

University of Strathclyde
Department of Marketing

**UNPACKING VISITOR ENGAGEMENT: EXAMINING DRIVERS OF
ENGAGEMENT IN MUSEUMS**

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Dedication

This thesis is dedicated to my parents and friends; thank you for all of your love and support throughout my PhD and life.

Abstract

A substantial body of literature has examined supply side influences on museum visitors' consumption patterns, stressing the importance of the physical museum environment on visitors' willingness to engage and interact. Previous research in the physical context of museums is mainly focused on the labels, how many exhibits a visitor attends and for how long, but the level of actual engagement has not deservedly been studied. Also, the museum visitor experience has been argued to be influenced by not only the physical environment but also social and psychological factors and the agenda visitors bring with them.

This study investigated the visitor agenda in greater detail, examining demand side influences on visitor engagement with museum exhibits, in an attempt to enhance understanding of consumer behaviour in museums from a cognitive perspective. A post-positivism perspective and a mixed-method approach were undertaken as core methodology. First, the main constructs were drawn from a review of the relevant literature on engagement, interaction with museum exhibits, consumer behaviour and further developed by means of 23 in-depth interviews, observations and photographic data with museum visitors to scrutinise how visitors behaved in practice. Second, a structural model (Partial Least Squares), including formative and reflective constructs, was subsequently tested and refined. Data was collected by means of a questionnaire survey among 535 visitors at Kelvingrove Museum and Art Gallery, one of the UK's most visited attractions. Engagement was found to be predicted by prior knowledge of the museum, visitors' level of cultural capital and motivation to be entertained, casting into doubt the relationship between engagement and motivation to learn in museums. The research suggests the need for museums to construct exhibits around the familiar, build connections with visitors prior to their visit through information sharing, and realise more challenging ways to engage those visitors driven by desire to learn. This study makes a contribution to heritage marketing and consumer behaviour studies with regard to exploring the concept of engagement and visitors' interaction. Future research should differentiate types of engagement with regard to museum visitors (e.g. passive/interactive).

Table of Contents

Acknowledgements	III
Abstract	V
Table of Contents	VI
List of Figures	XII
List of Tables	XIII
Chapter 1: Introduction	1
1.1 Introduction	1
1.2 Background.....	1
1.3 Rational for the Research	3
1.4 Research Aim and Objectives	5
1.5 Originality and Value of the Study.....	6
1.6 Research Structure	6
1.7 Overview of the Chapters	8
1.8 Conclusion	9
Chapter 2: Visitors' Experience and Engagement	10
2.1 Introduction	10
2.2 Consumer Behaviour, Experiential Consumption and Co-Creating Experiences	10
2.2.1 Consumer Behaviour, Consumption and Experience.....	11
2.2.2 Experiential Consumption	15
2.2.3 Co-Creating Experiences.....	17
2.2.4 Cultural Consumption and its Role in Shaping Cultural Experiences in a Heritage Context	22
2.3 The Museum Experience	31
2.3.1 Interactive Experience Model: Museums Context	32
2.4 The Nature and Measurement of Engagement.....	38
2.5 The Key Gaps in the Literature and Conclusion	44

Chapter 3: Drivers of Engagement: Cultural Capital, Prior Knowledge and Motivation.....	48
3.1 Introduction	48
3.2 Cultural Capital	49
3.2.1 What is Cultural Capital?.....	51
3.2.2 Cultural Capital and its Relation with Consumption.....	55
3.2.3 Revising the Cultural Capital Concept	57
3.2.3.1 Homology Argument.....	65
3.2.3.2 Individualism Argument.....	66
3.2.3.3 Omnivore-univore Argument	67
3.2.4 Selecting Most Suitable Cultural Capital Perspective.....	73
3.2.5 Cultural Capital and its Relation with Engagement in Museums.....	75
3.3 Prior Knowledge.....	77
3.3.1 Why Prior Knowledge?	78
3.3.2 Prior Knowledge and Consumer Behaviour	79
3.3.3 Prior Knowledge in Heritage and Museum Studies	81
3.3.4 Prior Knowledge and its Relation with Engagement in Museums.....	85
3.4 Motivation	88
3.4.1 The Nature of Consumer Motivation.....	88
3.4.2 Motivation and Heritage Consumption	93
3.4.3 Motivation and Museums	96
3.4.4 Cultural Tourists' Motivation Types	100
3.4.4.1 Plog's Motivation	100
3.4.4.2 Iso-Ahola's Motivation.....	102
3.4.4.3 Pearce's Motivation.....	104
3.4.5 Alternative Conceptualisation: What is Serious Leisure?	105
3.4.6 Casual Leisure and its Differences with Serious Leisure	109
3.4.7 Serious Leisure and Motivation.....	114
3.4.8 Intrinsic Motivation and its Relation with Engagement in Museums	118
3.5 The Conceptual Model Developed by this Study.....	120

Chapter4: Methodology and Design.....	128
4.1 Introduction	128
4.2 Philosophy and Research Methods.....	128
4.3 Purpose of Study.....	129
4.4 Research Paradigm, Approach and Strategy	130
4.5 Museum and Visitors' Behaviour Studies	138
4.6 Identifying the Research Problem and Key Questions-The Researcher View	141
4.7 The Exploratory Research	141
4.7.1 Interview: A Qualitative Study.....	141
4.7.2 The Interview: Nature and Sample	144
4.7.3 Photographic Data	148
4.7.4 Personal Observation	149
4.8 Qualitative Analysis: Which Particular Method?	150
4.8.1 Data Reduction Stage of Research	152
4.8.2 Data Display Stage of the Research.....	155
4.8.3 Conclusion Drawing , Reliability and Validity	156
4.9 The Principal Survey	158
4.9.1 Strategy for the Questionnaire Survey: Method of Completion, Time and Location	159
4.9.2 Achieving a Representative Sample of Museum Visitors and Sample Obtained.....	165
4.9.3 Representativeness of the Sample and Sample Size.....	167
4.9.4 Questionnaire Design, Wording and Content of Questionnaire	169
4.9.5 Choosing Appropriate Techniques for Hypothesis Testing.....	172
4.8.5.1 Likert Scales, Interval Level Data and Independence of Measure	174
4.9.5.2 Criteria for Normal Distribution	175
4.9.6 Reliability and Validity of Questionnaire Measure.....	180
4.9.7 Defining the Individual Constructs and Single Scale Constructs.....	181
4.9.8 Pilot Study	182
4.10 Methodological Limitations	183
4.11 Conclusion.....	184

Chapter 5: Qualitative Findings and Discussion.....	186
5.1 Introduction	186
5.2 Consumer Knowledge Theme	187
5.3 Intrinsic Motivation Theme	191
5.4 Engagement Theme	196
5.5 Additional Emerged Themes	207
5.5.1 Socialising Theme	207
5.5.2 Personal Nostalgia and Social Interaction Theme.....	208
5.6 Summary of Qualitative Findings	210
5.7 Conclusion.....	214
Chapter 6: Quantitative Findings and Discussion	215
6.1 Introduction	215
6.2 Descriptive and Preliminary Analysis: Characteristics of the Sample	216
6.2.1 Gender.....	217
6.2.2 Age.....	217
6.2.3 Residence and Nationality	218
6.2.4 Marital Status.....	219
6.2.5 Annual Household Gross Income Group.....	220
6.2.6 Educational Qualification	220
6.2.7 Current or Former Occupation.....	221
6.2.8 Parents' Occupation and Qualification.....	222
6.2.9 Personal Involvement with Culture and Heritage.....	223
6.2.10 Visited Alone or With Group	223
6.2.11 Buy Art Reproduction and Recommend the Kelvingrove to Others	225
6.3 Comparing Groups (Relationships of Socio-Demographics with Prior Knowledge, Motivation and Engagement).....	226
6.3.1 Comparing Groups: Statistical Techniques	227
6.3.2 Relationship between Socio-Demographic Information and Motivation	229
6.3.3 Relationship between Socio-Demographic Information and Engagement	236
6.3.4 Relationship between Socio-Demographic Information and Prior Knowledge.....	242

6.4 Testing the Structural Model	244
6.4.1 Why Partial Least Squares?	245
6.4.2 Reflective and Formative Measures: Theoretical Assessment	249
6.4.3 Reflective and Formative Measures: Operationalisation.....	253
6.4.4 Motivation Scale: Emergence of Exploratory Factor Analysis	259
6.4.5 Evaluation of Reflective Measurement Models using PLS: Motivation Scales	266
6.4.5.1 Content Validity.....	266
6.4.5.2 Indicator Reliability	267
6.4.5.3 Construct Reliability	268
6.4.5.4 Convergent Validity	269
6.4.5.5 Discriminant Validity (Fornell-Larcker Criterion-Part 1)	271
6.4.5.6 Discriminant Validity (Factor Loading and Cross Loading-Part 2)	272
6.4.6 Evaluation of Formative Measurement Models using PLS: Prior Knowledge and Engagement Scales	274
6.4.6.1 Content Validity.....	275
6.4.6.2 Correlation Matrix: Prior Knowledge and Engagement.....	276
6.4.6.3 Indicator Reliability	277
6.4.6.4 Multicollinearity or VIF (Variance Inflation Factor)	277
6.5 Structural Models using PLS.....	278
6.6 Summary.....	284
Chapter 7: Conclusions	286
7.1 Introduction	286
7.2 Research Objective One: To develop a measure for capturing actual engagement in a cultural environment:	286
7.3 Research Objective Two: To identify the influential attributes in the pre-visit stage of consumption which affect visitors’ consumption during an actual visit	287
7.4 Research Objective Three: To examine the nature of engagement by cultural visitors during an actual visit.....	290

7.5 Research Objective Four: To examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums	291
7.6 Research Objective Five: To identify the most suitable way of measuring cultural capital especially within a museums context	292
7.7 Key Methodological Contributions	293
7.8 Implications for Social Policy Makers	284
7.9 Key Theoretical Contributions	295
7.10 Managerial Implications	297
7.11 Limitations and Future Research	299
7.12 Personal Reflections on the Research	301
7.13 Conclusion	302
References	203
Appendices	354
Appendix 1: Photographic Data	355
Appendix 2: Researchers Dairy-Interview	369
Appendix 3: Field Notes for Questionnaire.....	372
Appendix 4: Tests of Normality	374
Appendix 5: Distribution.....	376
Appendix 6: Observation Farthest from the Centroid	379
Appendix 7: Final Questionnaire.....	383
Appendix 8: Interview Transcript	388
Appendix 9: Comparing Means for Socio-Demographic Information and Motivation	398
Appendix 10: Comparing Means for Socio-Demographic Information and Engagement	414
Appendix 11: Comparing Means for Socio-Demographic Information and Prior Knowledge and Nostalgia.....	426
Appendix 12: Academic Achievements	429

List of Figures

Figure 1.1 Research Design.....	7
Figure 2.1 Changed academic conceptualisation of creative tourism	29
Figure 2.2 Interactive Experience Model	35
Figure 2.3 Dynamic Model-Key Engagement Facets	39
Figure 2.4 A Proposed Model	46
Figure 3.1 Maslow Model	92
Figure 3.2 The Conceptual Model.....	127
Figure 4.1 Components of Data Analysis: Interactive Model.....	152
Figure 4.2 Example of Interview Coding – Engagement Theme.....	154
Figure 4.3 Prior Knowledge Scale.....	171
Figure 4.4 Motivation Scale	172
Figure 5.1 Concepts and Categories	187
Figure 5.2 Example of Knowledge Questions.....	188
Figure 5.3 Example of Motivation Questions	192
Figure 5.4 Example of Coding – Motivation Theme	195
Figure 5.5 Example of Engagement Questions	197
Figure 5.6 Interactive Screen1	199
Figure 5.7 Interactive Screen 2.....	200
Figure 5.8 Role Playing Activity.....	203
Figure 5.9 Audio Guide	205
Figure 5.10 Watching Short Movies	205
Figure 5.11 The Thematic Network	213
Figure 6.1 Marital Status	219
Figure 6.2 Income.....	220
Figure 6.3 Grouping the Visitors.....	225
Figure 6.4 Measurement and Structural Models in PLS	248
Figure 6.5 Reflective measurement model.....	250
Figure 6.6 Formative measurement model.....	252
Figure 6.7 Reminder of Hypotheses	279

List of Tables

Table 3.1 Selected studies using the concept of cultural capital	60
Table 3.2 The changing conception of omnivorousness	69
Table 3.3 Measuring Post-Bourdieu Cultural Capital	72
Table 3.4 The relationship between omnivorousness and voraciousness	73
Table 3.5 Types of participation in serious leisure	108
Table 3.6 Six distinguishing qualities of serious leisure	110
Table 3.7 Personal and social rewards	117
Table 4.1 Positivist paradigm and its assumptions.....	132
Table 4.2 Positivism and Post-Positivism paradigms.....	134
Table 4.3 Checklist for qualitative research interview	144
Table 4.4 Interview Profile.....	147
Table 4.5 Visitors characteristics	163
Table 4.6 Types of sampling	167
Table 4.7 How methods of increasing reliability were applied to single item.....	182
Table 6.1 Gender	217
Table 6.2 Age Group	218
Table 6.3 Residence and Nationality.....	219
Table 6.4 Marital Status	219
Table 6.5 Educational Qualification.....	221
Table 6.6 Current or Former Occupation	221
Table 6.7 Parents' Occupation	222
Table 6.8 Parents' Qualification.....	223
Table 6.9 Motivation scales used in this study.....	230
Table 6.10 Personal enrichment by social class	232
Table 6.11 Self-expression and self-image by visiting groups.....	233
Table 6.12 Re-creation and group attraction by visiting groups	234
Table 6.13 Engagement scales used in this study.....	236
Table 6.14 Some of the engagement items by occupation connected to culture and classical education	237

Table 6.15 Some of the engagement items by heritage society	238
Table 6.16 Two of the engagement items with income and occupation	239
Table 6.17 Two of the engagement items by visiting group	240
Table 6.18 Prior knowledge scale	242
Table 6.19 Informational familiarity and residence	244
Table 6.20 Differences between Component-based SEM vs. Covariance-based SEM.....	247
Table 6.21 Operationalisation of the Bourdieu cultural capital	256
Table 6.22 Operationalisation of the Post-Bourdieu cultural capital	257
Table 6.23 Item total summary of statistics for motivation scale.....	262
Table 6.24 Results of Oblique rotation of PCA on motivation scale	265
Table 6.25 Correlation matrix for motivation scale	267
Table 6.26 Assessment of the measurement model-Reflective measure (Motivation).....	270
Table 6.27 Inter-construct correlations-Reflective measure	271
Table 6.28 Factor loading and cross loading –Reflective measure (Motivation). 273	
Table 6.29 Correlation matrix for prior knowledge scale	276
Table 6.30 Correlation matrix for motivation scale	277
Table 6.31 Formative measures- Prior Knowledge and Engagement	278

Chapter 1:

Introduction

1.1 Introduction

This chapter provides an introduction for the thesis. It begins with an overview of the research background and the rationale underpinning the research. Then, it outlines the research aim and objectives. The chapter discusses the research design. Finally, it ends with a brief overview of the chapters.

1.2 Background

In the face of budget cuts and the implementation of performance measures linked to visitor experience, many museums find themselves under increasing pressure to augment visitor numbers whilst at the same time reaching out to a more diverse audience and subsequently engage them in heritage-related activities (George, 2010; Mencarelli, Marteaux and Pulh, 2010; Watson, McCracken and Hughes, 2004; Whitaker, 2009). Museums have typically sought to increase footfall by improving the quality of their offering. This study is an attempt to take another step toward the above argument within the context of museum exhibits.

Factors influencing visitor behaviour at heritage sites are classed by Moscardo (1996) as setting factors (exhibits, interpretation) and visitor factors (familiarity with the site, motivation for visiting, and fellow visitors). Within a museums context, Goulding (2000) and Falk and Storksdieck (2005) similarly conclude the visitor experience is influenced by three factors: physical environment represents museum setting and layout; social interactions influence and are a function of engagement with museums; and psychological factors include the agenda and previous knowledge that visitors bring to their museum experience. Falk and Dierking (2000) express a similar view, describing three overlapping contexts which influence interaction and experiences when engaging with learning exhibits and activities: physical, sociocultural and personal. The museum visitor experience is thought to be influenced by the physical environment and, on the demand side, by social and

psychological factors (Goulding, 2000b) and the ‘agenda’ which visitors bring with them (Falk and Storksdieck, 2005; Falk, Moussouri and Coulson, 1998).

The word ‘museum’ originally comes from the Greek ‘mouseion’ which means goddesses of inspiration and learning, and was generally recognised as a collection of objects and putting them on display. However, museums today justify their existence much more effectively as a place where visitors encounter interactive, recreational and learning experiences as well as historical anchoring and identity confirmation (see also Black, 2009; Falk, 2006; Goulding, 2000a; Hewison, 1987; Kotler, Kotler and Kotler, 2008; Simon, 2010). The relationship between visitors and heritage (in particular museums) can be described as the ‘heritage industry’ which is the atmosphere of 1980s Britain, when traditional industries were shutting down throughout the country (Goulding, 2000a; Hewison, 1987). Hewison (1987) argues that the growth of heritage (and museums in particular) is a form of popular entertainment. Hewison (1987) also suggests that heritage is another part of leisure and not part of traditional education. He argues that an activity engaged in during ones time off work (leisure time) must be entertaining especially if you do not need to pay for it.

In addition, such leisure activities provide the majority of people with enjoyment, creativity, escapism, learning, socialising, fun and play and the like. And amongst a diversity of leisure production and consumption venues, museums have traditionally played an important role in creating such qualities. Museums are important institutions that fulfil many functions in today’s leisure society (Carnegie, 2010; Sandell, 2002). The self-directed form of learning and enjoyment is important to both museums and their visitors, particularly as museums are operating progressively more in the leisure sphere and leisure society (Scott, 2009). Museums have the capacity to stimulate different feelings and teach a myriad of lessons about past, present, and future (Kotler, et al., 2008; Welsh, 2005). Creation of such experiences, however, highly depends on the depth and quality of ‘engagement’. There are many venues that competitively put a great deal of effort into winning audiences and keep them engaged in their increasingly attractive physical or virtual environments in

today's life. A foregone conclusion is that it is only through enduring and high quality engagement that museums can accomplish their mission and remain attractive to their evasive modern audiences who demand more different and interactive experiences.

Gurian (2006) categorises five types of museum orientations: object-centred (focus on collections), narrative-centred (evocative of feelings), client-centred (offer variety of experiences), community-centred (local relationships) and national museums (represent national values). However, museums can follow one or more of types in their missions which results in different types of visitor experiences, learning, enjoyment and engagement (Kotler, et al., 2008). Kelvingrove Art Gallery and Museum in Scotland has a similar mission and aims to attract many sort of visitor types who are traditionally under-represented. These visitors move around in the museum and they engage with different offerings (e.g. installed screens, short movies as well as their own previous knowledge) rather than following particular themes through the museum (Kelvingrove, 2009; MorrisHargreavesMcIntyre, 2009). Kelvingrove also is the most visited museum in Glasgow, attract visitors from different backgrounds, free of charge and has supporting offerings.

Positioned in this theoretical ground, and with a particular focus on cultural consumption and consumer behaviour studies, this study seeks to unpack the visitor agenda, expanding academic and practitioner understanding of demand side influences on engagement with museum exhibits.

1.3 Rational for the Research

This thesis addresses three understudied areas within the consumer behaviour and marketing literature:

First, demand side drivers of engagement remain relatively overlooked in consumer behaviour and marketing studies, but there is some agreement on their classification (in a museum context). Traditionally, visitor studies have taken different

perspectives, in special places (e.g. science centre) and conceptual starting points to address similar questions (interconnectivity in literature) (e.g. Falk and Storksdieck, 2005, 2010; Falk, 2006; Packer, 2006; Packer and Ballantyne, 2004). Besides, the study is concerned with exploring the personal context (influence of psychological factors), enhancing academic and industry understanding of drivers of engagement in museums, from a cognitive perspective (Goulding, 2000b; Guintcheva and Passebois, 2009; Meyer and Schwager, 2007; Peter, Olson and Grunert, 1999; Resnick, 2001; vom Lehn, 2010a). However, this study brings literature from different fields particularly consumer behaviour, tourism and marketing studies.

Second, vom Lehn (2010a; 2010b) and McDonald (2011) also contend little marketing research has been undertaken with reference to visitors' interaction on the museum floor and within the exhibits; therefore, there is little knowledge available on how visitors draw on resources (e.g. their knowledge and familiarity) provided by museums and/or their own experience to augment engagement with exhibits. Previous research in the physical context of museums is mainly focused on the positioning of exhibitions and labels, how many exhibits a visitor attends and for how long (Bitgood, Serrell and Thompson, 1994; Falk and Storksdieck, 2005; Prentice, 1993b; Serrell, 1998). However, the level of interactivity and engagement which illustrates enjoyment with informal learning with museums has not been researched deservedly. Given that most visitor studies rely on observational measures of engagement, no self-report measures of engagement exist in terms of museum experience. For instance, a visitor could, presumably, engage deeply with the exhibits themselves or his/her engagement can be mediated by the museums designers. This study aims to develop a 'visitor's engagement' scale which can be used in museum experience studies.

Third, the museum visit can be defined as a cognitive effort whose objective is educational and these visitors are cultural or active rather than passive and uncritical recipients of information and consumption of heritage (Bagnall, 2003; Bourdieu and Darbel, 2008; Guintcheva and Passebois, 2009; Higgs, Hyde, Gilleard, Victor, Wiggins and Jones, 2009; Newman and McLean, 2004; Peterson, 2005). The

inspiration of consumers to actively participate in the production of a service (e.g. actively engage in co-creation of the museum experience), is dependent on consumers' operant resources such as expertise, specialised knowledge and general knowledge (Arnould, Price and Malshe, 2006; Etgar, 2008; Prahalad and Ramaswamy, 2004; Simon, 2010). This study further explores the concept of previous knowledge with regard to active/passive consumers' view. It also explores the concept of co-creating joint experience based on museum offerings.

Although insight may be drawn from a number of literatures into the socio-psychological influences on the consumer experience, the precise nature of these determinants and their relationship with one another remains unclear and relatively untested within the consumer behaviour field. Drawing on a number of relevant literatures, the study identifies determinants of visitor engagement in museums using a sample of visitors in Kelvingrove Museum and Art Gallery, one of the UK's most visited museums.

1.4 Research Aim and Objectives

The aim of this study is to examine demand side influences on visitor engagement with museum exhibits. This study seeks to enhance understanding of consumer behaviour in museums from a cognitive perspective. To be specific, the key aim of the research is:

'To investigate the effects of pre-visit attributes on visitor engagement with the museum experience'

To address this main aim, the study has five objectives:

1. To develop a measure for capturing actual engagement in a cultural environment
2. To identify the influential attributes in the pre-visit stage of consumption which affect visitors' consumption during an actual visit

3. To examine the nature of engagement by cultural visitors during an actual visit
4. To examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums
5. To identify the most suitable way of measuring cultural capital especially within a museums context

1.5 Originality and Value of the Study

The novelty of the research lies in the fact that it scrutinises previously untested demand side drivers of engagement and concept of engagement *per se*. The study contributes to the body of consumer behaviour literature by identifying key psychological determinants of museum engagement and testing their relative level of influence. The study contributes to both theory and practice. The thesis provides contributions to the literature and the broader conceptualisation and measurement of ‘visitors’ engagement’ (the academic purpose), since previous studies have only considered very narrow aspects of the engagement concept. From a practical perspective, the value of the research lies in collecting solid information to inform the choices that museum designers have to make and provides a framework which could be adapted by designers for evaluating their services based on visitors’ engagement with museums.

1.6 Research Design

The initial section of the study presents the theoretical framework within which the research is grounded. A post-positivism perspective (i.e. critical realism, modified objectivist and modified experimental) (Easton, 2002; Guba and Lincoln, 1994) and multiple theories for the interpretation of data were used. The constructs within the model are defined and hypotheses presented proposing their relationship to one another. Following the development of the conceptual model, the methods used in

the study are outlined and empirical results are presented, resulting in a refinement of the initial model. Implications of the research are presented from both theoretical and managerial perspectives. As the study aim is to test and develop constructs for hypothesis testing, a mixed-method approach (Caracelli and Greene, 1993) was used in which the relevant literature is considered by employing an exploratory approach (i.e. qualitative method) before the hypotheses could be tested. This clarifies dimensionality, boundaries and confidence about the study. In depth interviewing is used to facilitate the qualitative methodology (**Figure 1.1**). Descriptive and explanatory approaches are also used to provide descriptions of heritage patterns and behaviours by employing survey tools. Explanatory research explains the ‘how’ and ‘why’ of the heritage phenomenon under study.

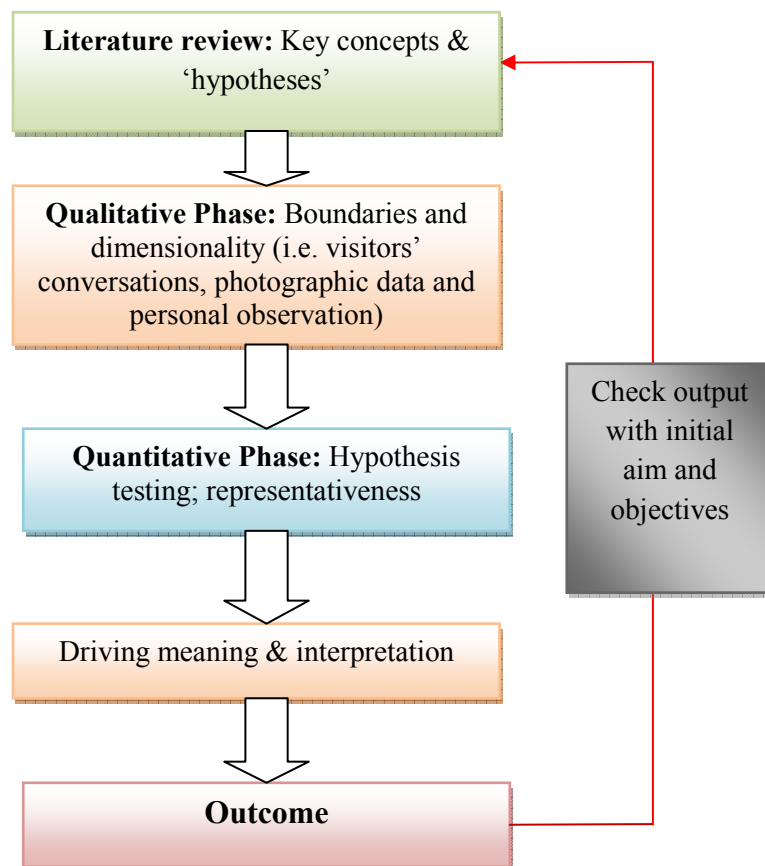


Figure 1.1: Research Design

1.7 Overview of the Chapters

Chapter Two introduces the theoretical context of the study. It reviews experiential consumption, co-creation of experience, the museum experience, interactive experience model and the concept of engagement. It discusses the major concepts and themes with regard to museum consumption. Finally, there is a summary of the key literature gaps which are addressed by this study. The chapter falls into four main parts: Part one: Consumer behaviour, experiential consumption and co-creating experiences; Part Two: The museum experience; Part Three: Engagement with museums; and Part Four: The key gaps in the literature and conclusion.

Chapter Three focuses on the drivers of engagement and major related concepts. Each of the hypothesised drivers of engagement is explored in detail. The relationship between each of these concepts and level of engagement are discussed. The last section, then, summarises the arguments of the chapter. The chapter falls into four main parts: Part one: Cultural capital; Part two: Prior knowledge; Part three: Motivation; and Part four: The conceptual framework.

Chapter Four explains the research methodology. It introduces four core sections. Part 1 discusses the research philosophy justifying the choice of research methods, research design and process. In Part 2, the exploratory research is explained. Part 3 explains the principal survey. This is followed by a conclusion.

Chapter Five provides the analysis and discussion from the preliminary qualitative research. The main purpose of this phase of the research is to obtain relevant insights regarding the research questions, as well as to identify the operational indicators of the key constructs.

Chapter Six discusses the findings of the research by introducing three core sections. Part 1 presents the preliminary and descriptive analysis. Part 2 discusses the comparison of groups based on participants' background information and relationships between both dependent and independent variables. Part 3 describes a

structural model, validity and reliability of constructs and the model. Then the chapter summarises the key findings.

Chapter Seven concludes the thesis. First, the research objectives with regards to findings with theoretical and methodological implications are outlined. Next, managerial implications are explained. Then, there is a discussion on general implications for cultural consumption. This is followed by an explanation of the limitations of the research. A number of potential areas for future research are identified. Finally, personal reflections of the researcher are presented.

1.8 Conclusion

This chapter provided an introduction and overview to the thesis. The following two chapters present the literature review relating to engagement and its drivers.

Chapter 2:

Visitors' Experience and Engagement

2.1 Introduction

The literature review (**Chapter 2 and 3**) provides a critical analysis of the pertinent relevant literature. It begins with a review of the emergence of cultural consumption experience in marketing and museum studies. Chapter 2 examines consumer behaviour, cultural consumption and engagement within cultural places in the marketing and museum context in particular. Chapter 3 narrows down the discussion to the literature on demand side influences on visitor engagement with museum exhibits, seeking to enhance understanding of visitor behaviour in museums from a cognitive perspective.

This chapter seeks to introduce the theoretical context of the research. The chapter is structured into four core sections. The first part begins with a review of the consumption, consumer experience and consumer behaviour in marketing. Then, it explores a discussion on the current debates on experiential marketing and co-creating experiences. In the second part cultural consumption and its role in shaping cultural experiences in tourism are discussed. Following this, museum experience and interactive museum experience in museum literature are explored. The third part is a critical review of 'engagement' and highlights its relation and importance in the interactive experience. Finally, it summarises the key gaps in the literature, which is followed by a conclusion.

2.2 Consumer Behaviour, Experiential Consumption and Co-Creating Experiences

This section outlines the existing definitions and theoretical concepts of consumer experience as well as their relevance. It explores the consumer experience, experiential consumption and its relation with co-creating experiences. Finally,

cultural consumption and its role in shaping cultural experiences in a heritage context are discussed.

2.2.1 Consumer Behaviour, Consumption and Experience

Within the consumer behaviour and marketing literature, Arnould, Price and Zinkhan (2005, p. 9) define consumer behaviour as “*individuals or groups acquiring, using, and disposing of products, services, ideas, or experiences*”. Consumer researchers study consumer behaviour from five perspectives that are based in several social science disciplines including anthropology (symbols and meaning), economics (differences in consumption), history and geography (development of consumer culture), sociology (social class, gender and lifestyle) and psychology (personality, attitude formation, decision making and choice) (Arnould, et al., 2005; Campbell, 1995; Lunt, 1995). This study mainly focuses on psychological and sociological orientations. Consumer behaviour can also be seen from cognitive and behavioural perspectives. Cognitive approaches focus on constructs dealing with mental processes e.g. memory, knowledge, beliefs and attitudes, whereas behavioural approaches emphasise a direct link between characteristics of the environment and behaviour (Arnould, et al., 2005; Meyer and Schwager, 2007; Peter, et al., 1999). This study focuses on both cognitive and behavioural approaches.

Peter, Olson and Grunert (1999, p. 7) define consumer behaviour as “*the dynamic interaction of affect and cognition, behaviour and environmental events by which human beings conduct the exchange aspects of their lives*”. It is arguable that there are three important ideas in this definition (Peter, et al., 1999): (1) Consumer behaviour is *dynamic* because individual consumers and society are constantly changing and evolving over time. The dynamic nature of consumer behaviour makes marketing strategies develop. (2) Consumer behaviour involves *interaction* between affect (feeling), cognition (thinking), behaviour (doing), and environmental events (places) which can help to develop superior marketing strategies. (3) Consumer behaviour involves *exchange* between human beings by formulating and

implementing marketing strategies. Cultural places such as museums can be influenced by all these three perspectives.

Debatably, consumers bring a level of effort and skills that impacts their physical, cognitive and emotional interactions. Experiences are at the heart of consumer behaviour; and direct experience is an important way for consumers to learn and be motivated (Arnould, et al., 2005; Csikszentmihalyi, 2008; Hoch and Deighton, 1989; Pine and Gilmore, 1999). In other words, consumer experience evolves within a particular cultural and social context based around consumer goals and expectations; and it has an important impact on what consumers learn, remember and enjoy e.g. museum experience (Addis and Holbrook, 2001; Arnould, et al., 2005; Belk, Wallendorf and Sherry, 1989; Caru and Cova, 2007; Ellis, Fitchett, Higgins, Jack, Lim, Saren and Tadajewski, 2011; Shankar, Elliott and Goulding, 2001; Zukin and Maguire, 2004).

According to Brown (1999), a new postmodern movement in marketing is predicated on the development of meaningful generalisations about consumers in the mass; postmodernism emphasises the uniqueness and diversity of every individual. Baudrillard (1989, p. 48) notes that *“modern man spends less and less of life in production, and more and more in the continuous production and creation of personal needs and of personal well-being. He must constantly be ready to actualize all of his potential, all of his capacity for consumption. If he forgets, he will be gently and instantly reminded that he has no right not to be happy. He is therefore not passive: he is engaged, and must be engaged in continuous activity”*. Hence, the new postmodern consumers are actively engaged in continuous activities. This is the main concern of this study which focuses on the consumer as an active member of cultural consumption. Sherry, et al. (2007) argue that a passive consumer who seeks the out-of-the-box experiences of modern marketing’s experience act on multiple stages, act the parts, and become the experience. Moreover, Firat and Venkatesh (1995, p. 260) explain understanding of the consumer in postmodern marketing as *“the individual consumer is not driven by needs dictated by her/his own nature, but by the organization of the system of objects. Through consumption, the consumer is*

produced". In addition, based on studies of scholars (inter alia Firat, 1999; Firat and Venkatesh, 1995; Goulding, Shankar and Elliott, 2002) , Caru and Cova (2005, p.39) argue that "*a new trend in the field of marketing is to analyse consumers' growing preference for being immersed in a thematic setting instead of being offered a finished product*". It seems that marketers notice the way they view, how consumers think and feel about themselves and the world around them i.e. transformational experience (Arnould, et al., 2005; Celsi, Rose and Leigh, 1993; Pine and Gilmore, 1999).

Arnould, Price and Zinkhan (2005, p. 213) also note that "*consumer behaviour research is the systematic and objective process of gathering, recording, and analyzing data for aid in understanding and predicting consumer thoughts, feelings, and behaviours*". Broadly speaking, consumption can be seen from how consumption objects are appreciated. Holt (1995) classifies four different types of consuming, namely consuming as experience, consuming as integration, consuming as classification and consuming as play. The below explains each of these typologies.

Consuming as Experience describes studies which examine consumers' subjective and emotional reactions to consumption objects. Holt (1995) focuses on sociological states during the consumption. McIntosh and Prentice (1999) describe emotional reactions as a confirmation of authenticity. Matheson (2008) finds that there is a close relationship between emotion and audience in the Celtic Music Festival. It seems that there are emotional responses from serious tourists as the cultural tourism products may provoke particular feelings from the audience. There is also a social/cultural context to emotional responses. In other words, the ways in which cultural consumers' response to cultural products indicates their identities and their emotional attachment to cultural experiences (Matheson, 2008). *Consuming as Integration* underlies how consumers manipulate and acquire objective meanings and information. Consumers are also mostly able to integrate self and object, thus allowing themselves access to the object's symbolic properties. Holt (1995, p.6) notes that "*in contrast with consuming as experience, integrating is an instrumental act pursued to facilitate the symbolic use of the object*".

Consuming as Classification describes the process in which consumers use consumption objects to classify themselves in relation to others. Holt (1995, p.10) stresses that “*consumers classify by leveraging their interaction with the object - their experiential and integrating practices - to communicate with other consumers (where the ‘other’ can be also oneself viewed in the third person)*”. This type of consumption refers to consumers who share meanings related with a consumption object in order to classify themselves or even others. Consumers, also, can establish the nature of their relationship to the particular object (Holt, 1995). It is noticeable that consumers mainly may adapt a number of practices to enhance their ability to communicate with others and understand a particular cultural object. This depends on educational background, social origins and skills so-called cultural capital (Bourdieu, 2007; Kelly, 1987). The concept of cultural capital will be explored in the next chapter in more detail.

Consuming as Play describes how an event can be consumed (Prentice and Cunnell, 1997; Sherry, et al., 2007). In this view, consumers involve in a directly engaging consumption of objects and they use consumption objects as resources to interact with fellow consumers or themselves. This is also the main concern of this study. The concept of engagement will be discussed at the end of this chapter intensely. Following the argument in consuming as play, it seems that a playful consumption such as museum exhibits is a source of intrinsic value that is close to the dimension of fun (Collin-Lachaud and Passebois, 2008; Holbrook, 1994). Holbrook (1994) classifies the values that emerge from the consumer experience in three ways: (1) intrinsic or extrinsic nature of the consumer practice in question (i.e. value for its own sake); (2) the extent to which it is oriented to self or other; (3) passive nature of the practice. Holbrook (1994) also identifies eight types of consumer values based on these three classifications namely: excellence, effectiveness, play, aesthetics, status, esteem, ethicality and spirituality (Bourgeon-Renault, Urbain, Petr, Gall-Ely and Gombault, 2006; Collin-Lachaud and Passebois, 2008).

Consumption also can be seen as a wide range of activities and states of being surrounding leisure activities, such as, aesthetics, variety seeking, pleasure,

creativity, engagement, interaction, and emotions, which jointly can be considered under the 'experiential perspective of consumption' (Hackley and Tiwsakul, 2006; Holbrook and Hirschman, 1982). The following section explains the experiential consumption in more detail.

2.2.2 Experiential Consumption

The consumption of experience is no longer limited to pre-post purchase activities; it includes a series of other activities which influence a consumer's decision and his/her future action (Caru and Cova, 2003, 2005, 2007; Dewey, 1980). This brings attention to experiential marketing. Caru and Cova (2007, p. 5) define the experiential marketing perspective as "*the consumption experience is no longer limited to pre-purchase activities (stimulation of a need, search for information, assessment, etc) or to post purchase activities (assessment of satisfaction), but includes a series of other activities that influence consumers' decisions and future actions*". Holbrook and Hirschman (1982, p. 132) describe experiential consumption as "*consumption has begun to be seen as involving a steady flow of fantasies, feelings and fun encompassed by what we call the 'experiential view'*". Experiential marketing is principally concerned with the six senses: smell, vision, taste, hearing, touch and balance. It is about making a consumer emotionally and interactively attached to the service/product. Experiential marketing has gained importance because traditional marketing has predominantly ignored the concept of act experiences (McCole, 2004; Schmitt, 1999).

Pine and Gilmore (1999) argue that consumers unquestionably desire experiences, and more and more businesses are responding by explicitly designing and promoting them. They also note that when individuals buy an experience, they pay to spend time enjoying the collection of events that the company is responsible for staging (Pine and Gilmore, 1999; Williams, 2006). It seems that the concept of selling an experience is spreading beyond theatres and amusement parks. Hence, the experiential approach to consumption recognises "*the role of emotions in behaviour; the fact that consumers are feelers as well as thinkers and doers; the significance of*

symbolism in consumption; the consumer's need for fun and pleasure; the roles of consumers, beyond the act of purchase, in product usage as well as brand choice, and so forth" (Addis and Holbrook, 2001, p. 50). Therefore, marketers should engage consumers in a memorable and active way, offering them extraordinary experiences (Abrahams, 1986; Arnould and Price, 1993; Caru and Cova, 2007). The active role consumers play in the process of experiential production-consumption gains importance here (Sherry, et al., 2007). In addition, consumption experience spread over a period of time which, according to Caru and Cova (2003, p.271), can be divided into four major stages of consumer behaviour based on Arnold et al., (2005) and Howard and Sheth's (1969) study:

- **Pre-consumption** experience which involves searching for, planning, day-dreaming about, foreseeing or imagining the experience;
- **Purchase experience** which derives from choice, payment, packing, the encounter with the service and the environment;
- **Core consumption experience** including the sensation, the satiety, the satisfaction/dissatisfaction, the irritation/flow, the transformation;
- **Remembered consumption experience** and the nostalgia experience activates photographs to relive a past experience, which is based on accounts of stories and on arguments with friends about the past, and which moves towards the classification of memories .

Lately, consumers seek to experience engagement or immersion into stage settings rather than to encounter finished experiences and consuming experiences which also include active consumer participation. Creating such an experience is part of experiential marketing and consumers' daily life (Caru and Cova, 2007; Hirschman and Holbrook, 1982; Pine and Gilmore, 1999; Schmitt, 2003). In short, consumer experiences are at the heart of consumer behaviour and have a vital impact on what consumers learn and remember. Marketers can profit by considering what experiences their services/products offer consumers. Consumer experience includes pre-consumption, consumption and post-consumption (Arnould, et al., 2005; Caru and Cova, 2003). Experiential marketing can also offer museum designers insights

from experiential environments in order to create extraordinary experiences. However, this approach has rarely been explored (Goulding, 1999a, 2001; vom Lehn, 2010b). For the purpose of this study, the consumption of the museum product is considered within the framework of the widely accepted stage model of consumer behaviour (Arnould, et al., 2005; Howard and Sheth, 1969). Moreover, one of the earliest delineation of services and products is the recognition of the key role played by consumers in their co-production (Gronroos, 1994; Ryan, Fenton and Sangiorgi, 2010; Sicca, 2000). It is arguable that it has been a movement from presenting solutions which decrease consumer effort to more a challenging one, where consumers take an active role in the shaping of the consumption process and their experience. The below explains co-production and co-creation of value.

2.2.3 Co-Creating Experiences

Bogozzi (1975) started the discussion of marketing theory and a useful framework for marketing academics by using ‘exchange theory’. Following this the AMA (American Marketing Association) launched a new definition of marketing in 2004 as “*marketing is an organizational function and a set of processes for creating, communicating, and delivering value to customers and for managing customer relationships in ways that benefit the organization and its stakeholders*” (AMA, 2007). This change in definition reflects the movement of marketing scholars towards a more relational approach of marketing (Kerrigan, 2010). This approach was problematic in its application on heritage/art marketing due to the general lack of such a direct relationship between heritage designers and the audience/visitor for their products (e.g. museums, art galleries) (Kerrigan, 2010; Misiura, 2006). Therefore, in 2007, a new definition of marketing stands up as “*marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large*” (AMA, 2007). Moving forward from considerations of exchanging with the consumers, a new dominant logic for services with a basic idea about mixing service/product occurs (Gronroos, 2007; Kerrigan, 2010; Vargo and Lusch, 2004).

In a similar vein, John Grant (2000), in his revolutionary book 'The New Marketing Manifesto', defined new marketing as a more creative style of marketing, part of a new consumer culture, exciting to be part of, building communities of interest, experiencing marketing, involvement of media and new technical/modern facilities, challenging consumers' pre-existing knowledge, a real engagement with consumers and opening up to participation as well as seeing producers and consumers as partners rather than the opposite (Grant, 2000). Basically, these are much more about the individual participant and their creative and interactive role. Grant (2000, p. 126) also notes that "*now marketing is more like having friends to stay – the more you let customers do, the more at home they feel*". Moreover, this is part of a new retailing system of self-service or joint service and saving money for consumers in some cases as well as developing a longer indulgent experience and augmenting consumers' leisure time, for instance, IKEA's main slogan is: 'the customer does more of the work, they enjoy and save more of their money' (Grant, 2000; Prahalad and Ramaswamy, 2004). Grant also gave an example of modern art galleries and museums as "*in the past galleries assumed you knew about the art, and had just come to see it. In the new gallery the main exhibit is the information you are given - a reframing from art temple to art class*" (Grant, 2000, p. 130). For instance, this information is given by means of listening to a critical CD about a particular art, engaging them in interactive facilities and social interactions.

Following this, Ryan et al. (2010, p. 222) highlight that "*... this means that the experience cannot be pre-defined, including where the art is located, when it starts or when it will end, thus creating a space for wider experience that is co-produced*". Furthermore, in the new marketing "*people expect to have a part to play and, when they don't, they feel shut out. The new marketing response to this new culture is let customers participate as co-creators of the brand*" (Grant, 2000, p. 123).

Besides, a customer-centric service view of the new marketing suggests that value is defined by and co-created with consumers rather than embedded in the output i.e. the production of meaning by consumers (Grant, 2000; Peñaloza and Venkatesh, 2006; Ruiz, Gremler, Washburn and Carrion, 2010; Sheth, Sisodia and Sharma, 2000;

Vargo and Lusch, 2008). This draws attention to the role of service-dominant logic (SD Logic) and co-creation of value within the consumption place. Fundamental to the shift in thinking towards a service-dominant logic within the marketing discipline is the proposition that consumer engagement is vital to the co-creation of value (Vargo and Lusch, 2004, 2008). Vargo and Lusch (2004, p. 2) highlight that *“marketing has moved from a goods-dominant view, in which tangible output and discrete transactions were central, to a service-dominant view, in which intangibility, exchange processes, and relationships are central”*. However, it has been stressed that there is a paucity of information on how consumers actually engage in value co-creation (Gronroos, 2007; Payne, Storbacka and Frow, 2008; Shaw, Bailey and Williams, 2011; Woodruff and Flint, 2006).

Visitors may apply the co-production of interactive cultural experiences and in the co-creation of the value that results from those experiences in a cultural environment e.g. a museum (Boorsma, 2006; Etgar, 2008; Shaw, et al., 2011; White, Head and Rentschler, 2009). It is also important to differentiate between co-production and co-creation. According to White, Head and Rentschler (2009, p. 776) *“co-creation occurs when consumers contribute to determining the perceived value of an organisation and its offerings. Co-production occurs when consumers actively contribute to the production of goods or services. Consumers and organisations are the beneficiaries of both co-production and co-creation”*. They also argue that *“co-production and co-creation are both temporal (occurring at any moment of initial or recurrent engagement with the work of art) and evolving (each action of co-production influences future actions of co-production and influences co-creation)”* (White, et al., 2009, p. 782). Vargo and Lusch (2008, p.8) note that *“co-production is a component of co-creation of value and captures participation in the development of the core offering itself ... especially when goods are used in the value-creation process”*.

Consumers determine value during the consumption of goods or a service (Payne, et al., 2008). The consumer's role in production and consumption has, thus, notably shifted from unaware to informed and from passive to active (e.g. Auh, Bell,

McLeod and Shih, 2007; Peñaloza and Venkatesh, 2006; Prahalad and Ramaswamy, 2004). Within this context, the operant resources of consumers acquire a higher level of importance. Such resources are intangible and invisible, but at the same time dynamic and infinite (Arnould, et al., 2006; Etgar, 2008). For instance, knowledge and the exchange of information between producer and customer are cited as a fundamental principle of SD-Logic and value co-creation (Pralhad and Ramaswamy, 2004; Vargo and Lusch, 2004). However, Payne et al. (2008) emphasise that, within this relationship consumers can be feelers and doers, as well as thinkers.

Arguably, instead of quantifying levels of consumer power, marketing and consumer research should attempt to conceptualise consumer involvement and empowerment as generated via the engagement between consumers and producers (Denegri-Knott, Zwick and Schroeder, 2006). Interaction across the various stages of designing the experience may provide interesting new avenues for power-relations as the outcome of a collaborative process with the marketer as partner (Arnould, et al., 2006) because consumers become an increasingly important part of value creation (Vargo and Lusch, 2004). Consumers interact with market offerings. Besides, the concepts of interactivity and value co-creation in particular are highly related in service contexts epitomised by human interactive forms (Hollebeek, 2010; Prahalad and Ramaswamy, 2004). Nevertheless, Hollebeek (2010, p. 11) notes that “*a distinction may also be made between ‘value co-creation’, referring to a process of the development of customer-perceived value, and ‘co-created value’, representing the specific level of customer-perceived value created by virtue of interactive, joint, and/or personalised activities for and with stakeholders*”.

Whilst the creation of value has historically been seen as the favourable outcome of an economic transaction (Arnould, et al., 2006; Prahalad and Ramaswamy, 2004), within the area of heritage/tourism consumption, including museum visits, it may be argued that the value is created through more holistic outcomes, being embedded in the consumer consumption experience (Shaw, et al., 2011). Payne et al. (2008) cite the example of the Disney experience where the consumer is part of the context and

the outcome of the interaction between consumers and producers is the creation of a 'theatre experience'. A further example in the museums field is provided by Hooper-Greenhill (2007), who stresses how exhibitions may be created as the joint effort of the museum and their visitors, such as photographic exhibitions put together as a result of community projects or interactive exhibits which only function properly with visitor participation. Hein (1998) gives the example of an interactive, audio presentation about a missing boy, where museum visitors must make the decision where to search next and the continuation of the story depends on their input.

Hooper-Greenhill (2007) also highlights that the experience of making or participating in an exhibition enhances consumer relationships with the museum, fostering greater interest. Thus, viewed from an experiential consumption perspective, "*experience defines what is valuable to a customer*" (Payne, et al., 2008, p. 84) and emotional engagement, for example the 'emotional peak' proposed by Pine and Gilmore (1999), may be regarded as key to the co-creation of value for experiential products. Indeed, consumers more often engage in the production of value, co-creation of experience and operant resources. Cultural heritage producers' value propositions provide operant resources such as images, symbols, meanings, engaging, providing authentic experience and enhancing identity construction that inspire the imagination of individuals (Prentice and Andersen, 2007a; Richards, Goedhart and Herrijgers, 2001; Richards and Wilson, 2007b; Shaw, et al., 2011; Wang, 1999).

Debatably, co-creating in partnership with visitors rather than based solely on museums' goals is one of most important aspects of modern museums' beneficial outcomes (Black, 2009; White, et al., 2009). Simon (2010) explains three reasons for museums to engage in co-creating with visitors, namely: to be responsive to the needs and interests of visitors, to provide a place for dialogue and to help visitors develop skills that will support their own individual and social goals. It is arguable that co-creation with visitors is 'demand-driven' in the most precise sense of the term, and they often require museum goals to take a backseat to visitors' goals. It seems that co-creating with visitors runs into trouble when visitors' goals are not

associated with museums goals, or when museums are not wholly aware of visitors' goals at the outset (Simon, 2010). This is one of the main concerns of this study. Misiura (2006) also argues that in heritage marketing, as long as heritage products' value is maintained through careful marketing, its value resides principally in the mind of the consumer and this must be created by the cultural product designers. Besides, members of art galleries engage in co-production with the designers in order to gain the organisation's goals (Dowell, Kleinschafer and Morrison, 2011; Gruen, 2000; Gruen, Summers and Acito, 2000).

2.2.4 Cultural Consumption and its Role in Shaping Cultural Experiences in a Heritage Context

The nature of cultural consumption and its role in shaping cultural visitors' experiences has been explored at length in the tourism and leisure literatures, several authors having attempted to define the tourist/visitor experience (inter alia Borrie and Roggenbuck, 2001; Hood, 1983; Jansson, 2002; Jennings, 2006; Larsen, 2007; Misiura, 2006; Sheng and Chen, 2011; Stebbins, 2009; Tussyadiah and Fesenmaier, 2009). Tussyadiah and Fesenmaier, for example, conjecture that "*the tourist experience is a socially constricted term whereby the meaning of the tourist experience is associated with multiple interpretations from social, environmental, and activity components of the overall experience*" (2009, p. 24).

Larsen (2007) also finds that tourist experience is not only feelings during the trip, but also the expectation of possible events during the process. According to Cohen (1972; 1984), the tourist experience can be distinguished in terms of an individual's motivation and relationship with a variety of 'centres'. Cohen ranks different modes of tourist experiences (i.e. recreational, diversionary, experiential, experimental and existential) to represent the range of experiences from those of the most hedonistic and psychocentric tourists, to those who prefer to look for a deeper meaning at the centre of different culture (Pearce, 2007b). Hood (1983) explains six types of a desirable leisure experience: 1) being with people; 2) doing something worthwhile; 3) feeling comfortable; 4) having a challenge of new experiences; 5) having an

opportunity to learn; 6) participating actively. Such theories advance the case for a more holistic examination of the role of engagement in the stages of the tourist experience but also the link between the attributes those tourists bring to the experiences and the levels of engagement with cultural tourism products they exhibit. These attributes will be explored in more detail in the next chapter.

Writing on cultural tourism, Ooi (2002) notes that a tourist's level of engagement is related to prior experience, differentiating between five components of relevant experience: experience of being a tourist, experience in selecting between destinations/attractions, experience in creating one's own agenda, experience in interacting with destinations/attractions and experience in building cultural capital. Ooi (2002) stresses that tourists interpret cultural products through their own world view, thus we can consider the tourist's world view as contributing to operant resources they use in engaging with local culture and co-creating a cultural tourism experience. In line with the proposition of SD-Logic, that firms create value propositions which consumers use to co-create value, Ooi suggests that: *“tourist consumption is not a passive process. Cultural mediators do not have total control over how their cultural products are consumed. They structure tourist attention, by pointing out details and explaining them...Whatever their offerings are, the products offered are from the products consumed”* (Ooi, 2002, p. 78).

In this way, the cultural tourism experience can be argued to be co-created through a combination of the input of tourists themselves, and of what Ooi (2002) refers to as ‘cultural mediators’, those who provide the narrative for tourists to make sense of the experience. Ooi (2002) suggests that lack of local knowledge can, equally, be a barrier to a cultural tourism experience, in particular the appreciation of local destination cultures. At the same time, though, MacCannell (1979) suggests that the cultural tourism experience is considered most authentic when tourists feel that their engagement with the place reaches a higher level (being involved) rather than merely being present at the destination. Thus, it is generally agreed that, the better informed and the more engaged tourists are, the greater the level of authenticity they will sense, leading to a more satisfactory tourist experience. Besides, in the during-visit

stage, some people have the cultural skills to distinguish between what is named real and fake (i.e. authenticity and commodification) (Gilmore and Pine, 2007). Visitors normally spend their time in contact with others (i.e. sincerity which is about people felt to be real) e.g. the person who plays William Wallace figure in Stirling castle, and consuming meaningful cultural products (i.e. authenticity which is about places and artefacts felt to be real) (Taylor, 2001; Wang, 1999). However, cultural visitors are not passive consumers but skilful performers. Carnegie (2010, p. 236) also notes that “*object authenticity [in museums] alone does not ensure authentic interpretations even assuming such truths were possible*”. Engagement with simulated environments such as interactive museums and themed environments e.g. hotels are evidence that hyper-reality has become the ‘new authenticity’ (Carnegie, 2010; Chhabra, 2008). According to Carnegie (2010, p. 236), “*objects consumed within museums or heritagised spaces can be conceived as having less authenticity, their meanings fractured by the loss of context and cultural knowledge*”. Additionally, interpretation in museum/heritage research can be seen from both the product point of view (what a producer provides to their visitors) and from the direct interpretation and response that visitors make to museum presentations (i.e. dynamic process of communications) (Black, 2009).

Also it is not limited to exhibits, tours, web sites, publications and so on (AAM, 1999). Interpretation should not be viewed in isolation. Black (2009, p.189) argues “... *from the stimulus that led to decision to visit, through the journey to the site, the visit itself, the journey home and the sharing of memories*”. Therefore, visitors mainly discover for themselves rather than passively receive cold facts, thus, the role of imagination in their experience is very personal (Simon, 2010). Museums have the capacity to capture human imagination, augment fantasies, stimulate different feelings and sensibilities, and teach a myriad of lessons about past, present, and future (Welsh, 2005). Creation of such experiences, however, highly depends on the depth and quality of ‘engagement’. The engagement concept will be discussed in **section 2.4**. For consumers, the experience of creating an experience can sometimes be a great experience in itself. For instance, the experience of engagement in stage settings can be more pleasurable than the finished experience. The consumption

experience scene can be viewed as a playground in which players activate their imagination and creativity and set their own idea scene. Consumers, therefore, may value co-creation of the experience more than having the experience made readily available to them, in a one-way tradition, by experience providers. As a result, playful engagement fosters creativity and imagination (Taheri and Jafari, forthcoming 2012a) (see also **section 2.4**).

In museums, we can fly our imagination. Playful engagements legitimize trial and error in a cost-free manner. We have any right to try the game and fail. We can also close our eyes and travel in history in the past. The atmospherics of the museum can let us imagine different modes of being for ourselves in the present. We can also be futuristic and travel ahead in time. We can play in a guilt-free way different games and watch others play too. We can also inspire others and be reciprocally inspired by them. Such qualities of museums can create stages of performance for zealous visitors who yearn for participation. Children and adults can both benefit. Those who activate their imaginations more often can enhance their performance in other areas of social reality of life (e.g., work, family ties, and relationship with friends). Imagination in turn activates creativity (Taheri and Jafari, forthcoming 2012a).

There are also some examples of using engagement in cultural tourism studies. Pearce (1993) argues that individuals have a career in their tourist behaviour. It is almost like a career at work where people start from different levels and change levels during their life-cycle. He also stresses that less experienced tourists are likely satisfied with lower order needs such as safety while higher experienced tourists are satisfied with higher order needs such as esteem. Their attraction choice is more likely to reflect such needs. Stebbins (1996b; 2007) highlights those more often serious leisure participants, who stick with their activities, may pass through five career stages: beginning, development, establishment, maintenance and decline. Prentice and Andersen (2007a) divide engagement in tourism associated with visiting a destination into two main types: the pre-visit stage (i.e. preparation for engagement) and post-visit stage (i.e. memories of engagement and recommendation to others).

Arguably, creative tourism is one of the fastest growing segments of tourism (Misiura, 2006; Richards, 1996; Richards and Wilson, 2006). Following experiential marketing, creative tourism is a more experiential form of consumption and stresses on personal development and consumers' experiences (i.e. experience creation) (Richards and Wilson, 2007a). Creative production may attract both individuals and enterprises; it generates effects in the local economy, and is associated with orientation towards the future and attractive tourism planners searching for new concepts. It seems that creativity is becoming increasingly important in cultural consumption. There are some drivers of creative consumption in the tourism area such as self-development, experiential and self-change (Noy, 2004; Prentice, 2004a).

Richards and Raymond (2000, p. 18) first defined creative tourism as “*tourism which offers visitors the opportunity to develop their creative potential through active participation in course and learning experiences which are characteristic of the holiday destination where they are undertaken*”. This development shows new challenges for both the tourist and the destination. In this perspective, participants travel to a particular destination in order to engage in a learning experience associated with that destination. It is based on internal and not external creative capital (Richards and Wilson, 2007a). Arguably, if consumption of culture could no longer guarantee success; destinations should turn into centres of creative production as well. This brings attention to a ‘creative leisure’ perspective which enables the participants to develop new knowledge and skills (i.e. skilled consumption). Furthermore, tourist attractions have shifted from only a pre-existing creation into creating the culture of tourism and building an attraction in the process of learning. Arguably, some tourist experiences are more pleasurable than others because they include self-discovery by the cultural visitors (Leiper, 1992; Lovelock, 2004). As a result, the individuals in new tourism explore their environment in their own way (Richards, 2001).

Richards (2001, p. 64) also notes that “*creative leisure allows the individual to develop themselves and at the same time distinguish themselves from other consumers through the acquisition of consumption skills*”. Prentice (2008, p. 7)

argues that “*creative tourism is tourism that engages, utilises or changes the imagination of a tourist so that he or she brings into being a new awareness, understanding, insight or emotion about a destination, natural phenomenon, event, art form or other cultural phenomenon, or social relations*”. In essence, creativity can be seen as a product, an experience, a marketing strategy, a landscape and a challenge to identity. Creativity in tourism can be applied through the development of new products/experiences, new consumption/tourism spaces and imaginative capabilities of the producers and consumers of tourism (Florida, 2004; Prentice and Andersen, 2007a; Richards and Wilson, 2007b).

Additionally, the differences and similarities between heritage tourism, cultural tourism and creative tourism have been discussed in scholars’ work (inter alia Prentice, 2008; Prentice and Andersen, 2007a; Richards, 2001; Richards and Wilson, 2006). Richards and Wilson (2006) define four different views with regard to the development of distinctiveness (i.e. distinctive experience for consumers) in competitive global environments in order to achieve creativity. Richards and Wilson (2006) argue that the value of creative products and the quality of the tourist experience might be improved by changing from passive consumption of creative spectacles or creative spaces to the active involvement of tourists in (i.e. the production of experiences) the creative process/creative tourism. Creative tourism has a potential to develop new distinctive experiences at a more individual level whereas creative spectacles and creative spaces could not.

In a traditional model of cultural tourism, tourists are travelling with an expert guide who interprets the culture the tourist is seeing, whereas in creative tourism, tourists are actively learning about the surroundings and apply that knowledge in order to develop their own skills (Richards, 2001; Richards and Wilson, 2006). The combination of development contexts (i.e. hardware, software and orgware) can be used by producers to develop a range of experiences for both tourists and locals. This can be tied back to three basic types of creative tourism experience; namely, creative spectacles, creative spaces and creative tourism. Richards and Wilson (2007a, p. 255) also note that “*the hardware-based approaches tend to depend heavily on the*

development of creative spaces and infrastructure, whereas the software-based approaches depend far more on the development of experiences. Mediating these two extremes are the 'orgware' approaches, which provide the policy, strategy and management frameworks necessary to link the creative software and hardware".

Prentice and Andersen (2007a; 2007b) and Prentice (2008) argue that the academic thinking about tourism changed over the past two decades. Only sports tourism responds in the same way to creative tourism, however the other terms have been changed in 'prominence' during this period. In other words, the destinations offerings have been expanded. The mid-1990s heritage tourism was concerned with the supply of museums and monuments. The mid-1980s cultural tourism was focused on theatres, public art and daily life. The mid-2000s lifestyle tourism was concerned with festivals, boutiques and cafes. The focus on promotion has also shifted from encouraging formal learning, to informal learning, to play and self-classification. Prentice and Andersen (2007b, p.94) also note that "*cultural and heritage attraction interpretation has likewise changed from emphasizing what might from its affinity to the objectives of school visits be termed 'fieldwork', to more informal 'journeys for experiences', and now to celebration"*.

Museums and heritage centres are past-focused (mid-1980s) attractions, even though allocating contemporary intentions (Prentice, 2001a). Cultural tourism, e.g. public art, includes the existing to the historical with attention to the informal. Lifestyle tourism has leaned towards the momentary. Lifestyle formation focuses on both motivational aspects of cultural capital accumulation and hedonism (**Figure 2.1**). In this journey, creativity has shifted from formal learning to expression and engagement. Tourism is a profitable and expressive activity in this perspective. Journeys are mainly made in order to gain experience. Prentice (2001b, p. 264) also notes that "*holidays quite literally become journeys for experiences as tourists seek to amass personal cultural capital through insights into how others live or have lived*". In a similar vein, visiting a museum can be seen as a journey of experience where the visitors pass through pre-during-post stages of consumption (Caru and Cova, 2003; Prentice, 2001a, 2001b). Future orientation is absent in **Figure 2.1**.

Generally speaking, industrial tourism (e.g. fantasy, retailing and industrial heritage) has started to focus on the past and the now with help from technology and new facilities. Arguably, future orientated creative tourism requires further investigation. The distinction between recreation and work has become close; therefore industrial tourism might be seen as ‘extension of work’ (Prentice, 2008; Prentice and Andersen, 2007a). What is absent in the conceptualisation of supply is a future orientation (**Figure 2.1**). Tourism and heritage marketing has initiated to pledge a stress on the past and the now, by offering insight into how technology and new way of engaging audience is likely to change, as well as how it is now and has changed (Simon, 2010). A more likely future in the sequence of enlargement is for technology and co-creation of experience to expand the period of engagement in tourism and heritage marketing (Prentice, 2001b; Prentice and Andersen, 2007a). This brings the role of engagement in visiting cultural and heritage places. The next section explains the museum experience and interactivity with regards to heritage marketing and consumer behaviour perspectives.



Figure 2.1: Changed academic conceptualisations of creative tourism (Prentice & Andersen, 2007b, p.94)

To conclude, marketing researchers have begun to place the cultural consumption debate into a broader framework that can account for consumers' lifestyle as a means for active participation in cultural places e.g., museums. In order to better understand how engagement can be augmented in the context of the museum, researchers need to examine the nature of the consumption that paves the way for engagement. Consumption can be understood in light of the way consumption objects are appropriated. Holt's (1995) typology of consumption situations provides a useful means of understanding these varying appropriations (i.e. experience, integration, classification and play). Although all of these four consumption situations are relevant to our present discussion, the interconnectivity of consuming as experience and consuming as play is more pivotal to understanding consumption in the museum context. As people around the world increasingly seek desirable experiences, more and more businesses are increasing their efforts towards creating, promoting, and delivering such experiences (Pine and Gilmore, 1999). The concept of experience becomes a prominent theme in contemporary consumption situations. Such an experiential approach to consumption recognises the role of 'emotions in behaviour'; the fact that consumers are feelers as well as thinkers and doers; the consumer's need for fun and pleasure; the roles of consumers, beyond the act of purchase, in product usage as well as brand choice (Addis and Holbrook, 2001).

Also, researchers have developed a strong empirical case for a model of consumption which clearly identifies pre- and post- visit stages and attempts to establish how changes in variables in one stage of the model would affect other stages (Caru and Cova, 2003). In addition, according to service dominant logic, the motivation of consumers to actively participate in the production of a service (e.g. actively engage in co-creation of the cultural tourism experience), is dependent on consumers' operant resources such as expertise and knowledge (Arnould, et al., 2006). Since co-creation of experience requires that both parties' interests be taken into account, museums need to meticulously examine their visitors' dynamic and varying expectations. Only in light of sufficient knowledge of consumers' intended experiences can museums plan to co-create such experiences. Acknowledging the difficulties of balancing the museum goals and visitor interests, Simon (2010)

suggests that museums should still prioritise co-creating with visitors in their agendas. This way, they can address their visitors' needs and interests, provide a place for dialogue and interaction, and help visitors develop skills that will support their own goals. Moreover, the heritage's offering and promotion has been expanded from encouraging formal learning, to encouraging informal learning, to encouraging play and self-classification (see also **Figure 2.1**). Engaged creative tourism offers both an objective and a means. According to Prentice and Andersen (2007a), the objective is one of a suitable and more engaging product offering while the means is the convergence of technologies and personal interpretation.

Finally, there is some consensus in the literature that the museum visitor's experience is influenced by both supply and demand sides (Falk and Storksdieck, 2005; Falk and Dierking, 1997; Goulding, 2000b; vom Lehn, 2010a). That is, the visitor's experience is influenced by both the physical environment, the visitor's own characteristics and the socio-cultural context (Falk and Storksdieck, 2010). In this regard, the following section reviews the pertinent literature on visitor experience.

2.3 The Museum Experience

The following section explores the museum experience and interactive experience model. The art galleries and museums are organising their exhibits in a way in which objects are displayed throughout its surroundings and the activities constructed for both enjoyment and education purposes (Barr, 2005; Dewey, 1980; Dominique, Caroline, Christine, Marine Le and Anne, 2006; Guintcheva and Passebois, 2009; Hooper-Greenhill, 2007; Spock, Falk and Dierking, 2000). Falk and Dierking (1997) also argue that the majority of visitors come to museums specifically to see the objects on display and to read the labels in exhibits which can be called 'traditional audiences' (Black, 2009). Nevertheless, some visitors seek a multiple range of experiences during their visit. The role of museums in the twenty-first century is to seek contemporary ways to engage audiences with their collections. Schwartzer (1999, p. 42) notes that "*like the modern consumer desiring to use her free time*

effectively, the museum is multi-tasking. Current museum priorities include access and comfort, eating and shopping, flexible exhibiting and engaging the visitor”.

Although insight may be drawn from a number of literatures into the socio-psychological influences on the museum experience, the precise nature of these determinants remains unclear and their relationship within one another and with visitor behaviour remains untested. Thus, the objective of this study is to examine demand side influences on visitor engagement with museum exhibits, seeking to enhance understanding of visitor behaviour in museums from a cognitive perspective. Drawing on a number of relevant literatures, the study identifies determinants of visitor engagement in museums. Arguably, the success of exhibits is often measured in relation to the average time spent on an exhibit and the perceived level of interactivity, as well as the ease with which a visitor can use an exhibit. Such measures reflect the increasingly high-tech forms of edutainment which are argued to be successful in enhancing engagement amongst museum visitors, though, some authors have noted a degree of backlash against the dumbing down of museum provision, where the focus is on entertaining the visitor, rather than engaging him/her mentally (Del Barrio, Herrero and Sanz, 2009; Edmonds, Muller and Connell, 2006; Goulding, 2000b; Pattakos, 2010; Styliani, Fotis, Kostas and Petros, 2009; Welsh, 2005). The following section explains, first, the interactive experience model and then moves on to nature of engagement.

2.3.1 Interactive Experience Model: Museums Context

Within the literature, there is a general consensus that the museum visitor's experience is influenced by both supply and demand sides (Falk and Dierking 1997; Falk et al. 1998; Leinhardt and Crowley 2002; Piscitelli and Weier 2002; Goulding 2000; Moscardo 1996). That is, on the one hand, the physical environment (e.g., the design and layout of the exhibits) influences the visitor's experience; and, on the other hand, the visitor's own characteristics (e.g., prior knowledge and motivations) influence their visiting experience. It is arguable that consumer (e.g. visitor) experience is not necessarily passive (Black, 2009; Falk and Dierking, 1997; Pine

and Gilmore, 1999; Sheng and Chen, 2011). Moreover, the museum visit can be defined as a cognitive effort whose objective is educational and cultural or active visitors rather than passive and uncritical recipients of information and consumption of heritage (Bagnall, 2003; Guintcheva and Passebois, 2009).

Perhaps, Falk and Dierking's (1997) 'interactive experience model' best identifies the three salient contexts affecting visitors' experiences of museums: physical, personal, and social (**Figure 2.2**). They argue that the physical environment is influenced both by personal and social contexts. This visitor experience is a dynamic process including experiences before, during and post visit (Sheng and Chen, 2011). The interactive experience model is like the consumption experience framework (Arnould, et al., 2005; Caru and Cova, 2003; Howard and Sheth, 1969) which was mentioned earlier in this chapter. It also recalls the experiential marketing argument, i.e. act experience (Caru and Cova, 2007; Schmitt, 1999). Questionably, the interactive experience model did not clearly define experience in terms of sensory stimulation, visitors' opinion of functions and emotional description, which scholars in experiential marketing described as mixed feeling (inter alia Caru and Cova, 2003; Schmitt, 1999, 2003; Sheng and Chen, 2011). However, the model has been cited by many studies and has led to further studies in museum experience. For instance, Liu (2008) used interaction between the museums and visitors, as well as visitors learning. She also argues that a museum is a place in which visitors can participate interactively in a relaxed environment. Therefore, they can learn and have fun. The following part explains three parts of the interactive experience model.

Within the *personal context*, Falk and Dierking (1997) highlight the lens of previous knowledge, experience and beliefs, which influences the way in which visitors interact with information in museums (i.e. engagement), the degree to which a visitor's knowledge and experience allows them to personalise the museum's message and the prior agenda and expectations that individuals bring to their museum visit. They stress that it is not the uniqueness of an exhibit alone which inspires attentiveness, but that this must be considered within the context of the visitor's previous experiences and knowledge with the environment. The personal

context basically includes motivations or agenda, prior knowledge, experience, interests, choice and control, as well as how these are incorporated into memory and learning (Debenedetti, 2003; Falk and Storksdieck, 2005; Leinhardt and Knutson, 2004; Spock, et al., 2000; vom Lehn, 2006; vom Lehn and Heath, 2005; vom Lehn, Heath and Hindmarsh, 2001). Falk and Storksdieck (2005, p. 746) also stresses that *“from the personal context perspective, one should expect new learning to be scaled to the realities of an individual’s motivations and expectations, which in the case of museums normally involve a brief, usually leisure-oriented, culturally defined experience”*.

Moscardo (1996) provides a framework for capturing the level of participation between visitors and exhibits based on the work of Langer and Newman (1987) who developed the ‘mindfulness/mindlessness’ distinction. Moscardo (1996, p.382) describes mindfulness as *“visitors who are active, interested, questioning and capable of reassessing the way they view the world”*. On the other hand, Mindlessness is *“a result of over familiarity, or exposure to stimuli which is not perceived as personally relevant”* (Goulding, 2000b, p. 263). McIntosh and Prentice (1999) explain that ‘Mindful’ tourists are looking for authenticity and faithfulness in response to the context provided. Mindlessness is also expressed as cognitive processing where tourists utilise existing routines, paying little attention to the setting and not learning (Kee and Wang, 2008; Pearce, 2007b). Finally, scholars found that visitors to museums are influenced by the interactions and collaborations with both the museum and other individuals (Crowley and Callanan, 1998; Falk and Storksdieck, 2005).

Within the *social context*, Falk and Dierking (1997) argue that most visitors go to museums in a group and even those who visit alone invariably come into contact with other visitors and museum staff, therefore, their perspective is influenced by social context and facilitated mediation by others (Falk and Dierking, 2002; Kelly, Savage, Landman and Tonkin, 2002). McLean (1999) highlights how visitors are just as liable to have memorable experiences in museums with other visitors, as with exhibits. Hein (1998), Hein and Alexander (1998), Falk and Dierking (1997) and

Paris (1999) also highlight the role of social interaction in museum experience and learning.

Within the *physical context*, Falk and Dierking (1997) highlight that the physical context includes the architecture and feel of the museum building, space, lighting, colour, sound as well as the artefacts enclosed within. They also argue that “*each visitor’s experience is different, because brings his own personal and social contexts, because each is differently affected by the physical context, and because each makes different choices as to which aspects of that context to focus on*” (Falk and Dierking, 1997, p. 67). Since museums are free-choice learning environments, the visiting experience is typically non-sequential and highly reactive to what the environment provides (Falk and Storksdieck, 2005; Falk and Dierking, 2000). Lewis (1994, p. 27) argues that “*it is generally recognised that people retain about: 10% of what they hear, 30% of what they read, 50% of what they see, 90% of what they do*”.

The physical context has been argued (Falk and Dierking 1997; Leinhardt and Crowley 2002; Piscitelli and Weier 2002) to be a significant factor in attracting and retaining visitors. The focal point in such studies has been ‘engagement’, as the main part of a valuable experience and a sense of being in the scene (Higgins and Scholer, 2009).

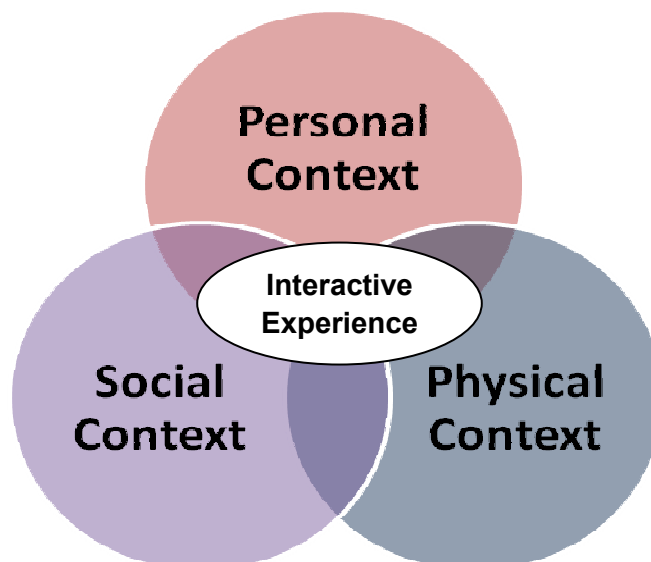


Figure 2.2: Interactive Experience Model (Falk and Dierking, 1997)

That is, it is mainly through the ‘consumption stage’ (Caru and Cova, 2005) of the service encounter that individuals’ experience is affirmed through the level of their engagement. Thus, the success of exhibits is often measured in relation to the average time spent on an exhibit and the perceived level of interactivity, as well as the ease with which a visitor can use an exhibit. Such measures reflect the increasingly high-tech forms of edutainment which are argued to be successful in enhancing engagement amongst museum visitors.

Given the emphasis on enjoyment, therefore, ‘play’ becomes an important construct within the museum experience (Csikszentmihalyi and Robinson, 1990; Holt, 1995; Sherry, et al., 2007). The individual involves in an activity for its inherent pleasure and enjoyment rather than for some utilitarian purpose or external benefits (Huang, 2006; Shoham, 2004). In essence, it is in this playful situation that the task is accomplished and enjoyment is experienced. The play construct has been used as an element of the human condition with particular focus on cognition and motivation, but also psycho-physiological characteristics (Berlyne, 1969; Holbrook, 1994; Hutt, 1981; Mathwick and Rigdon, 2004). Within consumer research, the concept of play has been acknowledged as an important part of consumption, usually associated with various consumption definitions such as an act of consumption (Holt, 1995) and a dimension of experiential value (Holbrook, 1994; Holbrook, Chestnut, Oliva and Greenleaf, 1984). Zwick and Dholakia (2004, p. 228) argue that “*playful consumers pursue actions for their propensity to enhance the interaction among the game’s participants. Thus, interaction becomes an end in itself, thereby stressing the non-instrumental character of playful consumption*”.

Yet, such interactive means in a play situation (e.g., sound and lighting effects, films, digital screens, 3D games, etc.) as Goulding (2000) and Fleming (2005) note, have been criticised for overshadowing the mental engagement of visitors that may result in deeper levels of engagement. In Fleming’s (2005) view, much of this criticism comes from conservative voices that pursue the traditional role of museums in enhancing learning and find the interactive means of engagement part of a ‘Disneyfication’ project of museums. This discrepancy over the use of interactive

tools and exhibits indicates that interactivity of an exhibit may not result in equal levels of satisfaction, enjoyment or learning for all visitors. However, the discussion about engagement and interaction with museums requires further investigation.

Several authors (e.g. Moscardo 1996; Goulding 2000; Pattakos 2010; Edmonds et al. 2006) confirm that the physical context does indeed influence visitor experience; yet, individuals' own characteristics and motifs largely affect their interaction with the contents and context of the museum. These scholars base their arguments on the context-dependency of engagement and propose that cultural consumers' encounter with the objects of consumption (e.g., exhibits) is not uniform. For instance, Moscardo (1996) argues that mindful visitors experience greater learning and understanding as well as higher levels of satisfaction than mindless visitors who, in the absence of commitment and focus, exercise weak levels of real engagement. Conversely, Pattakos (2010) explains cultural consumers' level of engagement in a continuum: whilst those at the highest level are pro-actively engaged in the co-creation of their own experience, those at the lower level are passively less engaged in the creation of the experience. Similarly, others (Black, 2009; Doering, 1999; Fienberg and Leinhardt, 2002; Simon, 2010) conclude that individuals with more prior knowledge and experience about the museum experience higher levels of engagement and satisfaction than those less knowledgeable. Focusing on continuity, Black (2009) argues that regular visitors to museums are more likely to seek deeper levels of engagement during their visit, which is manifest through higher levels of active participation in educational activities. In another instance, Goulding (1999a) contends that previous experience may come not from previous visitation to the museum itself, but from awareness and knowledge of the exhibit itself.

However, there is a lack of conceptual clarity regarding the engagement and limited insights into its interrelationships with other constructs addressed in the marketing and management literature (Hollebeek, 2010; Little and Little, 2006). By proposing a conceptualisation for the emerging visitor-engagement concept, and examining its conceptual relationships with influential engagement factors, this study seeks to address this gap in the museum engagement context in the following sections. The

influential previous visitation factors will be explored more in-depth in the next chapter. The nature of engagement is reviewed below.

2.4 The Nature and Measurement of Engagement

This section introduces the concept of engagement in business and management studies. It then describes how the engagement concept has been used in marketing and heritage studies. It explains how engagement should be measured in the museum context. Finally, the key gaps in the literature are described and conclusions will be drawn accordingly.

The concept of engagement can be identified throughout a number of literatures spanning the disciplines of consumer psychology, marketing, education, leisure, tourism and the arts, with multiple, though related, definitions. Meaning is construed as, variously, the involvement (Higgins, 2006), commitment (Mollen and Wilson, 2010) or emotional connection (Marci, 2006; Rappaport, 2007), brand engagement (Goldsmith, Flynn and Clark, 2011; Hollebeek, 2010), student engagement in educational psychology (Bryson and Hand, 2007), employee engagement (Greenwood, 2007), meaningful interaction resulting in learning (Kearsley and Schneiderman, 1998), consumer engagement (Bowden, 2009), the interchange and exchange between art exhibits and consumers (Bilda, Edmonds and Candy, 2008; Cornock and Edmonds, 1973; Edmonds, et al., 2006) and the ways in which consumers use museums to create images of themselves (Welsh, 2005).

Besides, Hollebeek (2010) explains the dynamic engagement facets model (see **Figure 2.3**). In the marketing literature, it is a two-way interaction between relevant engagement subjects e.g. consumers and customers (Barnatt, 2001; Bowden, 2009) and engagement objects e.g. brands and products (Hollebeek, 2010; Sprott, Czellar and Spangenberg, 2009). The left-hand side of the model influences specific engagement levels representing relevant engagement states and dimensionality of engagement. This dimensionality is observed in the literature with unidimensional i.e. cognitive (Guthrie and Cox, 2001; Resnick, 2001) and multidimensional i.e.

emotional and behavioural (Catteuw, Flynn and Vonderhorst, 2007; Frank, Finnegan and Taylor, 2004) proposed perspectives.

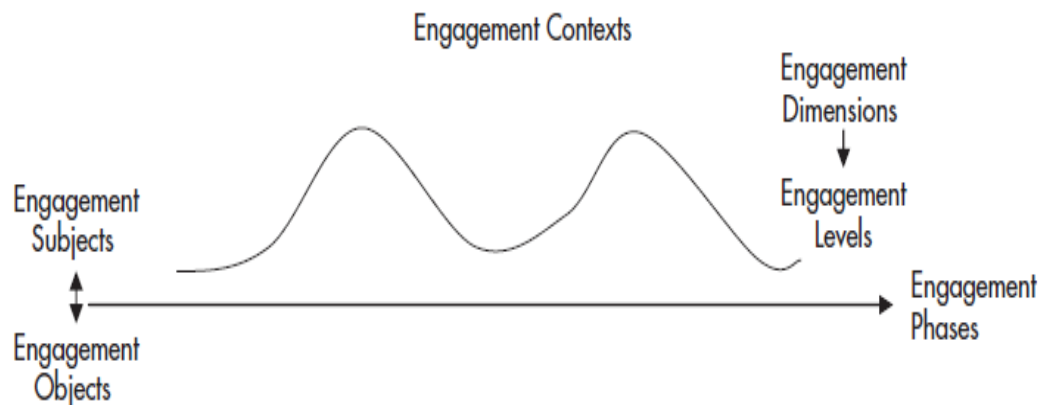


Figure 2.3: Dynamic Model-Key Engagement Facets (Hollebeek, 2010, p. 4)

Engagement can be described as a sense of initiative, involvement and adequate response to stimuli, participating in social activities and interacting with others or alone (Achterberg, Pot, Kerkstra, Ooms, Muller and Ribbe, 2003; Hollebeek, 2010). Higgins and Scholer (2009, p. 102) also define engagement as “... *a state of being involved, occupied, fully absorbed, or engrossed in something sustained attention*”. Abdul-Ghani, Hyde and Marshall (2011, p. 1061) also describe the differences between involvement and engagement as “*involvement describes consumer interest in a product category, whereas engagement describes consumer commitment to an active relationship with a specific market offering*”. In addition, engagement requires more than the use of cognition and it requires the satisfying of both experiential value and instrumental value (i.e. involvement) (Mollen and Wilson, 2010; Zaichkowsky, 1985). The engagement concept is in harmony with other concepts describing consumer interest, including involvement, flow and interactivity (Abdul-Ghani, et al., 2011; Csikszentmihalyi, 2008; Mollen and Wilson, 2010). For the purpose of this study, the concept of engagement is defined as the level and type of interaction and involvement that visitors willingly undertake in consuming the museum product.

Writing on creative tourism, Pattakos (2010) highlights the salient role of meaningful engagement in tourists' satisfaction with their experiences. Similarly, museums strive to retain visitor attention and increase satisfaction levels by engaging visitors with innovative presentation and interpretation techniques. Moreover, research illustrates that some family visits to museums are included with the engagement of both adults and children, which indicates the possibility of making a joint decision with the inclusion of children (Sterry and Beaumont, 2005; Wu, Holmes and Tribe, 2010). It is also arguable that extensive literature suggests children have shown active engagement in the planning of family leisure choices and a better understanding of pre-planning activities can assist marketing for family groups and the design of visitor experiences (Wu, et al., 2010).

A substantial body of literature has resulted, examining supply side influences on museum visitors' consumption patterns and stressing the importance of the museum environment, in particular the physical environment (design and layout of exhibits) on visitors' willingness to engage and interact with the same (inter alia Falk and Storksdieck, 2005; Falk and Dierking, 1997; Leinhardt and Crowley, 2002; Leinhardt and Gregg, 2002; Piscitelli and Weier, 2002; Slater and Armstrong, 2010). Within this context, Edmonds et al. (2006, p. 316) identify three salient categories of engagement: attractors draw attention to an exhibit, sustainers lengthen the duration of visitors' engagement and relaters foster a deeper relationship between visitor and exhibit, thus encouraging future visits. The latter, Edmonds et al. (2006, p. 316) note, "*meet the highest approval in the world of museums and art galleries*".

A number of authors have proposed the case for different types and levels of visitor engagement, associated with particular, personal preferences, and subject to visitor characteristics. The earliest tourist typologies distinguished between psychocentric and allocentric tourists, the former preferring the familiar, the latter being at least partially motivated by the challenge of engaging with an unfamiliar host environment (Plog, 1974). Pattakos (2010), meanwhile, contends that tourist levels of engagement can be considered to lie on a continuum with those at the highest level being pro-actively engaged in the co-creation of their tourism experience. Within the museum

sector, level of engagement has also been classified, with particular reference to art works.

According to Edmonds and his colleagues (Bilda, et al., 2008; Edmonds, et al., 2006), four core categories of interaction between art exhibits and the viewer can be identified, namely static, dynamic-passive, dynamic-interactive and varying. These effectively represent a hierarchy of level of engagement which can be drawn on to identify skills and knowledge that visitors may require in engaging with the different types of exhibit. The list below illustrates Edmonds et al.'s classification that museum visitors might require in order to achieve a high engagement with that type of exhibit:

- *Static* refers to unchangeable art objects and the art consumer may be experiencing emotional reactions with artefacts.
- *Dynamic-passive* refers to visitors with a passive observation of art activity in response to the physical environment such as sound or light.
- *Dynamic-interactive* refers to visitors who are experiencing dynamic-passive characteristics as well as interacting and playing with technological engagement facilities such as installed screens in museums.
- *Varying* refers to a mixture of both dynamic-passive and dynamic-interactive engagement as well as a history of interactions with the place or technology.

At the highest level of interaction, *dynamic-interactive* relationships between the visitor and the artwork occur when the experience is influenced by both players and changes over time as a direct result of the history of interactions. Thus, general agreement appears to exist within the literature that the level of visitor engagement varies and that higher levels of engagement bring superior rewards but that not all consumers aspire to these. Besides, greater levels of interactivity are not correlated with superior results for all visitor segments.

Csikszentmihalyi and Robinson (1990, p. 7) also highlight that most of the leisure activities e.g. visiting a museum that people engage in “*not because they expected a*

result or reward after the activity is concluded, but because they enjoy what they are doing to the extent that experiencing the activity becomes its own reward'. A traditional museum visit is often structurally defined by the museum as a series of architectural and exhibition features (Hooper-Greenhill, 2007). A modern museum's mission statements stress the diversity, often containing desires for engagement or inspiration for their visitors, rather than basically a learning or pleasurable experience. As museums evolve and adopt more engagement-based methods of delivering information to their visitors, it is important to focus on how the measures are used to test visitor engagement with these new methods and, therefore, learning and pleasure, are also changing with these new methods (Kotler, et al., 2008).

In addition, museums serve increasingly complex institutional missions and diverse visitors through their programs and engaging them with all the different facilities (Chhabra, 2008; Hein and Alexander, 1998; McDonald, 2011). Nevertheless, minor attention has been given to level of engagement during consumption and how cultural consumers engage with a cultural place, such as an interactive exhibition/show; interacting with actors playing e.g. roles of historical figures, guided to a certain extent by actors in period costumes and taking on the role of who may have lived in part of history; hiring a tour guide for being taken through the visit experience; audio guide; computerised game or any other technology interactions e.g. installed screens as well as factors that influence the level of engagement. Goulding (2001, p. 579) argues that "*the level of engagement and the nature of self-actualization gained through activities helps to keep alienation buried*".

Welsh (2005) argues that the main mission of cultural places, particularly museums, is evoking activities around three main domains: materiality, engagement and representation. *Materiality* includes the human capacity to physically, emotionally and cognitively modify their surroundings to suit their purposes (i.e. objective conditions of cultural place). *Representation* investigates the scope of information that emerges from the museum institution and also the processes by which museums create their subject. *Engagement* refers to the multiple ways that cultural consumers use museums to create images of them. Falk and Dierking (1997, p.67) also highlight

that “most visitors come to museums specifically to see the objects on display and to read the labels in exhibits. Visitors spend most of their time looking at, and presumably thinking about, the objects and labels in exhibits, and leave with images of them”. As museums recognise the greater involvedness of their relationships with consumers, they have developed new mechanisms for enhancing the degree of engagement (Welsh, 2005). Chhabra (2008, p. 441) notes that the museum role is extended between “*past digging such as collection, verification, and preservation and providing a place for a variety of experiences such as learning, engagement and enjoyment*”. Black (2009) argues museums should learn to engage visitors more effectively and to encourage them to revisit frequently through the range of services they provide. According to Simon (2010), serving visitors custom content requires two things: a rich content base of different sorts of interpretation for any given exhibit and an understandable and meaningful mechanism by which visitors can retrieve content of interest. Finally, the dynamic engagement facets model (see **Figure 2.3**) can be modified in the museum context (Hollebeek, 2010). It is a two-way interaction between visitors (engagement subjects) and museum exhibits (engagement objects). The model influences specific engagement levels signifying relevant engagement states and dimensionality of museum engagement. This dimensionality is both cognitive and behavioural in the museum context because it deals with mental processes and characteristics of the museum.

Thus, general agreement appears to exist within the literature that the level of visitor engagement varies and that higher levels of engagement bring superior rewards, but that not all consumers aspire to this. At the same time, greater levels of interactivity are not necessarily correlated with enhanced outcomes for all visitor segments. However, there is a distinct lack of empirical work, and therefore clarity, surrounding the demand side drivers of engagement, which would allow researchers and managers to predict the level and nature of engagement associated with different visitor types. Also, there is not a visitors’ engagement measure/scale in the museum marketing context, therefore, one of the objectives of this study is to develop such a scale. Test construction and scale development literature suggests that human psychology (e.g. consumer behaviour) is adequately complex that there is no limit to

the number of constructs that can be operationalised as scales (Clark and Watson, 1995; DeVellis, 2003). For the purpose of this study, an engagement scale can be developed to assess the 'level of engagement' at each of many levels of abstraction. Thus, a key issue to be resolved in the early developmental stage is the scope of the target construct, here engagement, as well as employing different stages of data collection including both qualitative and quantitative methods (Caracelli and Greene, 1993; DeVellis, 2003). For instance, researchers should pay more attention to whether the items share a common cause (i.e. constituting a scale) and consequence (i.e. constituting an index) (DeVellis, 2003). This will be discussed more empirically and theoretically in both the methodology and findings chapters of the study. The study seeks to shed some light on this.

2.5 Key Gaps in the Literature and Conclusion

As the above discussions indicate, the majority of museum consumption research into the concepts of engagement has been theoretical and little research has examined engagement and no practical engagement construct exists in a museum context. Moreover, the critical review of the literature on the topic of visitor behaviour, co-creating experience and engagement reveals that engagement is multidimensional, a combination of subjective and objective engagement (i.e. subject, e.g. consumer engages with object, e.g. product/service) and playful in nature (e.g. Arnould, et al., 2006; Falk and Dierking, 1997; Hollebeek, 2010; Holt, 1995; Welsh, 2005). Arguably, high consumer engagement means that consumers present themselves physically and cognitively during service encounters (Arnould, et al., 2006; Prahalad and Ramaswamy, 2004). Despite previous studies' significant theoretical contributions, previous investigations have not deservedly addressed visitors' engagement that shapes individuals' interaction with museums. Developing an engagement construct is a significant gap in the literature and requires further practical investigation which is one of the main objectives of the study.

In addition, museums today must justify their existence much more effectively, must broaden their visitors' bases and must enhance their role as interactive and engaging

institutions (Black, 2009; Hetherington, 2000; Kotler and Kotler, 2000). In other words, “*museums have attempted to build their audience numbers and to cater for the wants of a viewing public more interested in spectatorship than scholarship. The rise in importance of the museum shop, interactive and computerised displays, peoples' collections, an acknowledgment of popular rather than just high-brow culture, have all become part of the museum experience... This is not to say that their older curatorial and educational roles have disappeared. They have just had to be presented in different ways and to a potentially wider and more heterogeneous audience*” (Hetherington, 2000, p. 449). Throughout the engagement process i.e. visitors' engagement, relevant levels of engagement may be observed, which are predicted to be highly context-dependent, and may vary by factors such as consumer needs, interests and knowledge; therefore, it can be seen as a person-by-situation interaction approach (Bowden, 2009; Hollebeek, 2010; Srivastava, Alpert and Shocker, 1984). Exhibiting engagement and exploring the psychological determinants of visitor engagement with museums gains importance here. This gap is also one of the major objectives of this study.

Ansbacher (2002), Hennes (2002) and Hein (2006) argue that experience is at the centre of any visitor learning. It is the museum and art gallery curator's responsibility to maximise the potential of experiences as visitors interact visually, orally and/or manually with exhibits. In addition, for the purpose of this study, the consumption of museum exhibits is considered within the framework of the widely accepted stage model of consumer behaviour (Arnould, et al., 2005; Caru and Cova, 2003; Falk and Storksdieck, 2005; Howard and Sheth, 1969) (see **Figure 2.4**). Debatably, engagement occurs in the during-visit stage; knowledge and motivation exist before the actual consumption (pre-visit stage) and are part of visitors' consumption framework (Arnould, et al., 2005). There is perceived linkage between consumers' goals and service/product knowledge and level of engagement (Higgins and Scholer, 2009; Michaelidou and Dibb, 2008; Scholer and Higgins, 2009; Simon, 2010; Whitaker, 2009).

Moreover, according to Falk and Dierking (1997), a combination of three main contexts of interactive experience (social and/or personal and physical) at any given moment in the museum consumption creates the visitor's experience and agenda (Falk and Storksdieck, 2005, 2010; Packer, 2006; Slater, 2007; vom Lehn, 2010b). Besides, changes in any of the interactive experience contexts may effectively influence the character of the overall experience (Falk and Dierking, 1997; Silverman, 1995). The above arguments are in the core of this study from theoretical and empirical views. Museums and art galleries are active stimuli in shaping knowledge by using their collections and visual cultural narratives which produce views of the past and hence of the present (Black, 2009; Falk, 1999; Hooper-Greenhill, 2007; Kelly, 1987).

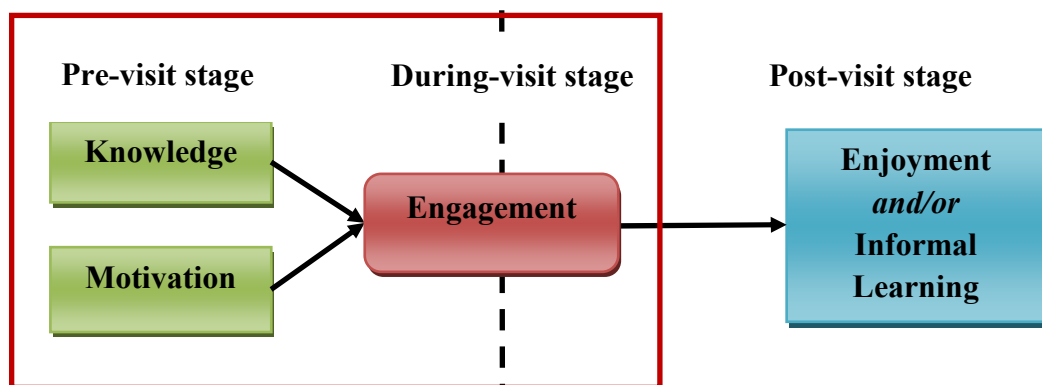


Figure 2.4: A Proposed Model

As a result, overall museum experience is influenced by the pre-visit stage and degree of engagement (during-visit stage). Arguably, visitors in cultural places such as museums engage in experiences not for any instrumental reasons, but because they value and enjoy the process of learning itself. The outcome of experiences can therefore be seen as autotelic, where the experience itself is its own reward (Csikszentmihalyi, 2008; Falk, Ballantyne, Packer and Benckendorff, In Press; Packer, 2006). Therefore, the post-visit stage in the model (**Figure 2.4**) can be seen as enjoyment and/or informal learning. The post-visit stage can be explored in future studies.

This chapter sought to introduce the theoretical context of the research. In so doing, it discussed the consumer experience and important role of experiential consumption in general and museum studies in particular. Then, co-creating experiences was explained. Also, a critical review of ‘engagement’ was presented to highlight its relation and importance in direct experience. Finally, a summary of the key gaps in the literature were presented. However, the relationship between the pre-visit stage of the museum experience and the during-visit stage, in line with the key question underpinning the study, will be explored in next chapter. Although insight may be drawn from a number of literatures into the socio-psychological influences on the museum experience, the precise nature of these determinants remains unclear and their relationship within one another and with visitor behaviour remains untested. Thus, the objective of this study is to examine demand side influences on visitor engagement with museum exhibits, seeking to enhance understanding of visitor behaviour in museums from a cognitive perspective. The novelty of the research lies in the fact that it scrutinises previously untested demand side drivers of engagement; the study contributes to the body of literature by identifying key psychological determinants of museum engagement and testing their relative level of influence.

The next chapter is concerned with exploring the personal context, namely the influence of psychological (visitor) factors, seeking to enhance understanding of visitor behaviour, specifically drivers of engagement, from a cognitive perspective. It is proposed that prior knowledge, motivation and cultural capital are the three key drivers of visitor behaviour in museums, from the perspective of engaging with exhibits. The following chapter of the study explores the literature which sheds further light on these three factors and the nature of their relationship with engagement; it concludes developing a conceptual framework for the study.

Chapter 3

Drivers of Engagement: Cultural Capital, Prior Knowledge and Motivation

3.1 Introduction

Chapter 2 explored visitors' experiences and the concept of engagement within marketing and tourism in particular. This chapter explores the discussion of the literature on demand side influences on visitor engagement with museum exhibits, seeking to develop understanding of visitor behaviour in museums from a cognitive perspective. This chapter provides a critical review of the literature on main drivers of engagement within the museum context. In order to contextualise drivers of engagement in the pre-visit stage of consumption within the framework of the study, this chapter discusses drivers of engagement largely from a consumer perspective with a particular focus on an interactive experience model, visitors' agenda and main stages of consumers' consumption framework (Arnould, et al., 2005; Cameron, 2005; Caru and Cova, 2003; Falk and Storksdieck, 2005).

Goulding (2000b) and vom Lehn (2010a, 2010b) conclude, from a review of the literature, that the visitor experience is influenced by three factors: the physical environment represents the museum setting and layout; social interactions both influence and are a function of engagement with museums; and psychological factors include, inter alia, the agenda (Falk, et al., 1998) and prior knowledge that visitors bring to their museum experience (Marty, 2006). Falk and Dierking (2000) express a similar view, describing three overlapping contexts which influence interaction and experiences when engaging with learning exhibits and activities; the physical, the sociocultural and the personal. The study is concerned with exploring this latter personal context, namely the influence of psychological (visitor) factors, seeking to enhance understanding of visitor behaviour, specifically drivers of engagement, from a cognitive perspective (Kesner, 2006).

In other words, this chapter is concerned with exploring the personal context (influence of psychological factors), enhancing academic and industry understanding of drivers of engagement in museums, from a cognitive perspective. Based on the previous chapter, it is proposed that knowledge and motivation are the key drivers of visitors' engagement in museums, from the perspective of consumption experience and consumer behaviour with exhibits (see Section 2.5). The following chapter explores the literature which sheds further light on these factors and the nature of their relationship with engagement, developing a conceptual framework for the study.

Following this, part one provides a broad overview of general cultural knowledge i.e. cultural capital. A critical review of the cultural capital concept is explored. Cultural capital and its relation to engagement in museums are discussed. Part two offers a general outline for specific knowledge i.e. prior knowledge. A critical review of the prior knowledge concept is investigated. Prior knowledge and its relation to engagement in museums are discussed. Part three presents a general overview of motivation and its relation with engagement. Finally, the arguments of the chapter and the proposed conceptual model are summarised.

3.2 Cultural Capital

Consumer knowledge is a vital construct in understanding consumer behaviour (Park, Mothersbaugh and Feick, 1994). There are two types of consumer knowledge; namely, objective (i.e. information about the product/service in memory) and subjective (i.e. consumers' perceptions of what/how much they know about a product/service) (Park, et al., 1994; Roy and Cornwell, 2004). Nonetheless, Arnould, et al. (2005, p. 342) define knowledge as *“knowledge includes the information we have in memory (knowledge content) and the way that information is sorted (knowledge structure). Culture and social conditions shape both the content and structure of knowledge”*.

Knowledge can be shaped by consumer goals, unique groupings of things, the process of labelling an object based on what they already know, the process of using prior knowledge to understand more about what they have categorised, what consumers know and also how consumers make choices (Alba and Hutchinson, 2000; Arnould, et al., 2005; Bourdieu, 2007; Ratneshwar, Pechmann and Shocker, 1996; Thagard, 1992). For instance, Dewey (1980, 1997) argues the role of knowledge, prior knowledge and experience in museum and arts consumption, where cultural consumers interpret new initiatives and experiences within the context of their interests and understandings. Arguably, no single level of knowledge grasps all the potential meanings of an object, event or behaviour. Each level of meaning is valuable for certain purposes (Arnould, et al., 2005; Peter, et al., 1999).

For the purpose of this research, consumer knowledge can be distinguished between two knowledge categories, *specific knowledge* of a product so-called prior knowledge an individual has with a product (e.g. museum) and *general cultural knowledge* (i.e. cultural capital which is accumulated knowledge and experience), prior to conducting an external information search and challenging himself/herself (Alba and Hutchinson, 2000; Bourdieu, 2007; Goulding and Domic, 2009; Kerstetter and Cho, 2004). Arguably, both general cultural knowledge and specific knowledge take place in the pre-visiting part of visitors' consumption framework (Arnould, et al., 2005) and are part of a personal/social context of the interactive experience model (Falk and Storksdieck, 2005; Falk and Dierking, 1997).

Moreover, general accumulated cultural knowledge can be considered to play a role in consumer behaviour (inter alia Holt, 1998; Moutinho, 1989; Sherry, 1986; Swidler and Arditi, 1994). Specifically, the concept of cultural capital, as introduced by Bourdieu (2007) has been shown to create a demand for cultural products and/or services (Burton and Scott, 2003; Lynch, Burton, Scott, Wilson and Smith, 2000) and cultural practices (e.g. museum visits) and preferences are closely associated with educational level and social origin (Bourdieu, 2007; Bourdieu and Darbel, 2008).

As a result, firstly, the following section defines the concept of cultural capital. Cultural capital and its relation to consumption are explained. Following this, the critical reviews of the cultural capital concept are explored. Afterwards, it selects the most suitable cultural capital perspective for the purpose of this study. Finally, cultural capital and its relation with engagement in museums is discussed.

3.2.1 What is Cultural Capital?

Bourdieu's (2007) book '*Distinction*' is one of the most well-known studies about postmodern consumption in France in the 1960s. His study is based on the Marxist view of a model of a social organisation, "*the generative mechanism for which is competition for various types of capital within social fields*" (Holt, 1998, p. 3). Bourdieu (2007) argues how these diverse capitals operate in the social fields of consumption. He found how educated disposition and cultural competence are related to cultural goods consumption. Consumption of cultural products (e.g. museum) depends on the justifiable parts to which they have been applied such as painting, heritage and cookery and also within the legitimate spheres along with the markets (i.e. academic and non-academic) (Bourdieu, 2007). His survey study also establishes that the ideology of a legitimate culture as a scientific observation illustrates that cultural needs are the product of education.

Arguably, cultural practices (e.g. museum visits) and preferences in literature (i.e. any other components which need an intellectual or formal education background) are closely associated to educational level and social origin (Bourdieu, 1989, 2007; Lamont and Lareau, 1988). Culture has also been identified as a term of cultural nobility which is "*awarded by the educational system and its pedigrees, measured by seniority in admission to the nobility*" (Bourdieu, 2007, p. 2). Cultural nobility has been argued from the seventeenth century until the present day in terms of idea of culture and the legitimate relation between culture and works of art (i.e. product). In this case, consumption is the stage in a process of communications and the act of decoding which accepts practical mastery of a code. The words and symbols are obtainable to visible, named components which are programmes for awareness and

perceptions (Bourdieu and Darbel, 2008). Bourdieu (2007, p.2) also argues that “*the capacity to see (voir) is a function of the knowledge (savoir)*”. For instance, a work of art or visiting heritage can be more interesting for someone who is gifted with cultural competence (i.e. the code).

Bourdieu (2007) points out that social life could be pictured as a multidimensional status game (i.e. economic, cultural and social) to battle for status. A distinct form of financial resources, social capital (e.g. relationship) and cultural capital involves a set of socially exceptional, distinctive tastes, skills, knowledge and practices (Holt, 1998). Debatably, the term capital is often linked with a narrowly defined economic category of financial exchange for profit. Nonetheless, Bourdieu’s concept of cultural capital is an attempt to expand the category of capital to something more than just economic and to identify culture as a form of capital. Bourdieu (2007) also argues the differences between cultural capital and economic capital in a consumption context in his work. Economic capital is defined through consuming goods and activities of material shortage and is associated with luxury. He also includes social capital alongside cultural capital and, more specifically, of linguistic capital and symbolic capital. But what all these capitals share in common is that each one requires a particular skill of an appropriate kind which can secure their investment (DiMaggio, 1982; Holt, 1997; Sullivan, 2001). The importance of cultural capital within all different sorts of capital is undeniable.

Cultural capital falls into three main types: embodied, objectified and institutionalised. Skeggs (1997, p. 8) classifies the three forms of cultural capital with regard to Bourdieu’s work “*in an embodied state, that is the form of long-lasting dispositions of the mind and body; in the objectified state, in the form of cultural goods; and in the institutionalised state, resulting in such things as educational qualifications*”. Moreover, the mixture of amassed social, educational and cultural capital of specific social groups forms a class culture or ‘*field*’ or ‘*distinctive habitus*’ (i.e. system of schema that both classifies the world and structures action). The field is the way of analysing serious cultural participants’ practices and interactions in terms of a way of thinking. The central functions of the field are stakes and interests

which may be represented by capital specific to that field. Fields are the key platforms in which actors compete for placement in social hierarchy through achievement of figures distinctive to the field.

Bourdieu (2007, pp. 112-113) notes that “*it is the specific logic of the field, of what is at stake and of the type of capital needed to play for it, which governs those properties through which the relationship between class and practice is established... capital is an energy which only exists and only produces its effects in the field in which it is produced and reproduced, each of the properties attached to class is given its value and efficacy by the specific laws of each field*”. Arguably, the concept of cultural capital may be influenced by social settings of cultural elites in various ways, including: well-educated parents with good cultural skills developed from their occupation, interaction with other individuals from similar families and a high level of formal education at institutions. These diverse experiences and social settings become subjectively embodied as ways of feeling and acting through the social psychological structure (Holt, 1998). Following this, Bourdieu (2007) also highlights that cultural capital compounding refers to relationships linking cultural practices (or the corresponding opinions) to educational capital (measured by qualifications) and social origins (measured by parents' occupation). In other words, cultural capital, relating to linguistic and cultural competences acquired from *inter alia* parents and educational milieu, has been argued to affect individuals' ability to consume cultural products (Bennett and Savage, 2004; Holt, 1997, 1998; Kaufman and Gabler, 2004; Munt, 1994; Prentice, 2003).

Putnam (2000) also refers to relations along with relatively homogenous groups and relations with distant friends and colleagues. It has a close relationship with cultural capital. For instance, when a group of people travels to a destination, they mostly talk about the characteristics of the destination and their (maybe) past experiences. High cultural capital people, as a matter of fact, can influence low cultural capital people by telling stories of past experiences. However, these two groups do not comprehend each other from time to time because of cultural capital differences (Holt, 1998). Typically, people with lower cultural resources are dismissive of the objects and

practices of people with higher cultural capital resources. In other words, elites have the power to set the terms through which tastes allocate moral and social value. Consequently, tastes provide an effective exclusionary resource only if tastes differ analytically with social position. People with a high cultural capital taste lean to preferring friends or family members who share their tastes while people with a low cultural capital taste may express hostility toward elite practices and be unaware of their social implications (Holt, 1997). This brings attention to social capital concepts such as strong/weak social ties and bonding (inward looking, exclusive and getting by) and bridging (outward looking, inclusive and getting ahead) theories (Adler and Kwon, 2002; Eitle and Eitle, 2002; Lin, 2001; Putnam, 2000).

As a result, the ability to consume and engage with cultural consumption products is argued to be dependent on the possession of certain resources, including knowledge, skills and experience, so that higher levels of engagement with the product through the implementation of these resources result in enhanced value for the consumer and the amassing of additional cultural capital (Kan and Zink, 2004; Munt, 1994; Raisborough, 2006; Richards, 1996; Swartz, 1998). In addition, cultural capital becomes objectified in consumption objects. The satisfactory cultural objects do not result from economic shortage, however, from cultural skill of the consumers of the object. Cultural objects require significant cultural capital to understand. High cultural capital groups perceive authenticity and products that are artisanal rather than mass produced, and simply contaminated by the commodity form. These groups reject mass consumption even when mass-produced products are of high quality, and they camouflage their use of mass-produced products. This is in contrast with people with low cultural capital (Holt, 1997). For example, low cultural capital tourists tend to prefer uniformly popular destinations, activities are planned by others and highly organised. On the contrary, high cultural capital consumers tend to avoid mass-produced tourist activities and seek the authentic experience. Holt (1997, p.113) also notes that “*the authentic is achieved when one actually enters the world of a different social milieu, rather than gazing at it from outside*”. Consumer subjectivity also can be seen from high/low cultural capital groups. This brings attention into the importance of ‘connoisseurship’ and ‘cosmopolitanism’. The following part explores

cultural capital and its relation with heritage marketing in particular in museum consumption.

3.2.2 Cultural Capital and its Relation with Consumption

Connoisseurship is defined as a state of being able to create a new experience while visiting previous experiences (Prentice, 1998). The area of collecting products including photography and other recording experience gains importance in connoisseurship. Indeed, collecting is part of framing the sight. Connoisseurship can also be described as what places and artefacts mean, and includes photography and other modes of recording experience such as souvenirs (Harkin, 1995). For instance, a photograph of Edinburgh castle is simply a redundant marking of a previously visited sight; however the combination of the actual visit and the photograph is authenticity. In the same way, the collection of an artefact is an enjoyment and exercise in connoisseurship. Noticeably, an object or artefact is not representing the sight or a reproduction of the site itself (Harkin, 1995).

For example, some cultural consumers like to collect airport art which is certified as authentic with a label such as the Eiffel Tower toys in Charles De Gaulle airport or a Scottish tartan pattern kilt in Edinburgh airport which is the signified idea of a different culture. On the other hand, cosmopolitanism is defined as a process of further recreation of an overall experience once the visitor has returned home (i.e. recollected) (Prentice, 1998). Cosmopolitanism is the resulting state of touristic synthesis of insights by reflection, comparison and recollection. High cultural capital subjectivity is gained through connoisseurship which acts to rearrange mass cultural products to construct an individual style. Connoisseurs highlight aspects of the consumption object that are relatively ignored by other consumers; and personal style and taste then play an important role (Holt, 1997, 1998). In contrast, low cultural capital subjectivity depends upon a society's acknowledgment of particular tastes and practice. Low cultural capital groups develop essential knowledge and social capital within a particular activity which becomes a major resource for the construction of subjectivity by self and others (Holt, 1997). In other words,

Bourdieu's theory explains that the categories of cultural products and activities differ in the type of cultural capital required to consume them successfully and in a fully enjoyable way (Holt, 1998).

In similar vein, Kelly (1987) classifies the two main segments of cultural consumers in museums with regards to Bourdieu's work namely Trads (i.e. they have defined participation in cultural activities as 'meaningful leisure') and Technos (i.e. those who are much less likely than the Trads to have been educated to enjoy high culture). Because Trads and Technos, by definition, have differential capacities to enjoy cultural experiences, their behaviours will probably be quite different on those occasions when they both engage in a given activity. However, it is not clear if these concepts can be associated only to high or low cultural capital consumers.

According to Bourdieu, museums have functioned as a vital aesthetic and technology of modernity through the particular form of historicity or engagement that it effects (Bennett, 2005; Bourdieu and Darbel, 2008). Preziosi (2003) argues that museums have differentiated cultural works and practices by attributing to their visitors by different degrees of 'semantic weight', which means the capacity of museums to produce and have the ability to store and produce different forms of information in order to engage their visitors. Arguably, cultural consumers (e.g. museum visitors) are not only affected by the historical period and social groups in which they grow up, but some set of circumstances (i.e. lifestyle, social relationships and consumption pattern) which produce a diverse consciousness of their experiences and active players in their museum consumption (Higgs, et al., 2009; Jones, Hyde, Victor, Wiggins, Gilleard and Higgs, 2008). However, different cultural consumers (e.g. museum visitors) engage in combinations of different activities and their level of engagement depends on level of cultural capital (Stylianou-Lambert, 2011). Cultural consumers often have a deep interest in art and culture and the cultural capital to interact as well as the desire to have a deep experience in museums (Stylianou-Lambert, 2011). Educational success in engaging with visitors depends on the latter's learnt skills to interpret displays and exhibits which, in turn, depends on their background and cultural pattern (Barr, 2005; Tampubolon, 2010).

In a nutshell, cultural capital can be seen in museums as: *First*, that museum visiting assumes a goal which is the cumulative outcome of needs which are differentially inculcated via the variation in education; *Second*, that the key to unlock museum meanings, cultural capital, is unequally distributed; and *third* that education tends to reproduce variation of cultural capital from one generation to the next (Bourdieu and Darbel, 2008; Fyfe, 2004). Cultural capital is a complicated construct. It is a product of an individual's class, national heritage, unspoken skills, cultural taste (the ability to appreciate the finer things), degrees and memberships that certify certain valued qualities (Arnould, et al., 2005; Bourdieu, 2007). Consumer researchers might find it constructive to use cultural capital as high-status consumption activities in the form of codes of proper consumption behaviour among museum visitors. While one might see behaviours indicative of high levels of cultural capital illustrated in fine culture, an ordinary individual might not become fluent in these codes of behaviour unless associated with it from an early age (Arnould and Price, 2000). In addition, Bourdieu's (2007) work has been subject to critique, not the least that it is too rooted in time and locus to have contemporary relevance. Indeed, Roberts (2004) contends that certain types of cultural participation are given precedence by Bourdieu's concept, and that cultural capital, therefore, is not a useful measure or predictor of cultural consumption. A number of authors across the fields of education, consumer behaviour and sociology have attempted to improve Bourdieu's original measurement instrument to the needs of their research (Bryson, 1996; Katsillis and Rubinson, 1990; Peterson, 2005). This will be explored in more depth below.

3.2.3 Revising the Cultural Capital Concept

Bourdieu's theory has been criticised by researchers (inter alia Alderson, Junisbai and Heacock, 2007; Chan and Goldthorpe, 2007; Lareau and Weininger, 2003; Peterson, 2005; Swartz, 1998). Questionably, it has been significantly shifted in symbolic power of objectified cultural capital in the past two decades (i.e. historical changes). Many of the unique qualities of mass culture (e.g. mass production) have now become central concerns of the art world, many famous cultural forms such as new books, music, arts, and television programs are consumed utilising complex

forms of modern art (i.e. reproduction) (Holt, 1998; vom Lehn, 2006). It can be argued that the particular component of cultural capital in the Parisian society of the 1960s, objectified in the arts and embodied in formal aesthetic pleasure, may not apply anymore to the modern world (Holt, 1998). Debatably, Bourdieu's study was based on France, particularly the city of Paris; therefore, it might provide different outcomes, if it is applied in other countries. Some scholars argue that, although sociological analyses of cultural consumption based on Bourdieu's work can be used in understanding the changing nature of tourism demand, the relationship between the prototype of production and consumption fails to capture the dynamics of change in the consumption prototype (Zukin, 1990). For instance, authoritative information (e.g. travel guides) plays an important role in the search for authenticity in heritage studies. It is also arguable that patterns of cultural visitors are sometimes influenced by economic and social capital rather than cultural capital (Holt, 1997).

The '*new producers*' term developed by Zukin (1990) belongs to '*new intellectuals*' or '*new petit bourgeoisies*' (i.e. "*who adopt a learning-mode towards life*") (Ooi, 2002, p.230). Basically, new intellectuals have their own identity, lifestyle and seek for new meaningful experiences. Ooi (2002, p.230) also notes that "*they facilitate the transmission of popular intellectual programmes and work between the media and academic and intellectual life*". They convey their new intellectual lifestyle to others. However, Zukin (1990, p.45) explains that "*much of the experience of consumption today is highly mediated by new producers*". This group belongs to new petit bourgeoisies. They are looking for a modified high level of cultural capital and to compensate for low degrees of economic capital through the recreation of authenticity of heritage and tourism.

On the other hand, within the specific field of cultural consumption, Bourdieu's (2007) notion of processes of consumption of cultures and lifestyle are widely cited, in relation to cultural capital as an influence on the context of popular and fine arts (Gans, 1974; Prior, 2002). Arguably, Bourdieu did not provide a clear statement about the nature of cultural capital, in particular the relationship between class and status, which has led to a variety of interpretations of his work (Alderson, et al.,

2007; Chan and Goldthorpe, 2007; Swartz, 1998). Therefore, three theoretical perspectives have emerged and are usefully summarised by Peterson (2005) and Chan and Goldthorpe (2007) namely homology, individualism and the omnivore-univore argument. Below, these arguments are explored.

The concept of cultural capital has been used most significantly in research on education, consumption, taste and social stratification (Bourdieu, 2007; Bourdieu and Darbel, 2008; Chan and Goldthorpe, 2007; Lamont and Lareau, 1988; Lareau and Weininger, 2003; Peterson and Simkus, 1992; Swartz, 1998). **Table 3.1** illustrates a chronological list of some of the most influential empirical studies of cultural capital; including the measurement and definition of each study based on its author(s) perspective between 1982 and 2009. This table falls into four columns, as follows:

Column 1: author(s) and the year of the research ; *Column 2:* definition of cultural capital as provided by the author(s); *Column 3:* the measurement, scales and indicators, which were used in order to measure cultural capital ; and *Column 4:* the area of focus (e.g. education, consumption, taste and social stratification) plus the techniques (e.g. regression, correspondence analysis, factor analysis, linear structural relation models, multivariate analyses, latent class analysis, Pearson correlation, principal component analysis, confirmatory factor analysis, cross tabulation).

Table 3.1: Selected studies using the concept of cultural capital

Author(s)	Definition of Cultural Capital with regard to Taste	Measurement	Extra information
(DiMaggio, 1982)	“instruments for the appropriation of symbolic wealth socially designated as worthy of being sought and possessed” (DiMaggio, 1982, p. 190)	Attitude, activities, information	Focus on Education; correlation, regression and factor analysis.
(Robinson and Garnier, 1985)	“linguistic and cultural competence which manifests itself in such things as purchase and borrowing books, attendance at museums, theatre performances and concerts, styles of speech and interpersonal skills; and so forth” (Robinson and Garnier, 1985, p. 253)	Educational credentials	Focus on Education; OLS regression.
(De Graaf, 1986)	“cultural capital which consist of appropriate manners and good Taste... emphasizes the importance of family socialisation, through which the values of formal culture and a receptivity to the beaux arts are inculcated” (De Graaf, 1986, p. 238)	Parents’ reading and parents’ cultural visits	Focus on Education; exploratory factor analysis and linear structural relation models.
(Farkas, Grobe, Sheehan and Shuan, 1990)	“informal academic standards by which teachers reward more general skills, habits, and styles” (Farkas, et al., 1990, p. 127)	Work habits, disruptiveness, appearance and dress, days absent, basic skills, course grades	Focus on Education; Correlations of Cognitive Variables and regression.
(Katsillis and Rubinson, 1990)	“competence in a society’s high status culture, its behaviour, habits, and attitudes, is often considered an important mechanism in reproduction of educational and social hierarchies” (Katsillis and Rubinson, 1990, p. 270)	Attendance at theatre and lectures, visits to museums and galleries and their relation with previous grade point average on earlier qualifications	Focus on Education; Regression.
(Kalmijn and Kraaykamp, 1996)	They criticized the old version of the link between social status and cultural taste. They introduced a new way to overcome such a shortcoming. They introduced also the Changing Highbrow Taste.	Asked respondents about 13 types of music they enjoyed and then asked respondents to say which kind of music they liked the best.	Focus on consumption and taste and social stratification; OLS regression.
(Bryson, 1996)	“knowledge of fine arts, literature, and upper-class etiquette signals wealth and prestige ... serve as a passkey for entrance into elite social life ... it is cultural knowledge that can be translated into real economic gains, for example, by allowing access to elite social networks and clubs where business deals often are made” (Bryson, 1996, p. 885)	Taste and participation with a list of musical categories (like very much, like it, mixed feelings, dislike it, dislike very much, do not know much about it, no answer)	Focus on Consumption and taste; OLS regression.

Author(s)	Definition of Cultural Capital with regards to Taste	Measurement	Extra information
(Peterson and Kern, 1996)	Based on (Peterson and Simkus, 1992), they tried to expand the idea on cultural capital and taste. They argued that ‘many high-status persons are far from being snobs and are eclectic, even "omnivorous" in their tastes’. Among highbrows, the snob is one who does not participate in any lowbrow or middlebrow activity, while the omnivore is at least open to appreciating them all.	Number of lowbrow genres liked and number of middlebrow genres like based on highbrows and others by comparing the two different studies in 1982 and 1992.	Focus on Consumption and taste and social stratification; OLS regression.
(Aschaffenburg and Maas, 1997)	“Dominant cultural codes and practices, linguistic styles, aesthetic preferences, styles of interaction. Unlike cultural resources, which operate in certain local contexts, cultural capital is institutionalized as legitimate and valuable at the societal level” (Aschaffenburg and Maas, 1997, p. 573)	Individual cultural capital and parents cultural initiatives	Focus on Education; Logistic Regression.
(Roscigno and Ainsworth-Darnell, 1999)	It is widely shared, high status cultural signals and tangible household educational resources such as pictures, books and so forth.	Cultural trips e.g. museums, cultural classes e.g. art, music and dance, household educational resources e.g. books, a daily newspaper, a computer.	Focus on Education; Regression.
(Van Rees, Vermunt and Verboord, 1999)	“Bourdieu (1984) it is argued (i) that members of a class fraction have a similar lifestyle (<i>homogeneity thesis</i>) and (ii) that the structure of the space of lifestyles is homologous to that of the space of social positions (<i>homology thesis</i>). Members of the dominant class, with a large volume of cultural and economic capital, are ascribed the legitimate taste and a preference for legitimate cultural practices...” (Van Rees, et al., 1999, p. 350)	Focuses on one cultural activity, reading in leisure time. Whether or not respondents had read literary books, opinion magazines, quality newspapers, popular books, family magazines and popular or regional newspapers. The first three refer to 'highbrow' reading, the latter three to 'lowbrow' reading plus background variables.	Focus on Consumption and taste and social stratification; Latent class analysis.
(Bihagen and Katz-Gerro, 2000)	“... the same time, cultural capital that is attached to certain consumption preferences creates advantages and barriers in the educational system, in the work place, in class mobility, in social interaction and partner selection, and in other life outcomes” (Bihagen and Katz-Gerro, 2000, p. 328)	Relationship between independent variables such as class, education, age, marital and parental status, urban status, sex, cultural production sector, income, and dependent variables such as leisure activities (e.g. go to restaurant/pub/movie or visit theatre) TV viewing (e.g. documentary, culture or news programs)	Focus on Consumption; factor analysis and OLS regression.

Author(s)	Definition of Cultural Capital with regards to Taste	Measurement	Extra information
(Sullivan, 2001)	“Familiarity with the dominant culture in the society, and especially the ability to understand and use ‘educated’ language” (Sullivan, 2001, p. 893)	Children’s cultural capital: activities such as type and amount of reading, type of TV program, type of music, museum, concert, play, test of cultural knowledge, vocabulary test scores. Parents’ cultural capital: children’s reports on parents’ reading, newspapers taken, type of music and cultural activities	Focus on Education; Regression and Pearson correlation.
(Dumais, 2002)	“‘linguistic and cultural competence’ and broad knowledge of culture that belongs to members of the upper classes and is found much less frequently among the lower classes” (Dumais, 2002, p. 44)	Asked parents if you or child ever: attended concerts, went to art museums; has your child ever taken art, music, or dance classes outside of school, borrowed books from library.	Focus on Education; OLS regression.
(Sonnett, 2004)	He used (Peterson and Simkus, 1992; Peterson, 1992) findings in the U.S. that high status people are often cultural omnivores, with broadly inclusive tastes.	They classified four different music genres based on highbrow, omnivore, lowbrow and mass culture. Asked about the feeling toward different types of music (likes or likes very much, mixed feeling, dislike or dislike very much and do not know / NA).	Focus on Consumption and taste and social stratification; Correspondence Analysis.
(López-Sintas and Álvarez, 2004)	Arts consumption is a form of cultural capital, and that people use this capital as an alternative to the possession of economic capital. Focused on Peterson and DiMaggio’s ideas	Interviewees were asked how often they went to each performing category within the past 12 months in music. Three indicators of social, cultural and economic capital: socioeconomic status, educational level and income level.	Focus on Consumption and taste and social stratification; Latent class model (LCM)and Correspondence analysis.
(Vander Stichele and Laermans, 2006)	“Those who possess much economic and/or cultural capital are not art lovers because they want to distinguish themselves in a conscious way from the other social strata... the amount of cultural capital, which consists of the parental cultural influence as well as the individual’s own schooling trajectory, turns out to influence the participation in legitimate culture to a very large extent ... [however Peterson notes that] high degree of aesthetic exclusivity, the higher status groups displayed a broad cultural taste pattern, whereas the lower status groups were oriented towards only one or a limited number of mostly popular aesthetic traditions” (Vander Stichele and Laermans, 2006, pp. 46-47)	How many times go to opera, classical music, dance/ballet, theatre plays, museums, exhibitions, gallery, folk, traditional music, jazz, blues, pop, rock and cinema and educational level.	Focus on Consumption; Latent Class Cluster Analysis.

Author(s)	Definition of Cultural Capital with regards to Taste	Measurement	Extra information
(Chan and Goldthorpe, 2007)	“Rather than cultural stratification mapping straightforwardly onto social stratification, the cultural consumption of individuals in higher social strata differs from that of individuals in lower strata chiefly in that it is greater and much wider in its range— comprising not only more ‘high-brow’ culture but in fact more ‘middle-brow’ and more ‘low-brow’ culture as well” (Chan and Goldthorpe, 2007, pp. 170-171)	Asked whether in the last 12 months respondents had visited (1) a museum or art gallery, (2) an exhibition or collection of art, photography or sculpture, (3) a craft exhibition (excluding ‘craft markets’) or had attended (4) any event including video or electronic art or (5) a cultural festival and its relation with control variables, including sex, age, marital status, family composition and region of residence.	Focus on Consumption and social stratification; Latent class analysis.
(Jæger and Holm, 2007)	“Cultural capital comprises not only accumulation of education and knowledge, but also parents’ tastes, preferences, and general ‘know-how’ of the education system ... This form of capital may affect children’s educational attainment because the home environment acts as a ‘learning lab’ in the development of children’s educational preferences, knowledge of the normative codes of the education system, and cognitive skills” (Jæger and Holm, 2007, p. 723).	(1) Level of education, (2) number of foreign languages spoken, (3) number of newspaper subscriptions, (4) reads fictional books, and (5) interested in the visual arts and parents and grandparents social class	Focus on Education; confirmatory factor analysis and regression framework.
(Alderson, et al., 2007)	Identify class differences in the breadth and intensity of their consumption, as follows: First, Omnivores are respondents who have been in all different places from the unpopular (e.g. classical music) to the popular (e.g. cinema attendance) in the past year. Second, Paucivores are middling cultural consumers who have neither fundamentally eclectic nor particularistic tastes, but instead engage in “intermediate” levels of cultural consumption across a range of activities. Third, members of this class are more likely than average to have read fiction or attended the cinema (i.e. Inactives).	Attended classical or opera performance; Attended ballet or dance performance; Went to live drama; Visited art museum or gallery; Went to live pop music performance; Read novels, poems, or plays; Went to movie in theatre and compare with demographic variables.	Focus on Consumption; Multinomial logistic regression analysis AND Latent class cluster analysis;
(Coulangeon and Lemel, 2007)	“...based on the glorification of arts and the contempt of popular entertainment, ... to a cultural capital that appears increasingly as a willingness to appreciate the aesthetic of a wide variety of cultural forms, including not only the arts, but also a wide range of folk and popular forms of expression” (Coulangeon and Lemel, 2007, p. 96)	Musical taste (Pop, songs, International pop, Techno, World music, Rap, Rock, Jazz, Classical music, opera) and its relation with socioeconomic variables taken into consideration include age, gender, class, status, personal income, education, size of the living area and working time.	Correspondence Analysis.

Author(s)	Definition of Cultural Capital with regards to Taste	Measurement	Extra information
(van Eijck and Lievens, 2008)	“Peterson to argue that we are witnessing a shift from the so-called highbrow–lowbrow model of cultural consumption, as advocated by Bourdieu to a cultural domain that is structured primarily by the distinction between high-status omnivores and low-status univores” (van Eijck and Lievens, 2008, p. 218).	Cultural schemes: attending concerts and festivals on the one hand and listening to music on the other (both measured using the same 13 musical genres) Respondents were asked to indicate how often they had listened to each of thirteen musical genres during the month preceding the interview. Also, six concepts will be used to assess the attitudes related to social integration namely utilitarian individualism, solidarity, social disorientation, social isolation, communitarianism, expressive individualism.	Focus on Consumption and social stratification; Principal axis factoring using varimax Rotation and factor analysis.
(Warde and Gayo-Cal, 2009)	“For him [Bourdieu], command of legitimate culture confers cultural capital upon individuals, the unequal distribution of which creates and reproduces wider social inequalities. For us, Bourdieu is important because he keeps firmly in sight the consequences of taste for power. His account is perhaps especially fitted to France, but the notion of legitimate culture applies more generally to the European context where state organisations sponsored a classical ideal of civilisation (Bildungsideal) and where class distinctions have been recognisable through differential appropriation of that orthodoxy” (Warde and Gayo-Cal, 2009, p. 122).	(1) Respondents to the survey reported on activities ranging from watching the television to going to the opera. (2) responses were coded to indicate liking as follows: national TV: would make a point of watching four programmes; film directors: would make a point of watching the work of six film directors; named musical works: have listened to and liked eight pieces of music; named artists: have seen works, which were liked, by seven painters; book genres: score of 1 or 2 on a seven-point scale from like to dislike for seven genres of writing; music genres: score of 1 or 2 on a seven-point scale from like to dislike for eight genres of music	Focus one Consumption; Cross tabulation and regression analysis and multiple correspondence analysis.
(Lee and Kao, 2009)	Lee and Kao explored how cultural capital matters in the case of minority and – especially – immigrant children	Three variables measuring child participation in cultural capital-building activities are considered: art activities, directed activities and cultural activities.	Focus on Education; Logistic regression models and Standard deviations.

The following part explains the three main arguments and theoretical conceptualisations behind the use of the most suitable measurement for cultural capital in this study and **Table 3.1**. These arguments have been tested and used empirically in different studies in social science. It can be argued that one can be seen as better than another in some field, however there is no definite answer about which study is the best (Alderson, et al., 2007; Chan and Goldthorpe, 2007; Peterson, 2005; Sullivan, 2007). Conceivably, scholars can use the best definition and measurement tool with regard to their study. The researcher will select the most suitable theoretical robust measurement tool at the end of this argument.

3.2.3.1 Homology Argument

This argument is based on Bourdieu's (2007) major work so-called 'Distinction'. In essence, people in higher social strata (i.e. higher cultural capital) prefer to consume elite culture; and individuals in lower social strata prefer to consume mass or popular culture. In addition, education provides certain social groups with access to what Bourdieu refers to as cultural capital. This is different from what DiMaggio's cultural resources argue which is more confined to small area effects and not subject to reliable forms of valuation by dominant institutions (DiMaggio, 2004; DiMaggio and Mukhtar, 2004). Bourdieu used three different ways in order to measure cultural capital namely: First, parents with high levels of cultural capital transmitting the same dispositions to their children. Second, access to and ability to be successful in modern educational and higher education systems can be measured. Third, he argues familiarity with and appreciation of high culture art forms represents a form of cultural capital.

Bourdieu rejects Weber's view that class can be treated as empirically distinguishable from status in that the class structure is to be seen as determined merely by social relations occurring in economic life. He also argues that status is being regarded as the dimension of the class structure which is not itself reducible to economic relations alone (i.e. contingent relationship between class and lifestyle) (Alderson, et al., 2007; Chan and Goldthorpe, 2007; Swartz, 1998). Chan and

Goldthorpe (2007, p. 169) note that “... *homology is crucially mediated by the habitus of different classes: that is, by the socially constituted ‘system of dispositions’ that members of a class come to acquire, primarily in their early lives, as a result of the specific ‘class conditions’ under which they live. The class habitus produces a ‘semantic’ unity in practices across all domains of consumption, cultural consumption included. And thus, within and integral to the class structure there are created the internally coherent but sharply contrasting and, indeed, often opposing lifestyles that are expressed by the status order*”.

It can be argued that the status order is about involving those who try to classify themselves from their same group and others (i.e. included or excluded). This dominant class uses symbolic violence in order to present their superiority of their own lifestyle by consuming high cultural products (i.e. legitimate) (Chan and Goldthorpe, 2007; Holt, 1997; Prior, 2002; Silva and Wright, 2005; Swartz, 1998; van Eijck and Lievens, 2008). Nonetheless, Bourdieu’s work is important because, for the first time, he provides an empirically and theoretically strong way to conceptualise the links between taste, status, cultural capital and social class (Alderson, et al., 2007; Peterson, 2005).

3.2.3.2 Individualism Argument

The individualism argument is, basically, a direct contradiction of the homology argument. It argues that individuals losing their grounding is social stratification in economically advanced societies, but this is because of individual’s self-realisation (Chan and Goldthorpe, 2007; Prior, 2002). Alderson et al. (2007, pp. 194-195) note that “... *while at one point more solidly grounded in ‘modern’ social bases – lifestyles and cultural consumption have of late lost their moorings to the stratification system and to other social institutions. The image that emerges in this account is that of a contemporary subject who, presented with a highly commercialized, consumer society, a broad and deep aestheticization of everyday life, and increasingly fluid and flexible possibilities for the development and expression of identity, constructs her lifestyle by drawing, cafeteria-style, from a*

multitude of offerings, free to combine items in creative and heretofore contradictory ways”.

There are two arguments about individualism. Firstly, other structural variables such as age, gender and ethnicity are as important as class in individuals' lifestyle. Secondly, individuals can form their lifestyles independently of their social locations and through their patterns of consumption (i.e. life project instead of lifestyle) (Chan and Goldthorpe, 2007; López-Sintas, Garcia-Alvarez and Filimon, 2008; Tampubolon, 2010).

3.2.3.3 Omnivore–univore Argument

Bourdieu and his colleagues argued that highbrow tastes were mainly the product of 'habitus', the early life experiences in the home and school that inculcated the growing person with cultural capital, however this view has been changed from highbrow snobbery to omnivorousness in recent years (Bourdieu, 2007; Bourdieu and Darbel, 2008; Bourdieu, Wacquant and Farage, 1994). From a cultural sociology perspective, the 'univores' refer to people with limited cultural resources who consume just one type of genre (i.e. narrow and limited taste repertoire), e.g. pop music. The 'omnivores' on the other hand are gifted with rich resources and consume a range of cultures and these span the high, mid and low brows: they enjoy multiple genres e.g. opera and pop. It is also arguable that among highbrows, the 'snob' is an individual who does not participate in any middlebrow/lowbrow activities while the omnivore is open to appreciating them all (Peterson, 1992; Peterson and Kern, 1996; Tampubolon, 2010). In other words, Peterson and Kern (1996) tried to answer two questions: 1) whether highbrows tended to become more omnivorous during the period, and 2) whether older cohorts of highbrows with a more snob-like taste were being replaced by younger, more omnivorous cohorts. The findings indicate that both processes were working concurrently (López-Sintas, et al., 2008, p. 80).

According to this view, the distinction between middle class and working class is not based on their preference for particular genres, but rather on their ability to consume

a wide range of cultural products (Battani and Hall, 2000; Peterson, 2005; Peterson and Kern, 1996; Peterson and Simkus, 1992). Generally, this argument emphasises more specifically to cultural consumption than to lifestyle. It can be argued that the homology argument is dated because a new relationship is emerging in cultural consumption (Chan and Goldthorpe, 2007; Peterson and Simkus, 1992). Chan and Goldthorpe (2007, pp. 170-171) stress that *“rather than cultural stratification mapping straightforwardly onto social stratification, the cultural consumption of individuals in higher social strata differs from that of individuals in lower strata chiefly in that it is greater and much wider in its range – comprising not only more ‘high-brow’ culture but in fact more ‘middle-brow’ and more ‘low-brow’ culture as well. Thus, the crucial contrast is not that of ‘snob versus slob’ but that of cultural omnivore versus cultural univore”*.

Arguably, there is a positive relationship between knowledge and regularity of museum consumption (Bagnall, 2003; Marty, 2006; McPherson, 2006; Stylianou-Lambert, 2011). Chan and Goldthorpe (2007) also note that cultural consumption in the visual arts occurs in specific institutional settings e.g. museums and art galleries rather than in the home. In addition, some scholars used social stratification of consumption in their art consumption studies (inter alia Alderson, et al., 2007; Fyfe, 2004; Halle, 1993; Painter, 2002; Sullivan, 2007). They found that visits to museums and festivals are highly correlated with the frequency of such visits.

Previous findings suggest that omnivore–univore cultural capital can be seen by many high-status consumers as the ability to appreciate the distinctive aesthetic of a wide range of cultural forms including both fine arts and popular expressions (**Table 3.1**). The most common typology of consumers with regard to omnivorosity is: ‘exclusive highbrows’ (i.e. their tastes centre on legitimate classical forms), ‘omnivore highbrow’ (i.e. include forms of high culture but are not restricted to it), ‘inclusive non-highbrows’ (i.e. broad taste but include mostly middle and lowbrow cultural products) and ‘exclusive lowbrows’ (i.e. limited cultural consumption) (Ollivier, 2008). Omnivorosity is mainly measured in two different ways: one way is to construct linear scales of knowledge (Bryson, 1996) and another way consists in

constructing typologies of cultural consumers and comparing the combinations and breadth of their tastes (Ollivier, 2008; van Eijck and Lievens, 2008; Van Rees, et al., 1999). There are four conditions in order to test Peterson’s claim about the growing omnivorousness of higher status groups and the univorousness of lower status groups (Van Rees, et al., 1999), as follows:

1. It requires data in a big range of cultural practices e.g. music, reading, visual art, etc.
2. Individuals’ actual behaviour and not their confirmed preferences should be measured at an individual instead of an amassed level of occupation status.
3. It should consider both how cultural classification and cultural stratification are mutually dependent and how they change over time.
4. Van Rees et al. (1999) note that “*the meaning of the notion of omnivore is always bound not only by the number of cultural sectors that are included in the comparison, however by the number of cultural items with a sector and the manner in which these are graded according to their degree of legitimacy*” (Van Rees, et al., 1999, p. 350).

Peterson (2005) discusses the changing conception of omnivorousness based on the study of himself and his colleagues over time (1982-1992-2002 data) (**Table 3.2**).

Table 3.2: The changing conception of omnivorousness (Peterson, 2005, p. 262)

A (1982)		Taste
Highbrow		Snob to Omnivore
Lowbrow		Snob to Univore

B (1982-1992)		Breadth of Taste	
		Narrow	Wide
Taste	Highbrow	Snob 1	Omnivore 2
Level	Lowbrow	Univore 3	Unexamined 4

C (1982-1992-2002)		Breadth of Taste	
		Narrow	Wide
Taste	Highbrow	Highbrow Univore 1	Highbrow Omnivore 2
Level	Lowbrow	Lowbrow Univore 3	Lowbrow Omnivore 4

In other words, **Table 3.2** can be summarised as follows:

- Omnivores had completely displaced the highbrow snob and all univores were lowbrows, thus it was difficult to understand all popular culture (**Study A**).
- The population still included highbrow snobs as well as omnivores; however, the study did not focus on the lowbrow omnivores, thus implying that all omnivores are highbrows (**Study B**).
- The study shows that the cross tabulation of two dichotomous variables results in four, not two or three, cells. They found that the transfer of respondents from cell 1 to cell 2 had continued, as omnivorous highbrow-age cohorts continued to move to more snobbish univorous ones. They also predicted that the numbers in cell 3 would go down, and that in cell 4 they would go up as omnivorousness diffused out into lower status levels of the population. The most dramatic change they found was the atrophying of highbrows. They also confirm that younger cohorts, who are much less likely to be highbrows, replaced their elders who were more likely to be highbrows (**Study C**).

Arguably, the omnivorousness study concentrates on those who participated in and had a taste for fine arts and consume all sorts of non-elite activities, and also it has to do with a number of different activities or tastes chosen and it has nothing to do with the number of times a respondent is involved in activities (Bryson, 1996; Peterson, 2005; Savage, Gayo-Cal, Warde and Tampubolon, 2005; Tampubolon, 2010; Vander Stichele and Laermans, 2006). Cultural omnivorousness is a measure of breadth in cultural tastes; however, it does not measure the pace of participation in leisure activities. In order to overcome such problems Sullivan (2007) describes the volume of activity as ‘voraciousness’. Sullivan (2008, p. 15) defines the term as “*voraciousness as a dimension of the consumption of culture complementary to omnivorousness which, in its original definition, was based on the range or breadth of cultural tastes, and had no reference to frequency or ‘busyness’ in leisure activities... voraciousness is based on the extent of participation in various out-of-*

home leisure activities, and relates both to the range of those activities (to reflect the diversity of an individual's cultural repertoire) and the frequency of participation in them (to characterize the rate of turnover)". Voraciousness brings a measure of the 'pace' of leisure participation into play, which can be related to theories of the changing pace of life and leisure in late modernity. Sullivan used a seven-day time-use diary and counted the number of different out-of-home leisure activities e.g. going to concerts, theatre, cinema, clubs, sporting events, eating out/drinking (pubs and restaurants), sports participation, keeping fit and walks/outings, which creates a range from 0 (none) to 4 in order to capture both the *variety* (counting how many different out-of-home leisure activities are participated in) and the *frequency* (since to be counted the activity needs to be done on average once per week) (Sullivan, 2008) (see **Table 3.3**). From a consumer behaviour perspective, previous studies have revealed that consumers' predictions about their frequency of engaging in particular behaviours are quite flexible and depend on consumers' interest (Hamilton, Ratner and Thompson, 2011).

Alderson et al. (2007) identify class differences in the breadth and intensity of their consumption, as follows: First, 'omnivores' are respondents who have been in all different places from the unpopular (e.g. classical music) to the popular (e.g. cinema attendance) in the past year. Second, 'paucivores' are middling cultural consumers who have neither fundamentally eclectic nor particularistic tastes, but instead engage in an 'intermediate' level of cultural consumption across a range of activities. Third, members of this class are more likely than average to have read fiction or attended the cinema i.e. 'inactives'. In other words, it can be noted that "*Social status is found to be central to the distinction between those who are active cultural consumers (i.e., 'omnivores' or 'paucivores') and those who are comparatively inactive, and to be especially relevant to the definition of omnivore and 'inactive' styles*" (Alderson, et al., 2007, p. 191).

Table 3.3: Measuring Post-Bourdieu Cultural Capital

Authors	Description
Chan and Goldthorpe (2007)	As regards cultural consumption in the domain of the visual arts, they concentrate on the responses obtained to five questions. These asked whether in the last 12 months respondents had visited (1) a museum or art gallery, (2) an exhibition or collection of art, photography or sculpture, (3) a craft exhibition (excluding 'craft markets') or had attended (4) any event including video or electronic art or (5) a cultural festival. Plus, income and educational qualification, sex, age, marital status, family composition and region of residence (Latent Class Analysis) (Chan and Goldthorpe, 2007)
Alderson et al, (2007)	The items they analyse ask whether, in the last year, the respondent had (1) gone "to a classical music or opera performance," (2) gone "to a live ballet or dance performance," (3) gone "to a live performance of a non-musical stage play," (4) visited "an art museum or gallery," (5) gone "to a live performance of popular music like rock, country, or rap," (6) read "novels, short stories, poems, or plays," and (7) gone "out to see a movie in a theatre." Plus, educational level, occupation, income, sex, area, marital status, number of children, (Alderson, et al., 2007)
Sullivan (2007,2008)	The measure of voraciousness was constructed from a seven-day time-use diary, and simply counts the number of <i>different</i> out-of-home leisure activities engaged in over the entire diary week. It therefore captures both the <i>variety</i> (counting how many different out-of-home leisure activities are participated in) and the <i>frequency</i> (since to be counted the activity needs to be done on average once per week) of participation in a range of out-of-home leisure activities. The out-of-home leisure activities we used were (according to the diary categories): going to concerts/theatre/cinema/clubs/sporting events; eating out/drinking (pubs and restaurants); sports participation/keeping fit; and walks/outings, which creates a range from 0 (none) to 4 (all) (Sullivan, 2007, 2008). The first questionnaire measure of voraciousness is based on the number of different out-of-home activities reported from the survey as being done at least once a week. The second questionnaire measure also contains those activities that are reported on the survey question as being done "at least once a month".
Vander Stichele and Laermans (2006)	The selected variables relate to the attendance of opera productions, classical music concerts, ballet and/or dance performances, theatre plays, visits to museums and/or exhibitions and/or galleries, as well as to the participation in folk and/or traditional music concerts, jazz and/or blues concerts, pop and/or rock concerts and the viewing of cinema movies. It can be argued that the five cultural activities mentioned first can be classified as belonging to the world of the fine arts, whereas the other four forms of cultural participation may be regarded as more popular activities. The response categories in the surveys range from 'never, once a year, several times a year to several times a month' (Vander Stichele and Laermans, 2006).

Table 3.4 demonstrates the possible relationship between omnivorousness and voraciousness, however further empirical research requires to investigate this relationship (Peterson, 2005). According to Tampubolon (2010), review in empirical evidences which call for a rethinking of the omnivores, especially in the UK as *“First, instead of being a homogeneous and tolerant group, omnivores should be seen as heterogeneous and internally divided... Second, cultural consumption in England continues to be structured along the lines of social class”*. This condemnation is also supported by Chan and Goldthorpe’s (2007) study. They found that cultural consumption in England remains socially structured along class boundaries (Chan and Goldthorpe, 2007; Tampubolon, 2010).

Table 3.4: The relationship between omnivorousness and voraciousness (Peterson, 2005, p. 264)

	Frequency of participation / Voraciousness	
Breadth of Participation	Frequent	Infrequent
Omnivore	Active Omnivore	Inactive Omnivore
Univore	Active Univore	Inactive

3.2.4 Selecting Most Suitable Cultural Capital Perspective

It seems that all the above arguments would be suitable in order to gain the answers for the research aim. First, the homology argument suggests that indicators identify ‘high’ and ‘low’ clusters, correspondingly, by their consumption of the least and most popular activities. Second, the individualization argument would lead us to expect that indicators will not yield a manageable solution, as the breakup of any earlier pattern of logic in consumption should generate a huge amount of consumption types or styles. Third, indicators might classify omnivores and univores, a cluster that participates in all activities, and at high intensity, and clusters that have particularistic tastes and participate at low intensity (Alderson, et al., 2007). As a result, the researcher uses both Bourdieu (Homology) and post-Bourdieu (Omnivore–univore) cultural capital with regards to taste theory. This has been done in order to compare initial and developed ideas. Nonetheless, there are some measurement limitations that should be considered with regard to the omnivore–

univore perspective. It is also arguable that the measurement scale should be more related to consumption of cultural products inside museums.

A number of subsequent studies have relied on consumers' reading of particular newspapers, their music tastes, students and their parents' tastes and personal record collections. Van Rees et al. (1999) argue that the time is ready for testing the omnivore idea across the full range of style choices. Minor attention has been given to visitors' taste and cultural capital in relation to museums and art galleries employing Peterson's idea and consumers' level of engagement expression. It seems that there are only a few surveys that distinguish between those attending elite museums and those of more specialised concern. Moreover, the majority of surveys investigated musical activity and taste only (Bennett, Savage, Silva, Warde, Gayo-Cal and Wright, 2005; Ollivier, 2008; van Eijck and Lievens, 2008; Warde and Gayo-Cal, 2009). In practice, the researcher uses a construction of typologies of cultural consumers and compares the combinations and breadth of their tastes that interacts with highbrow, middlebrow and lowbrow patterns of cultural consumption.

It is important to ask questions about the range of activities in order to get accurate answers from respondents. It can be argued that some surveys in **Table 3.1** did not ask about the activities in which some people regularly participate (i.e. invisible activities). Lopez-Sintas and Katz-Gerro found that around 55% of the respondents engaged in none of the high-and middlebrow activities (López-Sintas and Katz-Gerro, 2005). Arguably, it is important to count the number of recreational choices consumers make, but it should also consider how consumers differ in the way they consume and not just what they consume (Holt, 1997). Holt (1997) also argues that in order for a sufficient understanding of cultural capital to be developed, it is necessary not only to ask about genres of music but about precise works and practices of consumption, since we want to know specifically which ones or which combinations serve as indicators to taste. The researcher uses related questions to the research (i.e. visual art consumption) based on Savage and his colleagues and Warde and Gayo-Cal's work (Bennett, et al., 2005; Chan and Goldthorpe, 2007; Savage, et al., 2005; Warde and Gayo-Cal, 2009).

It can be argued that because respondents spend time and sometimes even money to attend cultural places, e.g. concerts or museums, it is more truthful to measure respondents' behaviour than to measure respondents' stated preferences that are subject to no reality check (Van Rees, et al., 1999). This brings attention to consumer motivation toward cultural consumption which will be described later. From a marketing perspective, consumers are only presented with information and products and common norms they are likely to want and believe they already share and also the amount of rewards they want to achieve from the consumption (Peterson, 2005; Stebbins, 2009; van Eijck, 1999; Welsh, 2005). Debatably, exclusive engagement with the traditional high art has been changed during the past 40 years. Nowadays, respondents are more concerned about a variety of cultural forms rather than concentrating on one form. This brings attention to Bourdieu's question about what cultural forms respondents are actually familiar with and have prior knowledge of (Ihlen, 2007; Peterson, 2005; Savage, et al., 2005; Wynne, O'Connor and Phillips, 1998).

3.2.5 Cultural Capital and its Relation with Engagement in Museums

Bourdieu and Darbel (2008, p.110) argue that museums enforce a sort of hegemony by supporting “*for some the feeling of belonging and for others the feeling of exclusion*”. Therefore, museums can become places for ‘the likes of us’ and when they become spaces for critical engagement or when there are meaningful opportunities to articulate voice and play with different supporting materials/equipments (Barr, 2005; Black, 2009; Misiura, 2006). Engagement with cultural activities within museums which is based on distribution of the cultural capital still drives visitors to museums and it is one which goes against development participation in cultural activities. Therefore, cultural capital positively influences the participation in cultural activities (engagement) (Anderson, 1999a; Barr, 2005; Simon, 2010).

General accumulated cultural knowledge can be considered to play a role in cultural consumer behaviour (inter alia Fyfe, 2004; Holt, 1998; Kerrigan, 2010; Misiura,

2006; Moutinho, 1989; Sherry, 1986; Swidler and Ardit, 1994). Specifically, the concept of cultural capital, as introduced by Bourdieu (2007) has been shown to create a demand for cultural products and services (Burton and Scott, 2003; Lynch, et al., 2000) and cultural practices (e.g. museum visits) and preferences are closely associated with educational level and social origin (Bourdieu, 2007; Bourdieu and Darbel, 2008; Newman and McLean, 2004). Indeed, vom Lehn (2006) notes that cultural consumption studies are ‘pervaded’ by Bourdieu’s influence with a number of authors having established links between personal attributes (e.g. educational credentials) and participation in cultural activities (see also Katz-Gerro, 2004). However, as mentioned earlier, Bourdieu’s (2007) work has been subject to much critique, not the least that it is too rooted in time and locus to have contemporary relevance. Indeed, Roberts (2004) contends that certain types of cultural participation are given precedence by Bourdieu’s concept, and that cultural capital, therefore, is not a useful measure or predictor of cultural consumption. A number of authors across the fields of education, consumer behaviour and sociology have attempted to improve Bourdieu’s original measurement instrument to the needs of their research (Bryson, 1996; Katsillis and Rubinson, 1990; Peterson, 2005). For the purpose of this study, the measure of cultural capital developed by Peterson and Kern (1996), Sullivan (2007, 2008) and Peterson (2005) has been adapted.

Whilst the link between cultural capital and consumption is clear, there is less evidence on the specific link between cultural capital and engagement. However, a key precept of cultural capital is that, like economic capital, it requires investment. Thus, engagement can be argued to equate to investment in the accumulation of cultural capital, toward the goal of increasing cultural knowledge. Cultural capital’s relationship with engagement should be scrutinized as an integral part of the *visitor agenda* or *entrance narrative* (Doering and Pekarik, 1996; Falk, et al., 1998), those rich and deep experiences upon which visitors draw to form meaning from their interactions with museum exhibits (Falk and Dierking, 2000; Kelly, 2007).

Leinhardt and Gregg’s (2002) research, for example, confirmed engagement with and understanding of museum content to be strongly influenced not only by visitors’

prior knowledge, but also by their sense of identity and exploratory engagement with the content. Falk, Moussouri and Coulson (1998) expand on this relationship, highlighting the role of strategy within the visitor agenda and proposing a continuum from unfocused to focused strategies for museum visitation and uncovering evidence of a direct link between visitor agenda, behaviour and learning. Notably, learning opportunities in museums are typically free choice or informal (Falk and Dierking, 2002; Hein, 1998; Hein and Alexander, 1998; Misiura, 2006), requiring a certain level of both motivation and engagement on the visitors' part. However, whilst there has been extensive study of how the visitor agenda influences the outcome of the museum experience, in particular learning, the link with level of engagement, whilst implicit, has not been directly studied, nor has cultural capital been specifically isolated as an element of the visitor agenda.

Following this, for the purpose of this research, the researcher argues that it is theoretically and methodologically more defensible to accept the Post-Bourdieu Cultural Capital as a better predictor for engagement within the museum environment. Following the development of the conceptual model, two different ways of capturing cultural capital will be tested empirically later on in this study. The following section explains the concept of prior knowledge.

3.3 Prior Knowledge

The experience must be an opportunity for personal growth. Additionally, knowledge is a key factor in the ability to engage with museums, and can be split into two salient categories, general cultural knowledge (i.e. which was previously explored) and specific knowledge of a product (e.g. museum) – so-called prior knowledge, both of which the consumer draws on prior to conducting an external information search and challenging himself/herself (Alba and Hutchinson, 2000; Bourdieu, 2007; Chan and Goldthorpe, 2007; Goulding and Domic, 2009; Kerstetter and Cho, 2004; Peterson, 2005; Taheri and Thompson, 2010a, 2010b). In addition, museum visitors generally represent a highly educated sector of the population and familiarity with museum code is intrinsically associated with class and pattern of consumption

(Bourdieu and Darbel, 2008; Burton and Scott, 2003; Falk and Dierking, 1997; Prior, 2002).

As a result, the following section first explains why prior knowledge. Afterwards, it examines the concept of prior knowledge and its relation in consumer behaviour literature. Prior knowledge in heritage and museum studies is then discussed. Finally, prior knowledge and its relation with engagement in museums are discussed.

3.3.1 Why Prior Knowledge?

Webb (2000, p. 17) notes that *“when we encounter an unknown object or situation for the first time, we appraise it, then we find out whether it is good or bad... The next time we encounter that object, we do not have to go through this process of appraisal... The theory states we are similarly tagging everything we experience”*. Ausubel, Novak and Hanesian (1978, p. iv) also provide a basis of meaningful learning theory as *“if I had to reduce all of educational psychology to just one principle, I would say this: The most important single factor influencing learning is what the learner already knows. Ascertain this and teach him accordingly”*. Consequently, learners (e.g. museum visitors) seek for new information, creating new links to their pre-existing knowledge and experiences in order to learn meaningfully (i.e. it determines what we learn from experience); therefore, it is the educators’ job to help individuals to restructure and rearrange previously linked concepts and replace them with fresh and challenging concepts.

Arguably, the result of such an approach is more stable, since individuals with help from educators, are linked to a greater number of other propositions (Hooper-Greenhill, 2007; Jeffery, 1999; Prentice, 1998). Furthermore, visitors almost always bring out their experiences, interests and prior knowledge about museum and heritage sites; and their consumption also is influenced by their previous experience of the cultural artefacts (Black, 2009; O’Sullivan, 2009). Doering (1999, p. 81) highlights that *“the museums or exhibitions visitors find most satisfying are those that resonate with their entrance narrative and confirm and enrich their existing of*

the world". Doering argues 'entrance narrative' can be defined as a basic framework, that is, the fundamental way that people interpret the world; information about a subject matter based on the basic framework; and finally personal experiences and memories which support the understanding (i.e. how we feel about objects).

Moreover, like many services, the museum product is delivered with methods to simulate interest and link their pre-existing knowledge to more interactive and enjoyable ways. Museums act as a platform on which consumers can directly interact with the museum through their prior knowledge as well as static and visual facilities provided inside the museum (Hein and Alexander, 1998; Kotler, et al., 2008). It is due to this strong potential that the existing study attempts to understand how, depending on visitors' lifestyle, socio-cultural background and prior knowledge, visitors engage with museum products and the outcome of these experiences for both provider and consumer (Bagnall, 2003; Falk and Dierking, 1997; Hooper-Greenhill, 2007; Prentice and Andersen, 2007a; Roschell, 1995). The linkage between prior knowledge and engagement will be explored in more detail later on in this chapter. This is one of the main objectives of current study.

It is arguable that visitors' experiences are often transient due to visitors seeking to see everything in limited time and are embarrassed by their cultural capital obtained through past experience, familiarity, nostalgia, contact zone and social interaction with friends and family members (i.e. who you are with and how much you know seriously affects your experience) (see also Borun, Massey and Lutter, 1993; Bourdieu and Darbel, 2008; Clifford, 1997; Eberbach and Crowley, 2005; Falk and Dierking, 1997; Feher, 1990; Goulding, 2001; Leinhardt, Knutson and Crowley, 2003; Macdonald, 1992; Prentice, 2001a; Richards, 1996). These can all be captured under the umbrella of prior knowledge.

3.3.2 Prior Knowledge and Consumer Behaviour

Roschell (1995) argues that a view of prior knowledge in an informal learning process (e.g. museum education) is necessary (i.e. since it is not possible to learn

without prior knowledge) and problematic (i.e. it often leads to insufficient understanding). Roschell (1995) calls this version of the learning paradox a ‘paradox of continuity’ and in order to overcome this problem, Roschell suggests researchers should see prior knowledge as providing building blocks, look for learning as long-term transformation knowledge into larger and more systematically coordinated wholes. Additionally, product/service familiarity replicates the degree of a consumer’s direct and indirect experience with a product or service (Alba and Hutchinson, 1987; Alba and Hutchinson, 2000; Campbell and Keller, 2003).

Prior knowledge has long been argued to influence the nature and form of consumption (Bettman and Park, 1980; Lee, Herr, Kardes and Kim, 1999). The processing heuristics employed in consumer decision making have widely been shown to be influenced by a range of factors, including prior knowledge and experience (Bettman and Park, 1980). Consumer knowledge is described as the level of experience and familiarity that an individual has with a product prior to conducting an external information search, as well as product expertise related to the ability to perform product-related tasks (Alba and Hutchinson, 2000; Brucks, 1985; Dodd, Laverie, Wilcox and Duhan, 2005; Stanaland and Golden, 2009). Rao and Monroe (1988, p. 255) define prior knowledge as “*the amount of accurate information held in memory as well as self-perception of knowledge*”.

Moreover, according to Rao and Sieben (1992) and Dodd et al. (2005), there are three different types of knowledge, namely:

1. Objective (i.e. what consumers actually know) refers to information stored in memory i.e. objective knowledge.
2. Subjective (i.e. self-perceived) refers to what people perceive they know about a product/service in general i.e. subjective knowledge.
3. Usage experience, i.e. a mixture of personal (e.g. friends) and impersonal (e.g. books) information sources.

Besides, thoughts on the role of prior knowledge have been developed and modified over an extended period within the consumer behaviour literature (e.g., Baloglu 2001; Campbell and Keller, 2003; Cohen, 1972; Gursoy and McCleary, 2004; Kozak, 2001; Lau and McKercher, 2004; MacKay and Fesenmaier, 1997; Prentice, 2004b; Prentice and Andersen, 2007b; Trivedi, Morgan and Desai, 2008; Wong and Earl, 2009). For instance, some authors have identified the role of familiarity through prior experience, using descriptions such as *familiarity-as-comfort as cosiness* (Ooi, 2002), *provides a feeling of comfort* (Kim and Richardson, 2003) and *subjective and objective knowledge about a place* (Gursoy and McCleary, 2004).

Wood and Lynch (2002) point out that higher prior knowledge has both advantages and disadvantages. Amongst the advantages are that prior knowledge would speed up a consumption without a consequent loss in the quality of performance, use of more subtle perceptual factors in discrimination tasks, higher categorisation capabilities, promote rapid problem recognition and capability in identifying relevant information. The main disadvantage may be influenced by overconfidence or the feeling-of-knowing phenomenon which may cause bias in decision-making as well as insufficient inferences may cause even knowledgeable consumers to misuse a new or different service/product. Finally, *“people with PK [Prior Knowledge] may be more likely to try to recall problem solutions rather than recompute them based on given information. If the problem changes (e.g., new attributes are introduced to a product class or importance weights change) but its terminology does not, higher PK people may misjudge their ability to recall an accurate solution”* (Wood and Lynch, 2002, p. 417).

3.3.3 Prior Knowledge in Heritage and Museum Studies

Notwithstanding the complex nature of the tourism product, past heritage experiences have repeatedly been shown to influence future tourist behaviour and decision making (Kozak, 2001; Mazursky, 1989). Likewise, within a museums context, numerous authors have documented the link between prior knowledge and familiarity with museums as influential factors in the regularity of future visitation,

as well as on benefits sought and activities undertaken (Caru and Cova, 2005; Falk and Storksdieck, 2005; Falk and Dierking, 1997; Harrison and Shaw, 2004; Hooper-Greenhill, 2007; Paris, 1999; Paris and Mercer, 2002). Also, the influences of prior knowledge on museum learning have been extensively documented (Csikszentmihalyi and Hermanson, 1995; Falk and Storksdieck, 2005; Hein, 1998).

Current views on tourism familiarity view the concept from two different perspectives. Firstly, familiarity is the contrast between repeater visitors and new comers (Kozak, 2001; Lau and McKercher, 2004). For instance, Kozak (2001) found that, in contrast to those with no prior experience, repeaters have greater loyalty to destinations in Mallorca and Turkey, and that this is linked to the maturity of the destination. Secondly, Baloglu (2001) and Prentice (2004b) explore multiple types of familiarity, or what may be term ‘familiarity as affect-as-information’. Baloglu (2001) and Prentice (2003, 2004) explore five types of familiarity, as follows: *Informational* – the degree of sources of information used; *Experiential* – the extent of past experience; *Self-rated/Self-described* – how familiar respondents consider themselves to be with a place or how they express a place; *Educational* – the extent of personal educational association with a place (i.e. formal and/or mediated learning); *Proximate/Nationality* – shared culture and popular media or how different nationalities experience the same destination/attraction.

More recent research on tourist information search among resort tourists in Florida refined prior knowledge to a two dimensional construct, accumulated through familiarity/expertise and past experience (Kerstetter and Cho, 2004). Alba and Hutchinson (1987) expound the distinction between the latter. Familiarity is measured according to accumulated awareness of a product or service, but need not come from actual experience. Expertise, meanwhile, is considered to measure how well consumers can solve problems, or perform tasks related to a product or service (Alba and Hutchinson 1987). Previous research has consistently treated prior knowledge as a reflective construct (i.e. the items share a common cause (DeVellis, 2003) and also see methodology chapter), despite its depiction as an ‘accumulated’ construct (Kerstetter and Cho, 2004). The majority of researchers failed to include

this variable in their work (Baloglu and McCleary, 1999b). Although the bulk of the literature on familiarity with the tourism context has focussed on the destination, this may be modified to apply to the consumption of cultural attractions.

It can be argued that past experience or experiential familiarity is the most influential factor in visiting museums and art galleries (Misiura, 2006; Simon, 2010). Those who have repeated their visit to museums both at an early age or frequently tend to seek an educative element and engage with different parts of museums and art galleries (Falk and Dierking, 1997; Harrison and Shaw, 2004; Hooper-Greenhill, 2007; Hooper-Greenhill and Moussouri, 1999; Lynch, et al., 2000). This, in turn, leads to positive, reinforcing attitudes about the museum experience. Falk and Dierking (1997, pp. 26-27) differentiate between repeat and first-time visitors as *“repeat visitors to the same museum not only know what to expect and how to locate it, but also which parts and activities of the museum they enjoy and which they do not...unlike frequent visitors, first-time visitors’ expectations are not based on direct experience. The occasional visitors can draw upon some earlier experience, even if it is only a school field trip or family visit a long time in the past”*. Additionally, a repeat visitor is someone who has been to a museum before and comes back infrequently for additional visits. Museums and art galleries mainly attempt to convert an occasional or repeat visitor into a regular one with the help of different leisure experience, ongoing programme changes, experiential cafe and relevant shops (Black, 2009).

Generally speaking, cultural consumers engage in varying levels of information gathering, depending on the kind of activity and their own level of need for information (Kotler, et al., 2008; Kotler, Bowen and Makens, 2010). Kotler et al. (2008) classify consumer behaviour in terms of information gathering into two dimensions: information neediness (i.e. ranging from those who jump right into a decision to those who spend days or weeks gathering information) and information sources. Kotler et al. (2008) also categorise gathering information from several sources namely: (1) personal, non-marketer controlled e.g. family and friends; (2) personal, marketer controlled e.g. sales representatives and tourist board information;

(3) nonpersonal non-marketer controlled e.g. mass media and website; and (4) nonpersonal marketer controlled e.g. advertisements and brochures. Most occasional visitors do not have enough past experience with museums and art galleries; therefore they rely on sources of information (i.e. informational familiarity) (Black, 2009; Falk and Dierking, 1997; Kotler, et al., 2008; Prentice, 2004b). Some museums put out promotional materials in the form of direct mail or press releases to the media or word-of-mouth from friends or relatives (Falk and Dierking, 1997; Jeffery, 1999). Kotler, et al., (2008) also argues that some visitors do not have certain degree of prior knowledge and this is museums curators' job to provide them with suitable and enough degree of prior knowledge. For instance, museum marketers should ask visitors about how they learned about a particular activity: "*the sources of information they turned to, the type of information obtained from each source, the degree of credibility they placed on each source*" (Kotler, et al., 2008, p. 178). Nevertheless, some museum visitors do not want to be mediated by museum and they want to discover themselves or just being in the comfortable and cultural environment is change for them. These visitors normally have very low level of prior knowledge (Black, 2009).

However, some visitors have special feelings from the past with the museums so-called 'nostalgia'. Nostalgic feeling with a museum and art gallery also plays an important role with the way that visitors engage with the museum. However, it can be argued that nostalgia is not part of prior knowledge because it is mainly about emotional attachment with the past (Boym, 2001; Davis, 1979; Gvion, 2009). Belk (1990, p. 670) defines nostalgia as "*a wistful mood that may be prompted by an object, a scene, a smell, or a strain of music*". Sierra and McQuitty (2007, p. 100) also stress that "*for people to have nostalgia-related responses (e.g. a yearning for the past), they must have memories of the past, either lived or learned*". Thus, nostalgia and its effect on cultural consumer patterns is linked to previous experience (Davis, 1979; Goulding, 2001). Nostalgic feeling divides into two major concepts (Davis, 1979; Goulding, 2001), as follows:

1. Lived experience: for people to have nostalgia related responses (e.g. a yearning for the past), they must have memories of the past, either lived or learned. Personally experienced the past.
2. Vicarious nostalgia: experience with past traditions indirectly, external sources such as books and stories. Davis (1979) argues that nostalgia must be the product of personal experiences, the words and actions of those labelled aesthetic provide a case for secondary or vicarious nostalgia.

The following section explains the linkages between prior knowledge and engagement.

3.3.4 Prior Knowledge and its Relation with Engagement in Museums

Prior knowledge and experience have long been argued to influence the nature of consumption (Bettman and Park, 1980; Lee, et al., 1999). For instance, Bowden (2009) recognises the role of previous consumer experience with a service as an antecedent to ensuing consumer-engagement levels. Insights into the specific types of drivers of engagement are limited to date (Hollebeek, 2010). Notwithstanding the complex nature of the tourism product, past tourism experiences have repeatedly been shown to influence future tourist behaviour and decision making (e.g. Kozak, 2001; Mazursky, 1989). Likewise, within a museums context, numerous authors have documented the link between prior knowledge and familiarity with museums as influential factors in the regularity of future visitation, as well as on benefits sought and activities undertaken (Falk and Storksdieck, 2005; Falk and Dierking, 1997; Harrison and Shaw, 2004; Hooper-Greenhill, 2007; Misiura, 2006). Also, the more visitors knew about the museum, the less they tended to learn (Falk and Adelman, 2003; Falk and Storksdieck, 2005). As mentioned earlier, Baloglu (2001) and Prentice (2004b) explore five types of familiarity from the tourist's perspective namely: informational, experiential, self-rated, educational, and proximate. More recent research on tourist information among resort tourists in Florida refined prior knowledge to a two dimensional construct, accumulated through familiarity/expertise and past experience (Kerstetter and Cho 2004).

Alba and Hutchinson (1987) expound a distinction between the latter. Familiarity is measured according to accumulated awareness of a product or service, but need not come from actual experience. Kerstetter and Cho (2004) note that, in tourism research, familiarity is often operationalised by the number of visits to a destination or attraction. Expertise, meanwhile, is considered to measure how well consumers can solve problems, or perform tasks related to a product or service (Alba and Hutchinson, 1987). Previous research has consistently treated prior knowledge as three separate constructs, despite its depiction as an ‘accumulated’ construct (Kerstetter and Cho 2004). For the purpose of this research, the researcher argues that it is theoretically and methodologically more defensible to treat prior knowledge as an aggregated construct. Thus, drawing on the above discussion, prior knowledge is measured as an aggregate of familiarity with the attraction (awareness of the product through acquired information) (Park and Lessig, 1981), expertise (knowledge and skill) (Mitchell and Dacin, 1996) and past experience (level of previous visitation) (Moore and Lehmann, 1980). Any change in one or more of these components is likely to cause a change in an individual’s prior knowledge level. Since these three indicators define the prior knowledge construct, the domain of the prior knowledge construct is sensitive to the number/level of indicators researchers select (Alvarez and Asugman, 2009; Murphy, Olaru and Hofacker, 2009). Prior knowledge which a variable known to affect information search and specific knowledge is a multidimensional construct rather than being a uni-dimensional construct (Kerstetter and Cho, 2004). For instance, in this case, one could argue if an increase in prior knowledge increased an individual’s familiarity, most would agree that an increase in familiarity would increase. Few scholars would argue that the antecedents and consequences of familiarity and expertise differed (e.g. Baloglu, 2001; Herbert, 2001; Kerstetter and Cho, 2004; Prentice, 2004b). Finally, dropping familiarity from prior knowledge would cause a major change to the construct; familiarity helps define the prior knowledge construct. This will be tested empirically later on in this study.

In forging a link between prior knowledge and tourist behaviour with specific reference to level and type of engagement, recreation specialisation theory provides a

useful starting point, hypothesising that greater levels of experience with a recreation activity are linked to increasing levels of specialisation within that activity (Bryan, 1977). Lehto, O'Leary and Morrison (2004) found this to apply for the case of vacation behaviour; previous experience being a strong predictor of choice of vacation activity. Additional evidence for this link is provided within the literature on arts consumption. Writing on the artistic experience of classical music concerts, Caru and Cova (2005) propose and empirically confirm the existence of an initial *nesting* stage, whereby individuals appreciate a part of the artistic experience that is familiar to them due to prior knowledge and experience. This comforting, familiar aspect becomes the starting point for further exploration of the artistic experience.

Visitors with high levels of museum experience and knowledge about or experience relevant to the content of an exhibition have been shown by Fienberg and Leinhardt (2002) to engage more deeply with the exhibition than those with lower levels, where engagement is measured on the basis of level of discussion with others in a small group. Other types of engagement are not investigated by the above study, however Black (2009) argues that regular visitors to museums are more likely to seek deeper levels of engagement during their visit, manifest through higher levels of active involvement and participation in educational activities. Thus, museums act as a platform for consumers to directly interact with static and visual activities through their prior knowledge (Hein and Alexander, 1998). In some instances, prior knowledge (familiarity and expertise) may come not from previous visitation to the museum itself, but from awareness and knowledge of the exhibit. For example, Goulding (2000b) cites the case of living museums where visitors' level of interaction with the fabric of the museum is influenced by their experience (or lack of experience) of the lifestyle and time depicted in the museum. Based on the above, it is reasonable to argue that museum visitors with high levels of prior knowledge, comprising familiarity, expertise and previous experience of the museum, will be more likely to involve themselves in deeper levels of engagement with exhibits.

The next section explains the concept of motivation in this study. It begins with a review of the meaning of motivation. Then, there is a discussion on the current

debates on motivation and museums. Next, it explains the different types of motivation studies. After that, it selects the most appropriate study, serious leisure as motivation, for this research. Finally, it discusses the links between motivation and engagement.

3.4 Motivation

Cultural consumers (e.g. museum visitors) express several different reasons for visiting cultural places (e.g. museums and art galleries). There are widespread motivations for participating in cultural events, including museums, gathering with friends and family, social and personal rewarding, gaining knowledge, individual achievement, seeing the real thing, gaining insight, interacting, thinking about the meaning of what they saw, relationship-building through interaction, recreation, revisiting an exhibit, and more (Black, 2009; Hooper-Greenhill, 2007; Kotler, et al., 2008; McManus, 1996; Misiura, 2006). It is difficult, if not impossible, to separate visitor motivation to come to a site from general expectations of the visit, visitors' lifestyle, visitors' reward and interactions and engagement (Black, 2009; Simon, 2010; Stebbins, 2009). Therefore, the objective, here, is to bring into perspective the relevant gaps in the literature and the need for further explanation into the concept of motivation and its relation with engagement during the visit.

As a result, the following section first explains the nature of consumer motivation. Afterwards, it examines the concept of motivation within heritage consumption literature. Then, motivation within museums is discussed. After that, cultural tourists' motivation types are explored. It subsequently examines an alternative conceptualisation and serious leisure argument. Finally, intrinsic motivation and its relation with engagement in museums are discussed.

3.4.1 The Nature of Consumer Motivation

The term 'motivation' is often used in a broad way as 'reasons why people do things' thus opposing the true densities linked with the motivation term that the consumer

behaviour discipline has attempted to address for several decades (Arnold and Reynolds, 2003; Britt, 1950; Fullerton, 2007; O'Neil and Drillings, 1994; Ryan and Deci, 2000; Shavitt, Torelli and Wong, 2009; Wohlfeil and Whelan, 2006). Arnould et al. (2005, p.259) define motivation as “*an inner drive that reflects goal-directed arousal*”. The ‘drive’ and ‘goals’ are two important aspects of motivation. A drive is an internal stimulus including physically and emotionally experienced states e.g. hunger and self-esteem. Goals are ends or aspirations that direct action (Arnould, et al., 2005). It is arguable that motivation can be seen from two different aspects in understanding of human motivation, namely: *Positive*: people look for positive situations and mood i.e. things that will enhance their lives; *Negative*: people are motivated to escape from negative situations and mood i.e. they want to avoid problems (León, 1981; Lockwood, Jordan and Kunda, 2002; Malone, 1981; Ross, 1964).

It can be also seen as intrinsic and extrinsic. Action is *extrinsically* motivated when the anticipated rewards come from outside the activity e.g. to get a degree. A person acts for the sake of *intrinsic* rewards when the performance itself is worth doing for its own sake; even in the absence of external rewards e.g. self-actualisation (Goulding, 2000b; Malone, 1981; Ryan and Deci, 2000; Screven, 1986). Arguably, the psychological outcome of motivation is evoked by a stimulus within a specific situation and feelings of engagement with goals (Arnould, et al., 2005; Laran and Janiszewski, 2011; Malone, 1981). However, it seems that motivations are more likely to change as the world around them changes, therefore, consumers will adapt their motivations and actions to fit with what works in that new environment; and it is hard to identify a single set of universal motives in a consumer context (Arnould, et al., 2005; Bagozzi and Dholakia, 1999). It seems that in a cultural environment (e.g. a museum), consumers are intrinsically motivated because it is worth doing for its own sake, and not because of any anticipated rewards from outside the cultural environment visit itself (Alexandris, Tsorbatzoudis and Groulos, 2002; Csikszentmihalyi and Hermanson, 1995; Packer, 2006). In addition, individuals who are intrinsically motivated take part in activities for the satisfaction they get from the activity and will undertake the experience without any external rewards (Ryan and

Deci, 2000). Evidence suggests that intrinsic motivation may be deconstructed further, into: intrinsic motivation to know; intrinsic motivation toward accomplishment; and intrinsic motivation to experience (Alexandris, et al., 2002; Laran and Janiszewski, 2011; Vallerand, 1997, 2000).

Further understanding of intrinsic motivation is that it comprises three natural needs including: 1) autonomy, 2) competence and 3) relatedness, which must be satisfied if people are to maintain psychological well-being and be intrinsically motivated. Autonomy is to organise oneself and have volitional control over behaviour, whilst competence is instrumental in goal achievement and provides individuals with a sense of satisfaction; and relatedness refers to the individuals' interest or connection with the activity (Ryan and Deci, 2000; Vallerand, 1997). Walker (2008) argues that autonomy is a pre-requirement for intrinsic motivation whereas competence and relatedness assists to maintain intrinsic motivation.

There are five main consumer motives from a cultural perspective in the marketing and social science literature namely (Arnould, et al., 2005): the achievement motive (drive to experience emotion in connection with evaluated performance) (McClelland, 1953), the power motive (drive to have control or influence over another person, group, or the world at large) (Winter, 1973), the novelty motive (drive to perceive oneself as different from others) (Snyder and Fromkin, 1980), the affiliation motive (drive to be with people) (McClelland, 1953) and the self-esteem motive (need to maintain a positive view of the self) (Whitley and Freieze, 1985). Arguably, cultural consumers can be motivated by the uniqueness and self-esteem perspectives in cultural consumption environments such as museums. Pincus (2004) summarises three accepted phases of motivational research: 1) Psychoanalytic instinct theories in the 1950s and 1960s and innate needs; 2) Drive theories, popular in the 1970s and 1980s that define needs as psycho-physiological; and 3) Consumer needs, which draw on psychoanalytical theories.

There are four main theories of consumer motivation. *First*, the Freudian theory of motivation describes that the human psyche is broadly divided into the conscious and

the unconscious. The ego represents the conscious mind and is composed of perceptions, thoughts, memories, and feelings. The unconscious mind is called the id, and includes all the instincts and psychic energies that exist at birth. The superego represents the traditional ideas and values of society. However, consumers are not always aware of their true motivation for choosing a product (Arnould, et al., 2005). *Second*, Jung pictured the unconscious as being subdivided into the personal and collective unconscious, which together holds all hidden contents of the mind. Jung's approach provides a way to explore symbols and images in building marketing phenomena such as advertisement. *Third*, Maslow categorised human needs into five components, namely: physiological, safety, social, esteem and self-actualisation needs (growth motivation) (**Figure 3.1**) (the first four needs are called deficit needs i.e. all are instinctive and needed for survival). Maslow (1943) argues that the appearance of one need always depends on the satisfaction of a more fundamental need. Ryan (2002, p.29) argues that "*the conventional scientific evidence is lacking. At an anecdotal level, evidence exists of peak experiences within, for example, the confines of mathematical and physical sciences... Maslow argued that peak experiences were available to all*". Motivations driving demand for products and services may change from product group to product group e.g. safety motivations, holiday. Maslow's hierarchy may be used for market segmentation and positioning products. It may be overly simplistic to suggest that consumers always satisfy basic needs before moving on to higher-order needs.

Fourth, Csikszentmihalyi stresses that enjoyment is the focal driver of the flow experience and what we wish and what we think are in harmony (Csikszentmihalyi, 2008; Driver, Brown and Peterson, 1991). An experience can be engaging and personal, it can incorporate multiple dimensions e.g. cognitive and sensory, it can provide the kind of match between challenge and skills that confirms competence and leads to a wholly engaged sensation known as flow and thus it can be intrinsically enjoyable for its own sake, regardless of any rewards that might be relative with the knowledge achieved (Csikszentmihalyi and Hermanson, 1995; Csikszentmihalyi and Robinson, 1990; Packer, 2006). Arguably, mindful visitors (Moscardo, 1996), displaying high levels of motivation (O'Neil and Drillings, 1994)

and seeking an intrinsically rewarding flow experience are assumed to display high levels of engagement (Csikszentmihalyi, 2008; Csikszentmihalyi and Hermanson, 1995). In other words, in a museum environment, visitors may experience flow when they are engaged at their own level and open to discovery (Csikszentmihalyi and Hermanson, 1995).

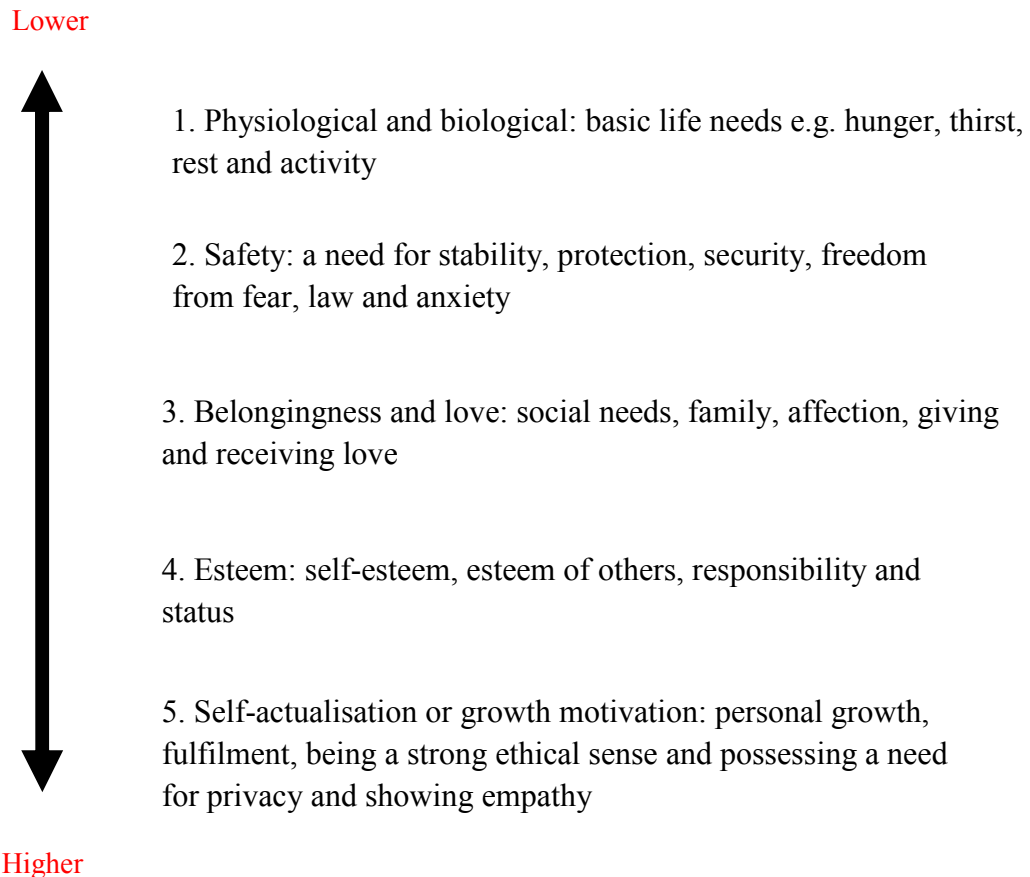


Figure 3.1: Maslow Model (Maslow, 1943)

To sum up, the above section overviewed concepts that can help the reader understand consumers' motivations and goals. Also, it briefly described classic theories of motivation approaches with attention to their implications to consumer behaviour in general. Arguably, one major limitation of these theories is that they are not always attentive to ways that consumer motives vary cross-culturally. It is difficult select one theory over other ones because consumers have multiple and conflicting goals and also it is context dependent. Motives are not directly observable and they are psychological constructs (Arnould, et al., 2005).

Besides, in a museum environment, visitors may experience flow when they are engaged at their own level (Packer, 2006). Flow structure is based on considering an experience or an activity as autotelic (i.e. something worth doing for its own sake) (Primeaux and Vega, 2002). Csikszentmihalyi (2008) argues that since flow activities are based on freely accepted rules, the 'player' does not need to use a self to get along in the activity, however this does not mean a player in flow loses consciousness, and also flow experience generally requires challenge and skills. The play construct has been used as an element of the human condition with particular focus on motivation, but also psycho-physiological characteristics (Berlyne, 1969; Hutt, 1981; Mathwick and Rigdon, 2004). Furthermore, the significance of play in human development has been explored by museums, particularly hands-on museums that have been designed as environments that promote playing and engaging with and exploring ideas (Csikszentmihalyi, 1975; Falk and Dierking, 1997; Hooper-Greenhill, 2007; Hooper-Greenhill and Moussouri, 1999; Paris, 1999). Therefore, Csikszentmihalyi's motivational theory is the most suitable theory for this study. The following section discusses the motivation in heritage consumption context.

3.4.2 Motivation and Heritage Consumption

Tourism and heritage studies may be motivated by all types of motivation (Kotler, et al., 2008; Kotler, et al., 2010). Intrinsic motivation is about pleasure and a sense of satisfaction that an individual obtains from the task i.e. visiting cultural places. An intrinsically motivated cultural consumer will consume intrinsically motivating activities e.g. cultural places such as museums for the challenge of being there and seeking out new things e.g. watching a short movie inside the museum or staring at a magnificent work of art for quite a while. Cultural consumers usually prefer to consume the cultural places not because there are some rewards or separable consequence involved, because such external rewards are not enough to keep an individual motivated (Prentice, 2004c). However, there are personal and social benefits in consumption stages which move them forwards and they might put some effort into the visit which can be seen as level of skills and expertise of the individual in order to achieve such a personal motivation (Driver, et al., 1991; Malone, 1981).

Motivation is another prominent pre-visit factor in cultural tourism consumption. Studies of motivation within the leisure and tourism literature have been extensive (e.g., Baloglu and Uysal, 1996; Bansal and Eiselt, 2004; Beh and Bruyere, 2007; Crompton, 1979; Fodness, 1994; Mansfeld, 1992; Poria, Reichel and Biran, 2006; Prentice, 2004c; Stebbins, 2007). Likewise, there have been a number of attempts to classify the dimensions of motivation underpinning tourism consumer behaviour: *Manning-Haas hierarchy* (Prentice, 1993a), *personal and social rewards* (Stebbins, 2009), *push and pull factors* (Baloglu and Uysal, 1996; Schofield and Thompson, 2007). Scott (2003, p. 75) argues that “*factors that limit people’s participation in leisure activities, use of services, and satisfaction or enjoyment of current activities*”. Consumer motivation has been broadly used in the marketing and tourism literature. Studies of motivation are extensive and difficult in nature (Pearce, 2007a; Prentice, 2004c).

Tourist motivation is “*a meaningful state of mind which adequately disposes an actor or group of actors to travel, and which is subsequently interpretable by others as a valid explanation for such a decision*” (Dann, 1981, p. 205). Prentice (2004c, p. 261) notes motivation as “*the causes of personal action, in tourism and in other activities*”. However, from a marketing perspective, consumers have some amount of experience with or information about particular products (Alba and Hutchinson, 1987). Motivation studies mostly reflect an individual’s needs and wants (Gee, Choy and Makens, 1984). It has a close relation with destination-choice process, activities, meaning and experience of travel (Lue, Crompton and Fesenmair, 1993; Moscardo, Morrison, Pearce, Lang and O’Leary, 1996; Ryan, 2002).

In essence, there are three popular views in relation to motivation in tourism studies. *Firstly*, motivation is an impelling and compelling (i.e. pull and push factors) force behind behaviour (Baloglu and Uysal, 1996; Crompton, 1979). Baloglu and Uysal (1996, p.32) define pull and push factors as “*the push factors are considered to be socio-psychological motivations that predispose the individual to travel, while the pull factors are those that attract the individual to a specific destination once the decision to travel has been made*”. Pull factors are based on tangible resources (e.g.

beaches, recreation, facilities and historic resources) and tourists' perception and expectation (e.g. novelty, benefit expectation and marketed image of the destination) (Baloglu & Uysal, 1996; Schofield & Thompson, 2007). Push factors include the desire to escape, rest, relaxation, health and fitness, adventure, prestige and social interaction. *Secondly*, Moutinho (1989, p. 16) identifies that "*motivation refers to state of need, a condition that exerts a push on the individual toward certain types of action that are seen as likely to bring satisfaction. Motive is a driving force to reduce a state of tension and it may stem from physiological or psychological needs*". Physiological needs are associated with physical needs; however, it can be influenced by cultural elements (e.g. the food we may choose to eat). Tourist motivation is mainly determined by social factors. It has been influenced by diverse needs and situations such as stability, uncertainty, novelty and familiarity (Moutinho, 1989).

Moutinho (1989) also divides travel motivation into: general (i.e. educational and cultural; relaxation, adventure and pleasure; health and recreation; ethnic and family; and social and competitive) and specific (i.e. images based on personal experience, knowledge, information gained directly/indirectly from media and advertisements). *Thirdly*, according to Heckhausen (1989) and Gnoth (1997), a motive is '*a lasting disposition*'. Each single motive has its dissimilar sort of contents (i.e. an individual chooses from a collection of learned or conceived actions in the form of goals (i.e. the consequences of individual's actions) of behaviour. On the other hand, a motivation is the result of situation-person interactions. Situation mainly refers to an individual choosing a particular behaviour for its expected outcomes. Gnoth (1997, p.288) notes that "*the distinction between motives and motivations is important because, on the one hand, a categorisation of the energy that moves people to act (motives) and, on the other, allows these motives to be expressed differently by different individuals*". Gnoth (1997) also highlights that the motivation notion is complex both from a cognitive (i.e. mental representations such as knowledge and beliefs) and an emotional (i.e. feelings and instincts) viewpoint. Overall, motivation for holiday is often the result of complex motives including contents, goals, physiological and psychological needs, general and specific travel motivation.

Indeed, it is not simple to answer ‘Why do people visit a place?’ ‘What are their motivations factors?’ The section below explores the visitors’ motivation in museum studies.

3.4.3 Motivation and Museums

Current literature into arts and motivations is limited and broadly viewed from a leisure perspective and focuses on involvement (Slater and Armstrong, 2010; Thyne, 2001) and reasons for visiting rather than using psychological constructs as put forward within the marketing and consumer behaviour frameworks. Motivation in experiential consumption has been recognised in the arts by Wohlfeil and Whelan (2006), who argue that motivation exceeds physical and pragmatic reasons. Bourgeon-Renault (2000) agrees with this view and proposes that the arts, unlike some products, offer emotional, hedonic and aesthetic experiences. When individuals are looking for experiences, Bourgeon-Renault argues that socio-demographics are less important and stimulation, sensations, variety, intrinsic and extrinsic motivation and romantic tendencies of the consumer take precedence. Following this, Ryan and Deci (2000) argue that motivation is goal-directed and fundamentally underpinned by an individual’s needs, which direct and facilitate the pursuit of desires and goals. They conjecture that earlier understanding of motivation as intrinsic or extrinsic is too restrictive for explaining an individual’s motivation to engage in an activity or behaviour. Deci and Ryan (2000) view motivation as motivating individuals at any given time whereas earlier thinking viewed motivation more generically.

Prentice argues that the central motivation point for visiting art galleries and museums is to broaden general knowledge, enjoyment and interacting with cultural objects (Light and Prentice, 1994; Prentice, 1993a, 1998, 2001a, 2003, 2008; Prentice, Witt and Hamer, 1998). Kelly (1983) highlights that leisure time is free-choice learning and encouragement to the self-affirmation process since leisure activities are self-defined, intrinsically motivated activities. However, leisure conditions acquire learning for performance (Falk and Storksdieck, 2010). Haggard and Williams (1992, p. 1) note that “ *Through leisure activities we are able to*

construct situations that provide us with the information that we are who we believe ourselves to be, and provide others with information that will allow them to understand us more accurately". Similarly, Csikszentmihalyi and Hermanson (1995) studied motivation for learning in museums. They found that when a visitor is both engaged and interested in a museum, he/she will be ready to experience an intrinsically rewarding flow experience. In addition, studies in museums show that if a museum visitor is not intrinsically motivated with themes or exhibitions, then she/he will walk without engaging with cultural objects inside the museum (Falk and Dierking, 2002; Goulding, 2000b; Hein and Alexander, 1998; Hewison, 1987; Hooper-Greenhill, 2007; Kotler, et al., 2008; Miles, 1986; Packer, 2008; Prince, 1990; Slater, 2007, 2010). In a museum context Screven (1986), breaks intrinsic motivations into: the usefulness of the visit, coherence of context, timeliness, personal meaning, opportunity to interact and degree of challenge.

As mentioned before, in the Falk and Dierking (1997) interactive experience model, the personal context contains motivations, prior knowledge, experience, interests, which influence the way in which visitors interact with information in museums; as well as how these are incorporated into learning and memory. As a result of this, visitors can be divided into mindful and mindless visitors (McIntosh and Prentice, 1999; Moscardo, 1996; Spock, et al., 2000). Four theoretical socio-cultural factors in museums studies have emerged and are usefully summarised by Kelly, Savage, Landman and Tonkin (2002), Falk and Dierking (2000), Paris (1999), Hein and Alexander (1998) and Leinhardt, Knutson and Crowley (2003) namely: environment (e.g. artefacts, tools and context), culture (e.g. symbols and cultural lens), historical development (e.g. learning from past experiences) and individual (e.g. previous experience and motivation). The latter emphasises that 'what is learned, why it is learned, who is interacted with and how much it is enjoyed' is all based on the individual's motivation.

For instance, Combs (1999), in a study about a museum in the USA, found six motivational factors, namely recreation (30%), learning (29%), beauty, history, social and amusement. McManus (1996), based on survey at the Science Museum in

London, found six motivation factors: family visit with children (20%), recreation (20%), reputation of the museum (18%), interest in science (17%), revisiting the venue/exhibit (17%) and museuming (8%). Hood (1983) in his study in Toledo Art Museum reviewed that leisure participants are motivated with social interaction, emotional, sensory and rational factors. Jansen-Verbeke and Van Redom (1996), in a study of visitors in a Rotterdam Museum, reveal that the main motivation is to learn something, to see something new, have a day out and escape from daily routine. Miles (1986) identifies three reasons for visiting: to learn, to get some intellectual stimulation or only passing the time. Walker et al. (2002) conclude that motives vary by art genre, for example socialising is more important to audiences attending plays (68%) in comparison to other art forms, whilst attending classical music events (61%) and jazz (47%) but not rock performances (35%). Slater (2007) found that pre motivational factors in visitors' perspective at an art gallery are learning, social interaction and escapism. Falk and Storksdieck (2010) describe five categories in visit motivation terms: explorers (curiosity-driven), facilitators (socially motivated), professional (close time between museums and their professional), experience seekers (personal satisfaction) and rechargers (used the museum as a refuge from the work). It is arguable that there has been little research done about motivations of visitors to museums and art galleries from a marketing perspective (Black, 2009; French and Runyard, 2011; Slater, 2007, 2010).

However, the role of an individual's identity in motivations to learning and enjoyment is undeniable (Falk, 2006; Falk and Dierking, 2000; Fienberg and Leinhardt, 2002; Leinhardt and Gregg, 2002). Additionally, some visitors are lifelong learners and they are motivated to learn in any type of setting such as museums (Claxton, 1999; Falk and Dierking, 1997; Hooper-Greenhill, 2007). Harrison, Reeve, Hanson and Clarke (2002, p. 1) also expand the lifelong learning to the 'life-wide' learning and they note that "... *in contemporary conditions, learning becomes not only 'lifelong', suggesting learning as relevant throughout the life course, but also 'life-wide', suggesting learning as an essential aspect of our whole life experience, not just that which we think of as 'education'*". Museums and their collections can be considered as a life-wide learning in the way they help visitors

toward the Maslow target of self-actualisation through the development of skills and enhancing self-esteem; as well as, intellectual, physical, social, cultural and pleasurable challenges (Black, 2009; Hooper-Greenhill, 2007; Slater, 2007). These are all part of motivation in museums.

However, it is important to know what/who motivates people to visit a museum in the first place. The answer might be that since people differ, the criteria applied in deciding what activity to engage in will differ and their motivation closely depends on, again, people's identity and their knowledge and skills. According to Falk (2006), learning expresses identity and visitor's entering identity and "... *an individual's motivations relative to learning are closely aligned with that individual's sense of self and identity*" (Falk, 2006, p. 154). Kelly et al. (2002) also note that key predictors for motivation include demographic indicators, psychographic factors, previous experience and personal growth as well as intrinsic motivation with museums.

Black (2009), Hooper-Greenhill (2007), Falk and Dierking (1997), Leinhardt, Knutson and Crowley (2003) and Packer and Ballantyne (2002) argue that visitors use their personal intrinsic and extrinsic motivation in order to interpret their resulting experience in their own individual way. Falk, Moussouri and Coulson (1998) argue that there are three types of visitors' strategies for experiencing in terms of motivation to learn: *Unfocused* where visitors are open to whatever the museum offers; *Moderately focused* where visitors are aware of the museum's contents but have not individually/solely come for a specific exhibition; and *Focused* where visitors had planned their visit in advance. They also argue that learning and entertainment are the main motivation to visit a museum and depend on the above three visitors' categories. The section, below, explains some of the motivation studies in tourism which can also be applied in museum research.

3.4.4 Cultural Tourists' Motivation Types

It is arguable that tourists' psychology has often been defined effectively as tourists' motivations (Andriotis, 2009; Hayes and Orrell, 1993; Prentice, 2004c). The motivation concept has been developed from early applications of psychology to tourism by scholars such as Plog (1974), Iso-Ahola (1982) and Pearce and Catabiano (1983).

Tourist motivation and human activity have their own specific features which create new theoretical aspects. Pearce (1993, p.114) notes that "*tourist motivation is discretionary, episodic, future oriented, dynamic, socially influenced and evolving*". These features demonstrate that the tourist motivation requires new attempts in order to investigate the existing knowledge rather than only applying the psychological approaches. Nevertheless, psychological studies have often been used in understanding tourism in existential terms and are the main sources for explaining tourist/visitor behaviour (Cohen, 1972; Goulding, 2000b; Iso-Ahola, 1982; Pearce, 2007b; Plog, 1974). Subsequently, terms such as attitudes, beliefs, needs and behaviour of tourists become the hotpot of debate in the development of tourism motivation models (Pearce, 2007b). For instance, why some people like to visit just sunny places and others prefer to explore cultural heritage; why some people prefer to stay in just one destination and others explore different destinations/sites; why some people are satisfied from their trip and others are not; which cultural products a tourist prefers to consume e.g. museums and why not other products. The following sections describe three main motivational models in cultural tourism marketing.

3.4.4.1 Plog's Motivation

Plog (1974) introduced his theory based on extensive telephone interviews (random sample) with airline passengers about their destination choice in the USA. The psychocentric-allocentric model equates with the extroversion trait defined by Eynsenck. Plog (1974) categorises three sorts of tourists based on their travel motivation and degree of 'adventuresomeness' (Lepp and Gibson, 2003). *Psychocentrics* (repeaters) are very conservative, seek safety, are at the lower end of

the income band, prefer the familiar and look for non-adventurist trips. *Allocentric* (wanderers) individuals are adventurers, search for excitement while travelling, are very motivated to discover new destinations, are self-confident, prefer novel experiences and are at the upper income band. *Midcentric* individuals are distributed between the two types (Cooper and Hall, 2008; Rittichainuwat, Qu and Leong, 2008). Furthermore, Plog (2001) develops more user-friendly terms for both Psychocentric and Allocentric. He used '*dependable*' as a term for psychocentric people because they try to make their daily tedium and life so much predictable and dependable. Dependables consider life's small events. Plog (2001) also utilises the term '*Venturers*' for Allocentric people because they explore the world in all aspects. Venturers make speedy decisions without considering if the choice is correct or not. Venturers have diverse interests and an intellectual curiosity in order to explore the world of places and ideas.

Additionally, Plog's model fails to capture the type of touristic superstructures one finds at different destinations. A destination product lifecycle can be changed over time from discovery to growth. Accordingly, the tourist motivation type can be transformed from Venturers into Dependables. In essence, Plog's model can be described without focusing on the destination. Plog's psychographic profile model can be explored, as follows: some of the Venturers talk with friends and relatives about their experience and trip when they return back home. The friends and relatives become curious about such an interesting trip. It is arguable that these individuals can be classified as near-Venturers who decide they might visit that destination. However, as is true of all models, it should be considered within its limitations (Litvin, 2006). Pearce (1993; 2007) argues that a well-formed tourist-motivation model should explore points efficiently and avoid abstruse new terms. It seems that Plog's model has these two factors. Plog's (1974) work has been criticised by scholars. Litvin (2006) summarises the criticisms about the Plog's model, including:

- It has little independent empirical verification.
- It fails to explain the concept that tourists mostly travel with different motivation elements on different occasions.

- Some factors, such as financial, may push tourists to follow mid-Centric or near-Dependables patterns, in fact, travellers might have a Venturer's nature.
- It is not possible to allocate tourists in a single simple category.
- The study was based on American tourists' perspective and it might not work well for other nationalities.
- The concept of more travel experienced tourists to become more Venturers cannot always be true because travelling to unfamiliar places may oblige travellers into their shells.
- It does not explain a large percentage of all tourism behaviour.
- Plog's typology is tautological (Gnoth ,1997).

3.4.4.2 Iso-Ahola's Motivation

The intrinsic motivational model is based on the Iso-Ahola (1982) study about understanding real leisure motivations of tourists, reasoning for making a trip and the recreational travel as an intrinsic activity. Iso-Ahola (1982) discussed that human behaviours are motivated by subjectively defined rewards and goals. These goals can be described in two different ways, namely: intrinsic and extrinsic. Iso-Ahola (1982, p.50-51) explains the differences between intrinsic and extrinsic as *"when an activity is performed to obtain a reward which is extrinsic to the activity, it is said to be extrinsically motivated. When no apparent extrinsic rewards underlie one's behaviour (i.e. an activity is engaged in for its own sake), it is said to be intrinsically motivated"*.

He then noted that leisure is mostly motivated by intrinsic elements such as perceived freedom and competence, needs for optimal arousal and incongruity, biological dispositions, early socialisation and personality factors. Leisure needs can be explored at different levels of causality. Leisure needs should not be viewed as changing qualities. Pearce (1993, p.128) also noted that *"leisure needs change during the life span and across places, situations and social company"*. In essence, Iso-Ahola (1982) considers the question of the origin of such superficial leisure needs. He points out that tourists do not only walk around with various leisure needs in their

minds and do not rationalise particular causes of participation if their involvement is intrinsically motivated. However, leisure needs sometimes precisely reflect an individual's basic motivational force: "*the need for optimal arousal as regulated by intrinsic motivation*" (Goossens, 2000, p. 303).

Iso-Ahola (1982, p. 51) highlights that "*if a person feels that participation is required in certain activities because of some social pressures or other situational inducement (external attribution), then such forms of free time do not become leisure nor enjoyable experiences*". For instance, tourists might want to sightsee as much as possible in a limited period of time, because they want to get their money's worth. The intrinsic motivational model is still the subject of active debate (Crompton and McKay, 1997; Weissinger and Bandalos, 1995). Weissinger and Bandalos (1995) developed interstice leisure motivation tool. They found that leisure behaviour consists of four components, as follows:

- Self-determination: it is defined by awareness of internal needs and it has a strong desire to make free choices regarding these needs.
- Competence: it is defined as attention to feedback that provides information about ability and effectiveness.
- Commitment: it is characterised by a leaning toward involvement with leisure.
- Challenge: it is defined as a tendency toward seeking leisure experiences which provides novel stimuli.

On the other hand, Iso-Ahola (1982) notes that both motivations (i.e. the desire to leave behind an environment and to seek an intrinsic reward) interact with personal areas of activity. However, Ryan and Glendon (1998) argue that "*giving rise to a dynamic dialectical process the tourist seeks and avoids push/pull motivations and interaction with others*". Beard and Ragheb (1983) used a similar approach as Iso-Ahola (1982). However, they found different outcomes. Finally, even if Iso-Ahola's model has been widely cited as a reliable framework in tourism studies, it is

simultaneously viewed as having numerous criticisms. It seems that further empirical studies will be required to ensure the applicability of this model.

3.4.4.3 Pearce's Motivation

Pearce and Caltabiano (1983), Moscardo and Pearce (1986) and Pearce (1993) developed a tourist motivation framework based on Maslow's (1943) needs model. As mentioned before, Maslow categorises human needs into five components, namely: physiological, safety, social, esteem and self-actualisation needs. Maslow (1943) argues that the appearance of one need always depends on the satisfaction of a more fundamental need. However, Pearce (1993) stresses that Maslow's needs model is able to combine physical motives and social ones within the single framework. It does not prevent people from having more than one motive at a time. Iso-Ahola (1982, p.234) also criticises Maslow's model by pointing out "*while the theory is intuitively appealing its basic tent (hierarchy of needs) remains highly suspect*". Pearce (1993) then argues that individuals have a career in their tourist behaviour. It is almost like a career at work where people start from a different level, changing levels during their life-cycle. They can be precluded from moving by money, health and other individuals. They can also not take holidays at all (i.e. retire from their travel career) which means they are not part of the system anymore.

Pearce (2007b, p.54) also notes that "*as people accumulate travel experience, they progress upward through the levels of motivation*". For instance, first time travellers may prefer the security of a travel package, however, as the tourist becomes more familiar with the destination, he/she becomes more experienced (Ryan, 1998). Pearce and Lee (2005) and Pearce (2007b) developed a travel career pattern by modifying the travel career ladder with more stress on the change of motivation patterns reflecting career levels than on the hierarchical levels. Pearce and Lee (2005) investigate the validity of a travel career pattern by employing exploratory interviews and surveys. They found that travel motivation can be identified as patterns and combinations of multiple motives that are influenced by earlier travel experience and age. Even if Pearce's model has been widely cited as a reliable framework in tourism

studies, it is simultaneously viewed as having numerous criticisms. It seems that further empirical studies will be required to ensure the applicability of a travel career pattern. Prentice (2004c, p.263) criticises the creditability of the travel career model assumption as “*all tourists tend to progress through the same succession of motivations as a career. It also ignores socialisation as a substitute for experience. It further ignores the complexity of needs felt, as illustrated by the mix of holiday types taken by tourists, or the mix of activities they may undertake when on holiday*”.

Therefore, there is a need for more effective motivation measures. Prentice (2004c) applies Stebbins’ (1992) conceptualisation of the motivations for serious leisure to the study of cultural tourism motivation. He stresses that some cultural consumers are motivated by attaining stages of achievement, the acquisition of particular knowledge and the desire for intrinsic benefits which can be categorised into personal and social rewards. Intrinsic rewards from museum visitation are thus measured, for the purpose of the research, using items from Gould, Moore, McGuire and Stebbins’ (2008) Serious Leisure Inventory Measure as arguably the most comprehensive measure of intrinsic motivation in the leisure and tourism fields. The section below explains this alternative measure in more detail.

3.4.5 Alternative Conceptualisation: What is Serious Leisure?

It is important to distinguish different sorts of careers before explaining the serious leisure phenomena. The term career has been commonly viewed from three different perspectives in sociology:

1. The ‘*career line*’ or ‘*career pattern*’ refers to any pattern of occupational change in any occupational group. Individuals in the course of their careers often change occupations. The career line is part of the culture related to the underlying social identity (Stebbins, 1970).
2. The ‘*individual-objective*’ career refers to the progress of an individual through a career line. Stebbins (1970, p.39) also notes that “[individual-objective] *is an observer’s view of the patterns of movement from stage to*

stage as they are related to various criteria for movement, such as education, performance, ability, and the like, and as they relate to a timetable for movement”.

3. The ‘*subjective career*’ refers to movement between stages, the criteria for that movement and the timetable involved. In other words, the subjective career is defined as “*among other things, a personalised image of the career pattern as the actor relates its ramifications to himself*” (Stebbins, 1970, p.39).

It seems that the subjective career overlaps with the two other kinds. However, this view extends the more recognised characters of movement, timing and finding to an additional meaning in harmony with the personal identity and prior knowledge of each individual. The serious leisure perspective focuses on a subjective career as opposed to the individual-objective and career line kinds (Stebbins, 2007). Arguably, the best conceptualisation of leisure consumption is described by Stebbins (1992). He names his theory ‘*serious leisure*’. Stebbins (1992, p.3) describes serious leisure as “*the systematic pursuit of an amateur, hobbyist, or volunteer activity that is sufficiently substantial and interesting for the participant to find a career there in the acquisition and expression of its special skills, knowledge and experience*”. In other words, serious leisure can be defined as the meanings and values in particular forms of leisure commitment for their own intrinsic inherent reward.

From the serious leisure perspective, tourist behaviour can be seen as a ‘*career-like*’ pursuit that is about the collection of experiences, the construction of a biography, accomplishing stages of achievement, progressive development of skills and awareness and the desire for long-term benefits (Prentice, 2004c; Stebbins, 2009). Serious leisure tourists can be defined as “*frequent consumers often employed in cultural occupations which, as such, are extensions of their leisure employment*” (Prentice and Andersen, 2003, p. 8). In this perspective, tourists are seeking intrinsically to amass personal growth through insights into how others live (i.e. direct experience of other cultures) and seek meaningful experiences such as visiting cultural tourism attraction areas or experiencing the artefacts of cultures such as

museums, art galleries and festivals (Gould, Moore, McGuire and Stebbins, 2008; Knox, 2008; Prentice, 2004c; Stebbins, 1970, 2007; Stebbins, 2009).

In the earlier 1990s, based on the contribution to the understanding of cultural tourism and various cultural tourists who are career-like in their commitment to cultural tourism factors, Stebbins (1992) argues that cultural tourists are “*motivated by perseverance, attaining stages of achievement, the acquisition of specialist knowledge, membership of a specialist world, identity formation and the desire for long-term benefits*” (Prentice, 2004, p.267). The notion of cultural tourism implies a certain sense of seriousness in the chosen tourism activity. This seriousness could be demonstrated by repeat participation, a dissimilar sort of on-site participation than more casual participation and a continuing interest in the particular activity. Prior experiences, personal identity and motivation are usually acquired in order to achieve such a desired outcome (McQuarrie and Jackson, 2002; Stebbins, 2009). It seems that intrinsic motivational understanding may help scholars to explore visitor/tourist experience at a cultural/heritage attraction from tourists’ own viewpoints. However, tourists/visitors engage diverse types of experiences in terms of their involvement to a particular tourism activity. Therefore, this draws research attention to exploring tourist experiences along different levels of ensnarement and leisure careers (McIntosh and Prentice, 1999; Waitt, 2000).

Stebbins (1992) divides serious leisure into three components which are shown in **Table 3.5**. Arguably, the three different types of serious leisure share multiple general characteristics as well as the high level of commitment to the chosen leisure activity. Stebbins (2001) argues that two or more types or subtypes of serious leisure can be an integrated pursuit of a more surrounding free-time activity than either of the two pursued alone (i.e. mixed serious leisure). For instance, the guitarist in the rock band (amateur artist) who is president of the organisation (volunteer), the star observer (amateur artist) who may go for astronomical photography (amateur artist), the entertainment magician (amateur entertainer) who reads insatiably on the history of magic (liberal arts hobbyist) (Stebbins, 2001).

The nature of serious leisure can also be contrasted with what Stebbins refers to as ‘casual’ or ‘unserious leisure’. It is considerably less substantial and offers no career compared with the serious leisure aspect. Stebbins (Stebbins, 1997, p. 18) defines that “[the] *immediately, intrinsically rewarding, relatively short-lived pleasurable activity requires little or no special training to enjoy it*”. There are eight types of casual leisure including play (e.g. dabbling and dilettantism), relaxation (e.g. sitting and napping), passive entertainment (e.g. through books and TV), active entertainment (e.g. games of chance), sociable conversation (e.g. gossip), sensory stimulation (e.g. sex, drinking, curiosity seeking and sightseeing), casual volunteering (e.g. handing out leaflets) and pleasurable aerobic activity (i.e. all activity that needs physical effort) (Stebbins, 2007). Consequently, the meaning of serious leisure such as ‘fulfilment’ and ‘rewardingness’ shifted to new terms such as ‘pleasure’ and ‘enjoyment’ in the causal leisure context. Raisborough (1999, p. 67) also notes that “*the hedonist constructions of leisure... enables an exploration into experiences of deferred gratification and of the participants’ continual evaluation of costs and rewards. Envisioning leisure as ‘not fun’ allows leisure to escape the conceptual burdens of enjoyment, freedom and celebrations of choice*”.

Table 3.5: Types of participation in serious leisure (Stebbins, 2007)

Type of participation in serious leisure	Definition
Amateurism	Amateurs who operate in the fields of sport, art and entertainment are generally understood in contrast to their professional counterparts. The conception of amateurism needs to be understood within the system of relations between public, amateurs and professionals. Stebbins (1992, p.59) defined publics as “ <i>sets of people with a common interest; people not served by professionals, or amateurs, or both, and who make active demands on them</i> ”. Professionals can be divided into two parts: ‘public-centred’ serve publics in art, sport, and entertainment whereas ‘client-centred’ serve various clients such as purchasers of a highly skilled service offered by lawyer, accountant and etc.
Hobbyist	In contrast to amateurs, hobbyists lack this professional counterpart although sometimes they have commercial equivalents and small publics who take an interest in what they do. There are five categories of hobbyists including: collectors, makers, activity participants (in non-competitive), players of sports and games (in competitive, rule-based activities with no professional counterparts) and enthusiasts in one of the liberal arts.
Career volunteering	Volunteers represent individuals in volunteering which is an unforced helping activity that is engaged in not primarily for financial gain and not mandate. It also indicates volunteering in which the participant can find a career

3.4.6 Casual Leisure and its Differences with Serious Leisure

Nevertheless, there are five main benefits of casual leisure, as follows (Stebbins, 2001): (1) A sense of creativity and accidental discovery is unintended. Some people also are trying to solve problems while engaging in a casual leisure activity. (2) Edutainment may be another benefit. For instance, participants unintentionally learn something of substance about the social and symbolic world while consuming parks and museums. (3) Casual leisure may afford regeneration and re-creation more than serious leisure because serious leisure may sometimes be intense. Generally speaking, one of the important elements in order to distinguish serious and casual leisure emphasises the continuing effects of relaxation and entertainment when they help enhance overall equanimity. (4) Creating enhancement and maintenance of interpersonal relationships is one of the fundamental elements of casual leisure participation. Some tourists may achieve a high level of deeply satisfying closeness and interaction through participating with others in a given activity. This brings the importance of social capital which will be discussed in the next part. For instance, some tourists may share information during passive and active entertainment or sociable conversation. (5) Many tourists can gain well-being and quality of life by engaging in casual leisure. Broadly speaking, people find the best leisure lifestyle by participating in leisure activities that enhance quality of life and well-being and realising human potential. On the other hand, serious leisure and its contrast with casual leisure have been described in six different ways (i.e. six distinguishing qualities) (Stebbins, 1996a; Stebbins, 2007) (see **Table 3.6**).

Table 3.6: Six distinguishing qualities of serious leisure

Difference	Description
(1) Serious leisure activities normally include a form of persistence throughout the activity.	Stebbins (1996b, p. 948) notes that “...the occasional need to persevere, which typically generates positive feeling about the activity by conquering adversity”. For instance, the serious skier may have faced fear, expense and travelling a long distance (Green and Jones, 2005) or some tourists prefer to queue for local dishes as a quest of cultural tourism (Stebbins, 2007).
(2) Some tourists are career-like in their commitment	Career is a progressive activity in terms of encountering “special contingencies, turning points and stages of achievement or involvement” (Stebbins, 2001, p.71). Progression of career in terms of serious leisure may involve forms of tuition and coaching. For example, a golf player may describe the starting point of his/her career as practising on the range; he/she can practice in a golf course and reduce the handicap (Green and Jones, 2005) . In addition, serious leisure participants, who stick with their activities, may pass through five career stages: the beginning is necessary for interest in the activity to take root. Development starts when the interest has taken root. They have moved ahead of the requirement of having to learn the basics of their activity in the establishment stage. A leisure career is close to its final stage (i.e. bloom) in the maintenance stage. They enjoy their pursuit and they have put behind most of their career. Most of the serious leisure participants face with the decline stage because of deteriorating mental or physical skills. This is the stage that after a while activities become boring and less fulfilling compared to the beginning.
(3) Serious leisure requires considerable personal effort in order to participate in an activity	This effort needs special knowledge and skills. Commonly, skills and knowledge involve long term commitment and hard work throughout information gathering from books and magazines. Stebbins (Stebbins, 1996b, pp. 948-949) highlights that “... [The third quality] shaped by substantial personal effort based on specially acquired knowledge, training or skill and, indeed, all three at times”. For instance, serious hill walkers need to know about how to act in different weather conditions and navigation skills
(4) The multiple benefits of serious leisure	The multiple benefits of serious leisure may result in one or more of the following components: self-actualisation, self-enrichment, the enhancement of self-concept, self-expression, feeling of accomplishment, enhanced self-image and self-esteem, and social interaction. Green and Jones (2005, p.168) note that “many of these outcomes are a consequence of the strong identification that participants have with the activity, and the strong sense of social identity that is gained through serious leisure participation”.

Difference	Description
(5) unique ethos and special social world that grow up around each instance of it	Characteristic of serious leisure is the unique norms, beliefs and culture which exist within the activity. In other words, each serious leisure tourist belongs to identifiable groups with their own norms, values and behaviours. For instance, a group of cultural tourists may have specific stories, clothing and talk in their own terminology. From the social world (i.e. groups of people in a society who share resources of many sorts in order to gain their goals) perspective, there are four sorts of participation involved in the social world: (1) <i>strangers</i> refers to people who keep minimal contacts with the given social world (2) <i>tourists</i> are temporary contributors in the social world and they are involved in the social world in order to satisfy their desire to enjoyment and profit. This could be usually seen in amateur and hobbyist activities (3) <i>regulars</i> routinely participate in the social world (i.e. majority of amateurs, hobbyists and career volunteers) (4) <i>insiders</i> indicate people with exceptional devotions the social world (Stebbins, 2007)
(6) each group of serious leisure tourists have their own social identification	From a social psychology perspective, social identity refers to those aspects of individuals' self-concept that are derived from an individuals' knowledge and feelings about the group membership that individuals share with others (Smith and Mackie, 2000). Green and Jones (2005, p.168) identify the importance of social identities "they provide the individual with a sense of belongingness or membership to a wider social group, a place within that environment, and the subsequent opportunity to use membership of that group to enhance feelings of self-worth and self-esteem". People have distinctive components of self which correspond to each of the role positions in a society that people occupy. When roles personalise, they become identities (Stryker, 1980). People learn to be involved in various social relationships and roles; therefore, they have multiple identities. Identity theory states that the multiple identities involved in the self-concept will be controlled in a hierarchy of salience. Thus, Shamir (1992, p. 302) also points out that a leisure-related identity becomes salient in three ways, as follows: "(1) it expresses and affirms the individual's talents or capabilities; (2) it endows the person with social recognition; and/or (3) it affirms the individual's central values". Salient identities can be related with the positive evaluations of others who engage the same role. Identity salience concentrates on the possibility of invoking identities across a diversity of social situations and engagement (Putnam, 2000).

On the other hand, Stebbins (2005) reveals the third form of leisure as '*project-based leisure*'. He criticises that serious leisure could not always be classified as amateur, hobbyist or career volunteering. Stebbins (2005, p.2) defines project-based leisure as "*project-based leisure is a short-term, moderately complicated, either one-shot or occasional, though infrequent, creative undertaking carried out in free time. It requires considerable planning, effort, and sometimes skill or knowledge, but for all that is neither serious nor intended to develop into such*". The adjective 'occasional' relates to regular occasions such as religious festivals or national holidays. The adjective 'creative' explains the result of something new or different and the application of routine knowledge. Most of the projects appear to be completed in several weeks or months; however, some may follow the process until completed. It seems that project-based leisure derives from a sense of obligation to accept it. Stebbins (2005, p.2) also notes that "*if so, it is nonetheless, as leisure, uncoerced activity, in the sense that the obligation is in fact 'agreeable' – the project creator in executing the project anticipates finding fulfilment, obligated to do so or not*". It is noticeable that project-based leisure could not expand to projects executed as part of an individual's serious leisure e.g. observing a starry night as an amateur astronomer (Stebbins, 2005).

There are some differences between the serious leisure and project-based leisure by using the serious leisure framework. Perhaps, the major difference is that project-based leisure is not able to create a sense of career. Some knowledge may require effort. Some factors such as special identity appear generally less complicated than those surrounding many serious leisure activities. It mostly happens at a time when intellectual and skilled aspects of the project prove as being attractive, then participants decide to make a leisure career of their quest as a hobby or an amateur activity (Stebbins, 2007). Stebbins (2007, p.44) also notes that "*motivationally speaking, project-based leisure may be attractive in substantial part because it does not demand long-term commitment, in contrast to serious leisure. Even occasional projects carry with them the sense that the undertaking in question can be terminated at will... it is viewed by its creator as fulfilling (thus distinguished from enjoyable or hedonic) activity that can be experienced comparatively quickly, although certainly*

not as quickly as casual leisure". Furthermore, since project-based leisure could be described as an interstitial activity with regard to leisure lifestyle, therefore it may help an individual's optimal leisure lifestyle. For example, project-based leisure is mostly appropriate to people who reject serious leisure for reasons such as proclivity and not having an appetite for a firm diet of casual leisure. Project-based leisure offers considerable leisure to all (e.g. adults, young people and children) who seek something special and interesting to do in their spare time that is neither serious nor casual leisure (Stebbins, 2007).

Finally, it is possible to gather friends and relatives in a particular project or to draw them into an organisational setting or event. There are two ways to build a community in a project-based leisure context. *Firstly*, people usually use their knowledge background or may look for certain instructions or read a particular book or take a short course. Some of these projects are similar to hobbyist activities such that participation may require some degree of initial conditioning. It seems that the hobbyist leisure characteristics may change to a sort of volunteering over time. A one-shot project also may become unpleasant over the years. Stebbins (2007, p.47) argues that *"the hobbyist genealogist gets overwhelmed with the details of family history and difficulty of verifying date... volunteering for a project may turn sour, creating in the volunteer a sense of facing a disagreeable obligation, which must still be honoured"*. *Secondly*, the occasional projects are more likely motivated by agreeable obligation than the one-shot project. For instance, some of the activities include culinary and decorative activities undertaken at home or someone's birthday. However, occasional projects may become routine when new creative factors *"no longer come to mind as the participant arrives at a fulfilling formula wanting no further modification"* (Stebbins, 2005, p.6). Undeniably, over the years, such projects may keep their necessity, but lose their appeal, thus they may become disagreeable obligations (Stebbins, 2005). The section below explains serious leisure and its relation with motivation.

3.4.7 Serious Leisure and Motivation

There are various sets of rewards for different activities. Each individual acknowledges every serious activity in some way, because every activity contains its own combination of dislikes, disappointments and level of motivation (Gould, et al., 2008; Stebbins, 2009). Stebbins (2007) defines two different types of rewards, namely, personal and social rewards in order to explain the push factor of motivation. Stebbins (1996; 2007) and Driver et al. (1991) explain ten different sorts of rewards including personal enrichment, self-actualisation, self-expression, self-image, self-gratification, re-creation, financial return (the first seven rewards are called personal rewards) arguably social-attraction, group accomplishment and contribution to development of the group (the former three rewards are named social rewards) (**Table 3.7**).

Stebbins' work in motivation has gained importance in leisure and tourism literatures. Prentice (2004b, p. 267) notes that “... *some cultural tourists are career-like in their commitment. They are motivated by perseverance, attaining stages of achievement, the acquisition of specialist knowledge, membership of a specialist world, identity formation and the desire for long-term benefits*”. Stebbins identifies these multiple benefits as personal and social rewards (**Table 3.7**) (Gould, et al., 2008). Furthermore, Stebbins focuses on intrinsic motivation. Intrinsic motivation refers to motivation that comes from inside an individual rather than from any external rewards (Orr, 2006; Ryan and Deci, 2000). Intrinsic motivation is about pleasure and a sense of satisfaction an individual obtains from the task i.e. visiting cultural places. An intrinsically motivated cultural consumer will consume intrinsically motivating activities e.g. cultural places such as museums because the challenge of being there and seeking out for new things e.g. watching a short movie inside the museum or staring at a magnificent work of art for quite a while.

Cultural consumers usually like to consume the cultural places not because there are some rewards or separable consequence involved because such external rewards are not enough to keep an individual motivated. However, there are personal and social benefits in the consumption stages which move them forwards and they might put

some effort into the visit which can be seen as level of skills, knowledge and expertise of the individual (i.e. cultural capital) in order to achieve such a personal motivation (Csikszentmihalyi, 2008; Malone, 1981). These effort and pushing factors can be identified from Stebbins' perspective as social and personal rewards.

These rewards comprise of the motivational basis for pursuing such an extremely fulfilling activity. However, these rewards have been criticised as not being able to explain costs that participants face in their serious leisure. Cost may be described as type of constraint or pulling factor. Prentice (1993a) also found that self-rated personal interests and intrinsic motivation variables and experiential motivations are more important than cost in the cultural heritage/tourism context. Thus, cost can be used as an additional motivational factor in this research. However, it can be argued that serious cultural tourists consider cultural products in terms of the physical attributes and consequences of product consumption, i.e. costs; and personal/social values that consumers seek to gain which affects consumer decision. However, it depends on what form of consumption is being considered.

Serious leisure is still one of the most popular factors in the work of tourism scholars. For instance, Prentice and Andersen (2003) highlight that festivals more often attract serious tourists who actively consume the familiar as an art form or socialisation. Through an extensive survey of two Scottish festivals, they found that serious tourists constitute one characteristic segment of visitors to the festivals. They claim that understanding familiar forms of serious consumption is vital to understanding festival visitors (i.e. determined by active consumption of cultural components and repeat visitation). Jones (2000) focuses on the serious leisure and social identity in sport tourism.

It is important to notice that an individual in consumption of cultural context might make a choice in order to express individually or/and seek for multiple benefits e.g., self-actualisation associated with serious leisure activities (Csikszentmihalyi and Kleiber, 1991). The choice is self-expression and seeking for personal/social outcomes in the cultural and leisure contexts. If the choice is an entirely individual endeavour, done by him/her, an individual may demonstrate his/her own unique

unification of feelings, skills and behaviour through the act of choice. In this context, whatever the individual chooses, can illustrate his/her personality (i.e. you are what you choose) such as the location/place an individual chooses to go to and feelings about a particular product (Kim and Drolet, 2003).

For instance, Campbell (2005) explains the term 'craft' as a consumption activity in which the product concerned is both made and designed by the same person and the consumer typically brings skill and knowledge while being motivated by a desire for self-expression and personal growth. It seems that the growth of product consumption in contemporary western societies might represent commodification (Taylor, 2001; Wang, 1999). As individuals engage more with different lifestyles, they might come to experience the need to escape from it and seek for unique, singular experiences. Consequently, "[product or cultural] *consumption could become highly valued because it is regarded as an oasis of personal self-expression and authenticity in what is an ever-winding 'desert' of commodification and marketization*" (Campbell, 2005, p.37).

Besides, Prentice (2004) applies Stebbins' (1992) conceptualisation of the motivations for serious leisure to the study of cultural tourism motivation. He stresses that some cultural consumers are motivated by attaining stages of achievement, the acquisition of particular knowledge and the desire for intrinsic benefits which can be categorised into personal and social rewards (i.e. multiple benefits). In a similar vein, Slater and Armstrong (2010) found that multiple reasons and benefits were expected from an art consumption because the end-goal (cognitive process) is to be involved with consumption. Drawing from serious leisure research, motivation to visit the cultural and heritage sites can be seen as both learning and enjoyment oriented leisure (Stebbins, 2009). Intrinsic rewards from museum visitation are thus measured, for the purpose of the research, using items from Gould, Moore, McGuire and Stebbins' (2008) Serious Leisure Inventory Measure. The motivation and its relation with regards to engagement in the museum context are explained below.

Table 3.7: Personal and social rewards (Gould, et al., 2008; Stebbins, 2009)

Rewards	Description
Personal enrichment	“A process of increasing one’s intellectual or spiritual resources, is found in the accumulation of cherished and valued experiences resulting from serious participation” (Gould, et al., 2008, p. 49).
Self-actualisation	“ Comprises the full use and realisation of one’s talents, capacities and potential...this implies that unique skills, abilities and knowledge are developed and applied in serious pursuits” (Gould, et al., 2008, p. 49).
Self-expression	“ the expression of abilities is one component of the self-expression outcome; the other pertains to the expression of one’s individually” (Gould, et al., 2008, p. 49).
Self-image	“...one’s conception of oneself or of one’s role. This conception is enhanced as a result of serious leisure participation” (Gould, et al., 2008, p. 50).
Self-gratification or satisfaction	“ ...one’s own desire, pertains to depths of satisfaction that may be at once fun, but also profound and fulfilling” (Gould, et al., 2008, p. 50).
Re-creation	“ ...the process of forming a new or creating one’s self again; that is, the serious leisure participant retains a sense of renewal, regeneration or reinvigoration through participation” (Gould, et al., 2008, p. 50).
Financial return	“...simply remuneration for products or expertise resulting from serious leisure participation” (Gould, et al., 2008, p. 50).
Social rewards	Including (1) Social attraction (associating with other serious leisure participants, with clients as a volunteer, participating in the social world of the activity) ; (2) Group accomplishment (group effort in accomplishing a serious leisure project; senses of helping, being needed, being altruistic) ; (3) Contribution to the maintenance and development of the group (including senses of helping, being needed, being altruistic in making the contribution)

3.4.8 Intrinsic Motivation and its Relation with Engagement in Museums

Motivation is a prominent pre-visit factor in tourism consumption and studies and reviews of motivation within the leisure and tourism literature have been extensive (inter alia Bansal and Eiselt, 2004; Crompton, 1979; Fodness, 1994; Iso-Ahola, 1982; Prentice, 2004c; Schofield and Thompson, 2007). The prevalent, dichotomous view of tourist motivation distinguishes between push and pull factors. The latter are the attractive features of a tourist site which stimulate visitation, the former represent the intrinsic, socio-psychological motives specific to individuals, and with which this study is concerned (Baloglu and Uysal, 1996; Crompton, 1979; Crompton and McKay, 1997). As pull factors are specific to a tourist site or activity, they can be expected to vary significantly across different tourism products. Indeed Fodness (1994) and Funk and Bruun (2007) note that researchers have struggled to identify a core set of motivating factors that can be applied across the spectrum. By contrast, push factors arguably have more commonality across leisure, recreation and tourism activities and a number of attempts to create tourist typologies based on socio-psychological variables can be drawn on to explain patterns of behaviour (e.g. Cohen, 1978; Davis, Allen and Consenza, 1988; Gnoth, 1997; Thrane, 1997). Psychological needs are identified as distinct from physiological needs (Maslow, 1943; Moutinho, 1989; Pearce, 1993) and argued to be of particular importance in the understanding of tourist behaviour, though potentially difficult to implement on a practical level and lacking rigorous empirical testing (Decrop and Snelders, 2005; Poria, et al., 2006). Psychological motives can be usefully partitioned on the basis of whether they are driven by intrinsic (behaviour for its own sake) or extrinsic (behaviour for external rewards) forces (Iso-Ahola, 1982; Malone, 1981; Pearce, 1993). Ryan and Deci (2000) argue that individuals like to control their own behaviour and when this takes place they become actively engaged and take responsibility for goals and actions.

Recent studies of cultural tourism motivation define it as a series of interconnected interests in culture, history and heritage (Hutchinson, Lai and Wang, 2009). However, whilst claiming to treat cultural motivation as internal push elements, Kolar and Zabkar (2010) arguably measure the construct as a mixture of push and

pull elements, for example by including the item 'visit cultural attractions/events' in their motivation scale. This does not reflect thinking on the role of intrinsic motivation and rewards in cultural consumption, whereby intrinsic motivation has been identified as particularly distinctive in explaining cultural tourism behaviour (McIntosh and Prentice, 1999; Moscardo, 1996; Ooi, 2002; Poria, et al., 2006). Cultural consumers arguably consume cultural places, not because there are extrinsic rewards or separable consequences involved, but because personal and social benefits such as achievement, the acquisition of specialist knowledge, membership of a specialist world, identity formation and the desire for long term benefits, drive them forward (Stebbins, 2009). The importance of intrinsic motivation has equally been comprehensively reported within the museums literature. For example, Prentice (2001a) argues that the central motivations for visiting art galleries and museums are the broadening of knowledge, enjoyment and interaction with cultural objects. Prentice (2004c) applies Stebbins (1992) conceptualization of the motivations for serious leisure to the study of cultural tourism motivation. He stresses that some cultural consumers are motivated by attaining stages of achievement, the acquisition of particular knowledge and the desire for intrinsic benefits which can be categorised into personal and social rewards. Intrinsic rewards from museum visitation are thus measured, for the purpose of the research, using items from Gould, Moore, McGuire and Stebbins' (2008) Serious Leisure Inventory Measure as, arguably, the most comprehensive measure of intrinsic motivation in the leisure and tourism fields. Arguably, the importance of engagement with museums is re-emphasised in the multiple benefits of serious leisure as a measure of cultural visitor motivation. It is implicit in the definitions of the serious leisure rewards that each reflects a particular pursuit. In other words, rewards are about a process of increasing or using an individual's talents and knowledge toward some benefit to the individual (long-term benefits) or just enjoyment and pleasure (short-term benefit), reflecting intrinsic motivation.

As discussed earlier in the study, Moscardo's (1996) research found that visitors mindful to heritage sites experienced greater learning and understanding through stronger levels of engagement with the attraction. Mindfulness signifies a willingness

and motivation to mobilise and apply knowledge and skill to a situation (O'Neil and Drillings, 1994). Csikszentmihalyi's (2008) work on *flow* highlights this strong link between the goals for undertaking an activity, active engagement with the activity, and positive outcomes for the participant. Csikszentmihalyi and Hermanson's (1995) study of motivation for learning in museums establishes that interest and level of engagement are prerequisites for an intrinsically rewarding flow experience. Where the flow state of mind occurs, the individual is absorbed in an activity to the extent that they lose their sense of time and self (Csikszentmihalyi and Hermanson, 1995), representing a high level of engagement. By the same token, museum visitor studies have repeatedly shown that, where intrinsic motivation is absent, museum visitors fail to engage with cultural objects within a museum (inter alia Falk and Storksdieck, 2005, 2010; Falk and Dierking, 2002; Goulding, 2000b; Hein and Alexander, 1998; Hooper-Greenhill, 2007; Miles, 1986; Packer, 2008; Prince, 1990). For instance, Boyle (2007) found a link between early adoption and engagement with classical music. Thus, a link between motivation and level of engagement with leisure and cultural heritage activities is established, which can be employed within the museums context. By contrast, few researchers have addressed the question whether extrinsic or intrinsic, and long or short term motivation (i.e. informal learning or enjoyment) has the stronger relationship with engagement, though there is some evidence to suggest that visitors motivated by entertainment display longer, though not necessarily deeper, engagement with museum exhibits (Falk and Storksdieck, 2005; Falk, et al., 1998). This is an area which requires further exploration.

3.5 The Conceptual Model Developed by this Study

The literature review in the previous chapters (Chapters 2 and 3) has brought into perspective gaps relating to visitors' engagement and its drivers in this thesis. It has been noticed that minor empirical attention has been given in this respect. The review of the literature indicates that there is some theoretical and empirical support of the view in marketing and consumer behaviour studies; however there is no empirical evidence for the 'visitors' engagement' construct in heritage, arts and museum marketing. The review also indicates that very little empirical attention has

been paid to investigate ‘demand side influences on visitor engagement with museum exhibits, seeking to enhance understanding of visitor behaviour in museums from a cognitive perspective’.

In a nutshell, the review of the literature also identifies five important rationales which underline the requirement for further verification of the study, as follows:

- 1) There is no ‘visitors’ engagement’ construct in the museum and art marketing context. Given that most visitor studies rely on observational measures of engagement, no self-report measures of engagement exist in terms of museum experience. For instance, a visitor may, presumably, engage deeply with the exhibits themselves or his/her engagement can be mediated by the museums designers’ offering (see also **section 2.2.3 and 2.4**).
- 2) Prior knowledge construct should be measured as an aggregated mode rather than unconnected construct. According to Kerstetter and Cho (2004), previous research has consistently treated prior knowledge as a reflective construct, despite its depiction as an ‘accumulated’ construct (see also **section 3.3.4**).
- 3) There is little evidence on the most suitable cultural capital construct in marketing in particular museum studies. Bourdieu (2008) did not provide a clear statement about the nature of cultural capital, in particular the relationship between class and status, which has led to a variety of interpretations of his work (Alderson, et al., 2007; Peterson, 2005). Therefore, three theoretical perspectives have emerged and are usefully summarised by Peterson (2005) and Chan and Goldthrope (2007) namely homology, individualism and omnivore-univore argument (see also **section 3.2.4**).
- 4) There is no conceptual model covering both pre-visit attributes (e.g. prior knowledge, motivation and cultural capital) and during-visit attributes (i.e. engagement) in museum marketing studies. There is evidence of using a conceptual framework in cultural consumption marketing, therefore, the

researcher employed the Arnould et al., (2005) and Howard and Sheth (1969) framework (see also **section 2.5**)

- 5) There is only little evidence (e.g. Gould, et al., 2008) in using the serious leisure motivation measure in the heritage marketing literature, therefore this study attempts to investigate the accuracy of the measure (see also **section 3.4.7 and 3.4.8**).

The current chapter aimed to provide a critical review of the literature on drivers of engagement. Based on the above discussions, it could be concluded that engagement is influenced by cultural capital, prior knowledge and intrinsic motivation concepts. Studying consumer behaviour, in particular visitors' behaviour, in the context of the interactive engagement experience, therefore, requires understanding how these intermingled factors affect individuals' consumption. Whilst the link between cultural capital and consumption is clear, there is less evidence on the specific link between cultural capital and engagement. However, a key precept of cultural capital is that, like economic capital, it requires investment. Thus, engagement can be argued to equate to investment in the accumulation of cultural capital, toward the goal of increasing cultural knowledge. Cultural capital's relationship with engagement should be scrutinised as an integral part of the visitor agenda or entrance narrative (Doering and Pekarik, 1996; Falk, et al., 1998), those rich and deep experiences upon which visitors draw to form meaning from their interactions with museum exhibits (Falk and Dierking, 2000; Kelly, 2007). Also, as it was argued before, both Bourdieu and post-Bourdieu, cultural capital was chosen in order to compare and find the most suitable driver of engagement in terms of cultural capital in this study. Additionally, previous research has consistently treated prior knowledge as three separate components, namely, familiarity expertise and past experience, despite its illustration as an 'aggregated' construct (Kerstetter and Cho 2004). For the purpose of this research, the researcher argues that it is theoretically and methodologically more defensible to treat prior knowledge as an aggregate construct.

Leinhardt and Gregg's (2002) research, for example, confirms engagement with and understanding of museum content to be strongly influenced not only by visitors' prior knowledge, but also by their exploratory engagement and goal seeking attitude with the museums. Falk et al. (1998) expand on this relationship, highlighting the role of strategy within the visitor's agenda and proposing a continuum from unfocused to focused strategies for museum visitation and uncovering evidence of a direct link between visitor agenda and behaviour. Notably, learning opportunities in museums are typically free choice (Falk and Storksdieck, 2005, 2010; Falk and Dierking, 2002; Hein, 1998; Hein and Alexander, 1998; Packer, 2006), requiring a certain level of motivation on the visitors' part. However, whilst there has been extensive study of how the visitor agenda influences the outcome of the museum experience, the link with level of engagement, whilst implicit, has not been directly studied, nor has drivers of engagement been specifically isolated as an element of the visitor agenda (Black, 2009; Haley Goldman and Schaller, 2004; McPherson, 2006; Simon, 2010).

Thus, intrinsic motivation is another prominent pre-visit factor in cultural museum consumption. Prentice (2004c) applies Stebbins (2001) conceptualisation of the motivations for serious leisure to the study of cultural tourism motivation. Serious leisure as motivation was then argued as the most suitable theory for the purpose of the current study. It can be noticed that a serious leisure experience can make consumers feel productive and provides them with a sense of progress, therefore, rewards such as self-enhancement drives consumers to interactive and tangible experience, it can also motivate consumers to engage and collect intangible experiences (Keinan and Kivetz, 2011; Stebbins, 2009). Falk and Storksdieck (2010), Packer (2006) and Packer and Ballantyne (2002) argue that visitors in museums, especially in science museums, seek to learn and enjoy in the same time. Falk and Storksdieck (2010, p.196) also note that "*...visitors do expect to learn regardless of their leisure motivations learning and entertainment are viewed by most adult visitors as complementary not conflicting goals. All visitors did indeed learn some science; so the issue was not whether or not they learned science but why and to*

what end?” In parallel, serious leisure visitors are motivated to learn and enjoy their visit to heritage sites.

On the other hand, it seems that museum marketers and designers should engage their cultural consumers in an active way, offering them extraordinary experiences in the entire part of the process of experiential production-consumption (pre-during-post stages). Nonetheless, this approach has rarely been explored (Goulding, 1999a, 2001; vom Lehn, 2010b). As mentioned in Chapter 2, for the purpose of this study, the consumption of a museum product is considered within the framework of the widely accepted stage model of consumer behaviour (Arnould, et al., 2005). In addition, according to service dominant logic, the motivation of consumers to actively participate in the production of a service (e.g. actively engage in co-creation of the cultural experience), is dependent on consumers’ operant resources such as expertise, specialised cultural capital and knowledge (Arnould, et al., 2006; Vargo and Lusch, 2004). Thus, co-creation of value is desirable as it gives service facilitators the opportunity to better understand their potential (e.g. product and/or service) from consumers’ perspectives (Arnould, et al., 2006; Etgar, 2008). According to Simon (2010), museums engage in co-creating with visitors in order to reply to the needs and skills of visitors and provide a place for dialogue and interactions.

Arguably, museum mission statements expound the diversity, often including desires for engagement or inspiration for their visitors, rather than simply a learning or pleasurable experience. As museums evolve more interactive-based methods (i.e. combination of visual and oral information plus visitors own research) of delivering information to their visitors, it is important to focus on which measures should be used to estimate visitor engagement with these new methods and, therefore, learning and pleasure, are also changing with the new interactive methods. Therefore, the role of drivers of engagement is undeniable here (Black, 2009; French and Runyard, 2011; Simon, 2010; vom Lehn, 2010a; Whitaker, 2009). However, for the purpose of this study, the post-stage part of cultural consumption (learning and enjoyment) has

not been researched. Further research requires investigating the post-stage part of the consumption.

Generally speaking, a conceptual framework can be described as a diagram in which a theoretical structure of assumptions and principles hold together the ideas encompassing a broad concept. These theoretical expectations among relevant concepts may be used to explain a particular social phenomenon (Bryman, 2008). It is not possible to gather data on all the theoretically reasonable variables, which may explain the entire problem. Therefore, the conceptual model is developed based on the literature review in two previous chapters and on the relevance to this study.

Figure 3.2 shows the relevant causal factors (drivers of engagement) and outcome (engagement) of visitors' consumption. Drivers of engagement and actual engagement have been less explored and overlooked from a consumer behaviour perspective in a museum context. As a result, engagement and its influential factors with different literature, e.g. marketing, heritage, consumer behaviour and museum, have been illustrated and these attributes have been argued to be most appropriate for application to the research problems discussed in both literature review chapters. The resulting discussion in these two chapters has noted areas for further research in line with the research aim and objectives and has assisted the creation of a conceptual framework for the research (see **Figure 3.2**) that could illustrate engagement and its drivers.

In start of this final **section 3.5**, the review of the literature identified five important rationales which underline the requirement for further verification of in this study. The review of the literature in chapter 2 and 3 indicates that there is robust theoretical, conceptual and empirical support of the view that drivers of engagement are significantly linked to the actual engagement in museum consumption. However, the review also indicates that very little empirical attention has been given to investigating predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums. Even though a few studies have investigated how particular drivers impact on engagement in cultural consumption

studies (see also **section 3.2.5, 3.3.4 and 3.4.8**), none have explicitly considered it in relation to level of engagement in museum marketing and not impact of all the drivers namely cultural capital, prior knowledge and learning-oriented motivation and enjoyment-oriented motivation. This is also one of the main objectives of this thesis which is: “To examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums”.

In general, the causal elements in the model show that the engagement construct may be explained by factors including cultural capital, prior knowledge and learning-oriented motivation and enjoyment-oriented motivation. It is reasonable to argue that museum visitors with high levels of prior knowledge, comprising familiarity, expertise and previous experience of the museum, will be more likely to involve themselves in deeper levels of engagement with exhibits (e.g., Black, 2009; Caru and Cova, 2005). Therefore the following hypothesis is proposed (also see **section 3.3.4**): “There is a positive relationship between the degree of prior knowledge and the level of engagement with regard to museum visits”. Additionally, few researchers have addressed the question whether long or short term motivation has the stronger relationship with engagement, though there is some evidence to suggest that visitors motivated by entertainment display longer, though not necessarily deeper, engagement with museum exhibits, but also short term benefits i.e. the fact of enjoying the activity to the extent that the experience becomes its own reward (e.g., Csikszentmihalyi and Robinson, 1990; Falk and Storksdieck, 2010; Falk, et al., 1998; Goulding, 2000b; Packer, 2006; Stebbins, 2009). As a result, two hypotheses are used to reflect the distinction between long and short term motivation (learning and enjoyment), as follows (also see **section 3.4.8**): “Hypothesis a: Learning-oriented motivation is positively associated with level of engagement with museum exhibits” and “Hypothesis b: Enjoyment-oriented motivation is positively associated with level of engagement with museum exhibits”. Thus, based on the literature, it is expected to have positive influences between the three drivers of engagement and actual engagement constructs.

Whilst there has been extensive study of how the visitor agenda influences the outcome of the museum experience, in particular learning, the link with level of engagement, whilst implicit, has not been directly studied, nor has cultural capital been specifically isolated as an element of the visitor agenda (López-Sintas, et al., 2008; Tampubolon, 2010). Thus, the final hypothesis of the paper is formulated: “There is a positive relationship between cultural capital and level of engagement in museums”. The cultural capital construct will be used in two separate models in order to serve the purpose of the study which is finding the most appropriate cultural capital construct by comparing Bourdieu and post-Bourdieu arguments (see also section 3.2.4).

The following stage of the exploration involves the operationalisation of the research required to test the research question within the conceptual framework. Thus, following the development of the conceptual model, the methodology used in the study is outlined and empirical results are presented, resulting in a refinement of the initial model. Practical implications of the research are presented in the final chapter.

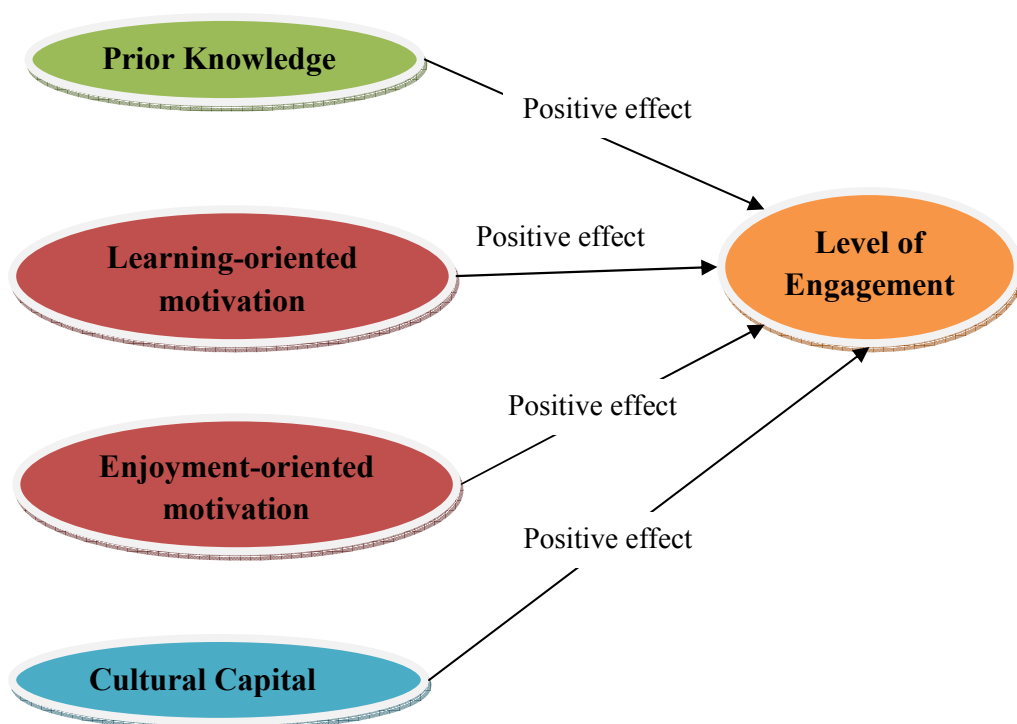


Figure 3.2: The Conceptual Model

Chapter 4:

Methodology and Design

4.1. Introduction

This chapter explains the methodology employed in the study. In order to clearly communicate the research process with the reader, the methodology chapter is presented in four sections: In Part One, the research aim and objectives are outlined. Then, it discusses the research philosophy and accordingly chooses the critical realism paradigm. The third part justifies the choice of research methods, research design and two stages process. Finally, a short discussion about visitor behaviour is considered. In Part Two, the exploratory research is discussed. Since this study has employed mixed methods, in order to clearly communicate the research process, the researcher explains the exploratory stage of the investigation. The qualitative data analysis and method is explored. Data collection techniques including interviews, photographic data and observation are outlined. The reliability and validity of the qualitative approach is discussed. Part Three discusses the principal survey. This section provides details of the practical and operational aspects of the study, including sampling and questionnaire design. This section explains method of combination, time and location and influential factors during the survey conduction. Also, it argues the representativeness of the sample and sample size. Then, the pilot study and reliability and validity of the questionnaire measure are described. Finally, methodological limitations are outlined.

4.2 Philosophy and Research Methods

This section discusses the research philosophy and the methods and procedures employed to carry out the thesis. In so doing, the first part recaps the purpose of the study. The second part presents a discussion of research philosophy, approach and strategy. Finally, the last part presents a short discussion about visitor behaviour research.

4.3 Purpose of Study

While insight may be drawn from a number of literatures into the socio-psychological influences on the museum experience, the precise nature of these determinants remains unclear and their relationship with one another and with visitor behaviour remains comparatively untested. Thus, the aim of this study is to examine demand side influences on visitor engagement with museum exhibits, seeking to enhance understanding of visitor behaviour in museums from a cognitive perspective. From the literature review, (Chapters 2 and 3), it is proposed that prior knowledge, motivation and cultural capital are the three key drivers of visitor behaviour in museums, from the perspective of engaging with exhibits. In other words, the aim is: ‘To investigate the effects of pre-visit attributes on visitor engagement with the museum experience’.

To address this main aim, the study has five objectives:

1. To develop a measure for capturing actual engagement in a cultural environment
2. To identify the influential attributes in the pre-visit stage of consumption which affect visitors’ consumption during an actual visit
3. To examine the nature of engagement by cultural visitors during an actual visit
4. To examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums
5. To identify the most suitable way of measuring cultural capital especially within a museums context

Based on the conceptual framework developed in the final part of the literature review chapter, the experimental hypotheses of the research are proposed as follows:

H₁₁: There is a relationship between socio-demographic characteristics of visitors and drivers of engagement

H₁₂: There is a relationship between socio-demographic characteristics of visitors and actual engagement

H₂: There is a positive relationship between the degree of prior knowledge and the level of engagement with regard to museum visits

H₃₁: Learning-oriented motivation is positively associated with level of engagement with museum exhibits

H₃₂: Enjoyment-oriented motivation is positively associated with level of engagement with museum exhibits

H₄: There is a positive relationship between cultural capital and level of engagement

In the following section, before selecting specific methodologies, the researcher explores the paradigmatic assumptions and research paradigm in the research process and in the theoretical perspectives. In other words, the paradigmatic commitment of research reflects specifically on assumptions about the nature of reality and the construction of knowledge which influence the research process as a whole (Harris, 2008).

4.4 Research Paradigm, Approach and Strategy

Understanding research requires the researcher to have knowledge of the major philosophies underpinning their investigation. Such paradigms can help to inform the research methods, processes and the conclusions drawn. Guba (1990, p. 18) notes that “[Paradigms] ... *can be characterised by the way their proponents respond to three basic questions, which can be characterised as the ontological [different ways of understanding the nature of being], the epistemological [one’s world view and how this shapes what can be known about the world], and the methodological questions*”. These three questions are explored in this section.

Ritchie and Lewis (2007) also highlight that different research paradigms would capitulate different kinds of understanding, whereas stress on these diverse views does not counteract the existence of an external reality. In other words, “*the argument should not be about which paradigm is superior, but rather what is the best means to achieve the aims of the research*” (Jennings, 2001, p. 135). Although researchers are advised to remain loyal to their chosen paradigm throughout their

research project (Kuhn, 1996), depending on the nature of their inquiry, researchers may adapt 'multi-paradigm' and 'meta-triangulation' in their investigation (Lewis and Grimes, 1999).

In order to clarify the epistemology (i.e. relationship of the scholar to that being researched), philosophers have challenged to answer the vital question: How do we know what we know? Different schools of thought have answered this question based on their perceptions of how the question should be answered (Easterby-Smith, Thorpe and Lowe, 1995). The growth of heritage and art marketing has pursued the development of other fields of social science inquiry (Jennings, 2001; Kotler, et al., 2008). All of these disciplines owe their growth to the concepts of methods held by the contributors of each field. In order to recognise how heritage and art marketing and management research developed it is, therefore, valuable to understand how thinking in modern social science has developed (Creswell, 2009; Deshpande, 1983).

The ontology (i.e. nature of reality) is relativist. The scholars' ontological perspective determines the epistemology, and the research approaches and methods. Discussions on methodological approaches often include a comparison between induction and deduction. Deduction begins with theory and ends up in reality, where the theories will be tested. Deduction states the explanation of a particular case from a common rule. By contrast, induction refers to the generation of common conclusions from different phenomena in reality (Saunders, Lewis and Thornhill, 2007). The deductive approach has been used to support/refute previous theories in literature, analysis of the data and comparing findings to the theory asserted in the literature. Easterby-Smith (1995) suggests three reasons for clarifying the importance of the research approach choice, namely:

- I. It allows researchers to take more informed decisions about their research design.
- II. It enables researchers to think about those research strategies and choices that will work for their research.

- III. Knowledge of different research and the literature enables researchers to adapt their research design to provide for meaningful results.

Generally, the positivist philosophy tends to perceive reality from an objective ontology and it exists independently of the subjective perceptions of a researcher. **Table 4.1** illustrates the positivist paradigm and its research assumptions. Scholars from different schools of thought still continue the debate in the differences and suitability between quantitative and qualitative methods (Deshpande, 1983).

Table 4.1: Positivist paradigm and its assumptions (adapted from Creswell, 2009; Easterby-Smith, et al., 1995)

Assumption	Description
Ontological: What is the nature of reality? What kind of being is the human being?	Reality is singular, set apart from the researcher.
Epistemological: How do we obtain knowledge of that reality? What is the relationship between the inquirer and the known?	The researcher is independent from that being researched/observed.
Approach	Science progresses through a process of hypothesising essential laws and deducing what sorts of observations will reveal the validity of hypotheses (i.e. hypothetico-deductive).
Operationalisation	Operationalising concepts so that they can be measured and taking large samples.
Generalisation	It is necessary to select samples of adequate size.
Cross-sectional analysis	Regularities may be identified by making comparisons of variations across samples.
Validity and reliability	Does an instrument measure what it is supposed to measure? Will the measure yield the same results on different occasions (assuming no real change in what is to be measured)?

It is arguable that positivism regards reality as single, objective, universal and relying on empirical facts (Hudson and Ozanne, 1988). The post-positivism paradigm can be used as a response to these shortcomings of positivism (**Table 4.2**). Ackroyd and Fleetwood (2000, pp. 3-4) stress that: “*here we arrive at the commonly held position that there are two basic perspectives on offer: either the world is objectively and unproblematically available and capable of being known by the systematic application of the empirical techniques common to positivism, or not knowable*”

objectively at all; and in the place of claims to objectivity, we find that what is known is merely the product of discourses". In other words, positivism assumes that causal relationships among variables can be verified and specified in mathematical form. Post-positivism presumes that reality can be known only probabilistically, therefore falsification of null hypotheses, not verification of hypotheses (Harris, 2008). In this study, the researcher uses a qualitative stage to elicit visitors' accounts of the meanings they attributed to the notion of engagement and its drivers. These meanings could later be used in the quantitative stage to develop a sense of how the concept might be quantified or operationalised.

Post-positivism theory identifies that it is not possible for a scholar to be value-free, but states a goal of observable reality. Post-positivists can reflect explicitly and openly about assumptions, methods and results of their research (Schurr, 2007). From an ontological viewpoint, one of the most common types of post-positivism views is critical realism. Schurr (2007, pp. 165-166) defines critical realism as "... [a perspective in which] *reality exists in time and space independent of the human mind, may be observed, and is more enduring than our perception of it*".

Critical realism states that all observation is vulnerable to mistakes and all theories are revisable, therefore, critical realists are critical of the capability to know reality with certainty (Trochim, 2006). Critical realist researchers believe that objectivity can be gained through a collective critique of others' work (Johnson and Duberley, 2000). Critical realists do not privilege particular types of data collection and methods because they consider that different research meets the realist requirements for explanation (Ackroyd, 2008). However, it can be argued that intensive qualitative methods are necessary for revealing motives and rationales and extensive quantitative methods are indispensable for illuminating the general features of situations. Therefore, multi-method studies are useful in the examination of both observable and non-observable conditions (Ackroyd, 2008; Ackroyd and Fleetwood, 2000; Archer, Bhaskar, Lord and Norrie, 1998; Johnson and Duberley, 2000).

Table 4.2: Positivism and Post-Positivism paradigms (adapted from Easton, 2002; Guba and Lincoln, 1994; Schurr, 2007)

Assumptions	Positivism	Post-Positivism
Ontology	<i>Naive realism</i> – An apprehendable reality is assumed to exist, driven by immutable natural laws and mechanisms. Reality can be known and observed, at least as an approximation.	<i>Critical realism</i> – Reality is assumed to exist of basically flawed human intellectual mechanisms and the fundamentally intractable nature of phenomena. Reality exists independently.
Epistemology	<i>Dualist/objectivist</i> – The investigator and the investigated ‘object’ are assumed to be capable of studying the object without influencing it or being influenced by it. We come to know reality through objective findings that are true and founded in internal and external validity.	<i>Modified dualist/objectivist</i> – Dualism is largely abandoned as not possible to maintain, but objectivity remains a ‘regulatory ideal’. Special emphasis is placed on external ‘guardians’ of objectivity such as critical traditions and the critical community, e.g. editors. We come to know reality by going beyond concepts of truth and falsification to seek deeper, possibly subjective understanding – pragmatic-critical realism.
Methodology	<i>Experimental/manipulative</i> – Hypotheses are stated in propositional form and subjected to empirical test to verify them. Possible confounding conditions must be carefully controlled to prevent outcomes from being improperly influenced. Falsificationist, using quantitative methods that test hypotheses; experimental manipulations.	<i>Modified experimental/manipulative</i> – Emphasis is placed on ‘critical multiplism’ (triangulation as a way of falsifying hypotheses). There is also falsification of hypotheses and may include qualitative methods. Weight internal and external validity yet creating substantive raw data that enables description and interpretation.

Denzin (1998, pp. 331-332) splits critical theory in cultural studies into two different types: “[First] ... *concrete reality, dialectically conceived, as the starting point for analysis that examines how people live their facts of life existence...* [Second] *social texts (popular literature, cinema, popular music) as empirical materials that articulate complex arguments about race, class, and gender in contemporary life*”. This study uses a combination of these two views in a cultural consumption context.

In this thesis, views and perspectives about engagement and its drivers needed to be obtained from a variety of different individuals and then understood how these views relate to their museum experiences and their own life style.

Mixed methodology or multi-method studies are used in order to examine the research aim and objectives. It is also vital to understand differences between qualitative and quantitative methods within post-positivism. Denzin and Lincoln (1998) identify five main differences and similarities between these two methodologies, as follows:

1. Uses of positivism: Both qualitative and quantitative are formed by the positivist and post-positivists paradigms in social science. Positivists claim that there is reality out there to be understood, whereas post-positivists contend that reality is never entirely comprehended. Post-positivists mainly focus on multiple methods in order to capture reality as much as possible.
2. Acceptance of postmodern sensibilities: Postmodern researchers argue that the positivist method is one way of telling a story and they might be no better or no worse than any other method. These researchers seek alternative methods for assessing their study. However, positivists and post-positivists contend what they do is good science, free of individual bias and subjectivity and they see postmodernism as an attack on reason and truth.
3. Capturing the individual's point of view: Qualitative researchers argue that quantitative researchers may not capture the subject's viewpoint because they trust in empirical materials. In response, quantitative researchers consider qualitative study as unreliable, impressionistic and not objective.
4. Examining the constraint of everyday life: Quantitative scholars seek an etic science based on probabilities derived from the study of randomly selected cases, whereas qualitative researchers seek an emic and case-based position which directs their attention to the particular cases.
5. Securing rich descriptions, whereby qualitative researchers believe that rich descriptions of the social world are valuable, whereas quantitative

researchers, with their etic, homothetic commitments, are less concerned with such detail.

In examining theoretical paradigms, this research assumes the organising idea of a continuum with critical realist ontology, modified objectivism epistemology and mixed method methodology. These paradigms aspects are analysed in an attempt to place the philosophical approach of the current study.

The primary mode of the research inquiry of critical realism is theory-testing based on deduction. This hypothetico-deductive approach allows for statistical testing and generalisation (Guba and Lincoln, 1994). Principal data collection methods include a quantitative survey that is outcome-oriented and assume natural laws and mechanisms. However, critical realism provides a methodology for investigating and problem structuring the beliefs of individual respondents based on inductive and more qualitative methods. The theory-building method of post-positivism also requires the participation in a process of interaction with respondents (Guba, 1990; Guba and Lincoln, 1994). In addition, while quantitative research methods and qualitative methods are mainly seen as polarised views, they are frequently used in conjunction (Silverman, 2008). Both qualitative and quantitative research methods may provide valuable contributions to scientific knowledge and it is only the nature of their contribution that is different. For this reason, they should be regarded as complementary methods and should be chosen depending on which method is more likely to provide a more descriptive answer of reality to the research question. Following this, particular research questions may involve interconnected qualitative and quantitative aspects or use one method in order to pre-test another in order to answer 'what/how/why' questions (Creswell, 2006). Greene and her colleagues proposed a conceptual framework for five mixed-method approaches namely: triangulation (ask the same thing), complementarity (the same and different things measured), initiation (differences and similarities), expansion (different aspects of the same thing) and development (Caracelli and Greene, 1993; Greene, Caracelli and Graham, 1989). It seems that the development purpose is the most suitable approach for this study. In the development of a mixed-method approach, researchers use the

results from one study (i.e. method) to help inform the other method, “*where development is broadly constructed to include sampling and implication, as well as measurement decisions*” (Greene, et al., 1989, p. 259). The development approach also increases the validity of constructs and examines results by capitalising on inbuilt method strengths (Caracelli and Greene, 1993).

For the purpose of this research, qualitative research is used to pre-test the themes of level of engagement, prior knowledge, motivation and cultural capital in order to find whether theory and practice can work together. In other words, the conceptual framework and research gaps are tested qualitatively prior to testing quantitatively. The main purpose of the study is to develop a visitors’ engagement construct and test the effect of the main drivers of engagement on the actual level of engagement. Thus, the researcher can add the missing points or include additional questions in the quantitative scales before conducting a quantitative stage (Creswell, 2006; Silverman, 2008). Arguably, the importance of ‘pre-structuring’ or problem structuring is undeniable, particularly in literatures where some understanding has already been achieved. However, more investigation is required before theory testing can be done. This assumption aligns with the particular needs of the present study, given that the drivers of engagement and level of actual engagement have been under-investigated in the heritage and art marketing context. Accordingly, a pre-testing stage of exploratory qualitative research into the subject matter of engagement is adopted as there is no suitable holistic/comprehensive engagement construct used in the previous literature (see section 2.4 in the literature review chapter). There is also a doubt in whether or not the cultural capital measure is the most suitable one (see section 3.2.4 in the literature review chapter), some previous theory was taken into consideration prior to conducting quantitative research and during the analysis of the quantitative data (i.e. finding casual relationships).

As mentioned earlier, a deductive approach is utilised for the primary research. Since the aim of this study is to examine testable theory alongside cultural capital, prior knowledge, motivation and engagement, and testing these operational theories by using research tools, then examining the specific outcome of the inquiry, and at last

modifying the theory in the light of the finding (if necessary), therefore the aim must be fitted in deductive approach. The use of a multi-method study (i.e. qualitative and quantitative methodologies) also should be in harmony with the research paradigm. In essence, the literature was the major source of information in this study. In other words, qualitative research can be used to inform/validate a larger scale survey (the second stage of the study) and also explore the concepts and their linkages to each other (Amaratunga, Baldry, Sarshar and Newton, 2002). While the qualitative stage explores the underlying dimensions of constructs, it is arguable that any advanced quantitative technique allows researchers to make conjectures from the observable to the unobservable (Hair, Black, Babin and Anderson, 2010).

Jennings (2001) classifies seven different approaches to tourism/heritage research based on information requirements namely: exploratory, descriptive, explanatory, casual, comparative, evaluative and predictive research. Nevertheless, the conceptual framework and relevant literature will be tested by employing an exploratory approach (i.e. qualitative method) before the hypotheses could be used. This was done in order to clarify dimensionality, boundaries and the confidence about the study. In depth semi-structured interviewing is used to facilitate the qualitative methodology. A descriptive and explanatory approach is also used to provide descriptions of tourism patterns and behaviours by employing the survey tool. Explanatory research explains the 'how' and 'why' of the marketing and heritage phenomenon under study. The researcher attempts to find the cause to explain a specific visitor behaviour described by descriptive research or outlined in an exploratory research study. In other words, this study attempts to verify casual links between dependent and independent variables.

4.5 Museum and Visitors' Behaviour Studies

Hartmann (1988) argues that it is desirable to make use of more comparative research employing a combination/integration of methods so that it can be appraised in a more methodical manner. In addition, heritage and arts marketing in particular is an emerging discipline in its own right. This brings attention to multidisciplinary and

interdisciplinary research perspectives. This study used an interdisciplinary approach i.e. marketing, museum, heritage, psychology and sociology to facilitate the amassment of a comprehensive information set regarding level of engagement, cultural capital, motivation and prior knowledge in cultural heritage contexts.

Arguably, qualitative and quantitative methods both have roles to play in a theoretical contribution to the consumer research in general and museum literature in particular (Arnould and Thompson, 2005; Kotler, et al., 2008; Veal, 1998). Both quantitative and qualitative studies have been used in visitor behaviour research in heritage and art marketing (Black, 2009; vom Lehn, 2010b). Quantitative studies measure visitor's behavioural and cognitive response to museum exhibits in order to find the effectiveness of exhibits in attracting visitors' attention and engaging with information (e.g. Combs, 1999; Davies and Prentice, 1995; Falk and Storksdieck, 2005; Harrison and Shaw, 2004; Jansen-Verbeke and Van Redom, 1996; McManus, 1996; Mencarelli, et al., 2010; MORI, 2001; Shettel, 1976; Slater, 2007). Qualitative studies have also been used to find people's museum experience (e.g. Collin-Lachaud and Passebois, 2008; Daengbuppha, Hemmington and Wilkes, 2006; Debenedetti, 2003; Goulding, 1999a, 2001; Joy and Sherry, 2003; vom Lehn, 2006, 2010a). Nonetheless, it seems that intensive qualitative methods are essential for revealing motives and rationales; and extensive quantitative methods are obligatory for illuminating the general features of situations. Thus, mixed-methods investigations are useful in the examination of both observable and non-observable conditions (Ackroyd, 2008). This is the main purpose of this study; therefore, the mixture of both quantitative and qualitative methods will be employed to serve this. It can be argued that researchers should consider the accuracy of the research question being asked as well as any potential limitations e.g. time, location and resources in order to get a comprehensive view and meaningful outcome (Jennings, 2001; Saunders, et al., 2007).

4.6 Identifying the Research Problem and Key Question - The Researcher View

The origins of the research problem for this study date back as early as mid-2000s, when I (the researcher) was visiting different museums and art galleries in Glasgow. I became interested in how visitors are engaging with different museum offerings and what drives them to engage with a museum. I started to think and read more about the engagement with museums and visitor behaviour literature (i.e. **Step 1**: selection of the research topic based on subjective view and anecdotal evidence). After that, I started observing visitors in different museums in Glasgow and I also asked my friends to visit these museums while I was observing them (**Step 2**: Observation; see also **section 4.7.4**). I started to read more literature and based on my reading of the literature my research questions were shaped which also led to more observation (data triangulation). The analysis of observation also helped me to develop prompt questions for my interview stage (i.e. **Step 3**: interview; see also **section 4.7**). In essence, the qualitative method (i.e. interview) was used in order to identify boundaries and dimensionality of cultural consumption and visitors' engagement and to fit an initial model developed in the literature review chapters and as well to build the measurement scale. Finally, the quantitative technique (i.e. survey) was used to test hypotheses and representativeness (**Step 4**). Creswell (2009) argues sometimes researchers employ mixed methods in order to develop an instrument because existing instruments are inadequate or not available which is the main objective of this study. Creswell (2009, p.212) also suggest a three-phase approach that is "... *the researcher first gathers qualitative data and analyses it (phase 1), and uses the analysis to development an instrument (phase 2) that is subsequently administered to a sample of a population*". The researcher followed this procedure in this study.

The next stage was to identify a qualitative strategy that could fit the objectives and questions of the research.

4.7 The Exploratory Research

This section discusses the exploratory research. Qualitative research has been used as the best strategy for exploring new areas of research as it is more intrusive and also may be used to inform a larger scale survey (Amaratunga, et al., 2002). In doing so, the first part describes the interview in general. The second part presents a discussion about the nature of the interviews and the sample. Then, the use of photographic data and personal observations is discussed. After that, the last part presents a discussion concerning the qualitative data analysis and its stages. Finally, reliability and validity of the qualitative stage is discussed.

4.7.1 Interview: A Qualitative Study

Clark, Riley, Wilkie and Wood (1998, p. 132) note that *“the interview as a form of collecting qualitative data is at its most useful when it gives us insight into how individuals or groups think about their world, how they construct the ‘reality’ of that world”*. Kvale (2006, p. 484) also highlights that *“the qualitative research interview entails hierarchical relationships with an asymmetrical power distribution of interviewer and interviewee. It is a one-way dialogue, an instrumental and indirect conversation, where the interviewer upholds a monopoly of interpretation”*.

Interviews can be structured, unstructured or semi-structured (Ryan, 1995). Fontana and Frey (1998, p. 56) highlight that: *“... [structured interviewing] aims at capturing precise data of a codable nature in order to explain behaviour within pre-established categories, whereas ... [unstructured interviewing] ... is used in an attempt to understand the complex behaviour of members of society without imposing a prior categorisation that may limit the field of inquiry”*.

Semi-structured is a combination of both structured and unstructured. In this mode, the interviewer has a ‘prompt list or photographs’ of themes/questions that focus the interaction. The prompt list adds some structure to the interview; however, the order of this prompt list may vary between interviews and depends on the flow of the conversation (Kvale, 1996). Additional questions may be required to explore the

research questions. Interviews are flexible in terms of the order of questions and offer an active interaction element. Asking the same questions will help to reduce interview bias compared to unstructured interviews (Jennings, 2001; Saunders, et al., 2007). Each of these types has its own advantage and disadvantage. Choosing an appropriate interviewing mode depends on the research question, ontology, epistemology, duration and the main purpose of the study (Fontana and Frey, 1998; Jennings, 2001; Saunders, et al., 2007).

The review of the literature on cultural consumption within the museum context had indicated that there was a call for further investigation into engagement with museums (mentioned in the literature review chapters). Therefore, in order to examine this understudied topic, the researcher decided to employ interviews. An extension of the exploratory aim is the use of interviews for the purpose of pre-testing questionnaire wording, confirming measurement scales and identifying gaps in the conceptual framework. Since the main propose of using interviews is ‘problem structuring’ and ‘testing multiple realities’ before developing a questionnaire, it has been noticed that either an unstructured or semi-structured technique can be suitable for this study. In other words, the qualitative interviews were conducted to establish to what extent concepts influence the level of engagement within museums. This was used in order to complete the conceptual framework for the study. The interviews were thus used to ensure data which would complement the literature and the conceptual framework and, consequently, assist in the survey design.

However, several questions arise from reviewing the literature which is used as photographs (see section 4.7.3) and the general knowledge about the issues surrounding engagement and its drivers in order to serve the main purpose of the study. In addition, as mentioned earlier, qualitative methods are necessary for illuminating motives and rationales, and examination of both observable and non-observable conditions in the critical realism paradigm (Ackroyd, 2008). In practice, the respondents were asked to describe their pre-visit and post-visit stages and level of engagement at the during-visit stage for a recent museum visit in order to discover what sorts of situations lead to their cultural consumption experience. The researcher

asked follow-up questions to clarify any points that were unclear. In other words, it was assumed that the in depth interview would help in clarity and the generic nature of the concept as well as reliability across the interviews in order to obtain some extra questions which might be missed in the earlier stage.

As a result, in depth semi-structured interviewing was used as a potential window into additional visitors' experiences. Nevertheless, in depth semi-structured interviewing has its disadvantages (Jennings, 2001), as follows: (1) Using different results may reduce the comparability between data collected from different interviewees; (2) The interviewees are able to interpret reality or lead the interaction rather than the interviewer; (3) It has been criticised in terms of reliability and validity because it is closer to an unstructured interviewing mode; (4) Replication is impossible because of the interaction influenced by the type of day, setting and the social circumstances; (5) It takes more time compared with structured interviewing; (6) The results may be useless if the interviewer has not developed proper interviewing skills; (7) Rapport is necessary; much time may be spent prior to the interview in order to build a trusting environment; and (8) The researcher may bias the data by only following the prompt list. Furthermore, Kvale (1983) classifies twelve aspects of the mode of understanding in the qualitative research interview. These classifications can be used as a checklist in describing the main structure of the interview method and its internal relationships. **Table 4.3** shows these classifications. The researcher considers these aspects as much as possible in this study.

Table 4.3: Checklist for qualitative research interview (Kvale, 1983, 1994)

No	Aspects	Description
1	Life-world	The interviewee and his/her relation to it - Understanding the central themes the interviewee experiences towards
2	Meaning	Understanding the meaning of central subjects in the 'life-world' of the interviewee – Interviewer interprets what is said and how it is said
3	Qualitative	The main aim of interview nuanced descriptions from the different aspects of 'life-world' – Accuracy in descriptions in meaning interpretation in qualitative interviews depends on the precision in quantitative measurements
4	Descriptive	Getting un-interpreted descriptions – Descriptions of experiences, feelings and how the interviewee acts
5	Specificity	Seeks to describe particular situations and action sequences in the world of the interviewee
6	Presuppositionless	Gathering rich and presuppositionless descriptions of themes of the 'life-world' – Implies openness to new and unexpected phenomena
7	Focused	Focusing on certain themes of the 'life-world' – The task of the interviewer is keeping the themes in focus of the interview
8	Ambiguity	The task of the interviewer is seeking to clarify as far as possible – Whether ambiguous statements are causing a failure of communication or whether they reflect real contradictions by the interviewee.
9	Change	Interviewee might change his/her descriptions and meanings about a theme during an interview, e.g. he/she has discovered new aspects by the themes or may find relations of which he/she has not been conscious earlier
10	Sensitivity	It depends on sensitivity to the interpersonal interaction and knowledge of the subject of the interview
11	Interpersonal situation	Interviewee and interviewer react in relation to each other, and reciprocally influence each other – What matters is to recognise and apply the knowledge of this interaction in the interview rather than trying to reduce the importance of the interpersonal interaction
12	Positive experience	It might be a favourable experience for the interviewee

4.7.2 The Interview: Nature and Sample

The interviews were conducted over a period of three months using a non-probability sample. De Vaus (2007, p. 90) notes that in the preliminary stages of research, e.g. testing questionnaire, non-random samples are satisfactory. Since in this stage

researchers are not concerned with generalisation of the sample, the representativeness of the sample is less important because the researcher's main concern is about developing scales or hypothesis-generating. It is arguable that a non-probability sample is useful in the exploratory stage of the research. In terms of sample size, the more respondents used in the study the better the outcome. In an ideal situation, the best way of collecting data is to target all different ranges of social class in a period of two months among those who have visited museums and art galleries within Glasgow and Edinburgh. However, this does not fit with the time limits and the scope of a PhD study. Practically, it is not possible to get a vast sample in a qualitative study (Saunders, et al., 2007; Silverman, 2008). Since the qualitative stage has been used for pre-testing the scales and conceptual framework of the study, it was decided to use an appropriate number of respondents rather than a large number of respondents. In other words, through iteration (back and forth) of data, comparing and constructing respondents answers, the researcher felt that there was saturation of data (Bryman, 2008). As mentioned earlier, the logic behind this sampling method was that, in order to interview those who had fresh experiences with museums and art galleries, the researcher sought to talk to individuals who had visited at least one museum or art gallery in the past 12 months.

In this study, the researcher examines how the level of engagement during the visit is determined by consumers' influential factors with the environment and the important role of cultural consumer behaviour with actual engagement with museums. In order to test the interview structure, two lecturers and two technical and operational staff in the University of Strathclyde were recruited (i.e. pilot study). These people did not know anything about the research questions and the study (Bryman, 2008; Patton, 1998). These interviews took the form of open ended chats because the researcher wanted to have a bigger picture of the informants' visiting experience. The researcher did not want to let the idea of engagement and its drivers overshadow the informants' other possible views. The researcher opened these interviews with general questions such as 'Which museum/art gallery have you been recently?' and 'How was your visit?' These general questions were ice-breaking tools that then led to more in-depth conversations that gave rise to the informants' interesting stories

about their cultural experience. Interestingly, in most cases, informants reflected a high level of interest in talking about how they enjoy the engagement of their experience; things such as getting to know objects, talking about their experience with other visitors in the museum and also other interactive equipments within the museum. These conversations then directed the research towards structuring the next interviews with a focus on the concept of engagement and its drivers. As a result, some changes were made and the researcher was convinced that the questions were ready for the actual interview.

Following this, 23 interviewees were targeted in the actual stage of the interview in order to meet the mixed social class criteria by employing purposeful sampling (Bryman, 2008). The research aim and questions were not explained to these people. Interviewees were invited to discuss their visiting experience to art galleries and museums in three main stages of visit namely pre-visit, during-visit and post-visit stage in the summer of 2009. Consequently, the interviewer explained relevant details about the study and addressed particular ethical issues in a simple language to interviewees and that their views would be treated confidentially in order to build a relaxed and trusted environment. Fortunately, there was not any refusal. Each interviewee was also asked if they were willing to be interviewed and audio-recorded. The researcher immediately transcribed the audio-recorded data for a 'word by word' analysis and interpretation (Fielding, 1993). Each recorded interview was transcribed into text. Hard copies of transcripts can be a useful indication for analysis and textual format interviews can also be easily imported into data analysis software such as NVivo. After these interviews were analysed, some significant concepts emerged and some possible relationships were primarily identified.

Each interview lasted fifty minutes on average within a relaxed environment with refreshments provided. All interviews took place in quiet rooms at the University of Strathclyde. It was considered easier and more convenient to interview the staff in the comfort of the university environment than it would have been in outside locations. Interview respondents were a mixture of post-graduate students, undergraduate students, lecturers and trade-staff at the University of Strathclyde. It was

assumed the selected sample represented a breadth and diversity of views concerning museum engagement and experience. Also, it was assumed that visitors can remember their experiences to cultural attractions during the last 12 months (see **Table 4.4**).

Table 4.4: Interview Profile

Name	Age	Marital Status	Sex	Originally from	Occupation
Marry	18-25	Single	Female	Slovakia	Shop Assistant
Jenny	26-35	Single	Female	Poland	Shop Assistant
Kate	36-45	Married	Female	Glasgow	Lecturer
Karen	36-45	Divorced	Female	Taiwan	Student
Fatema	26-35	Married	Female	Egypt	Student
Julie	18-24	Single	Female	Holland	Student
Barbara	36-45	Married	Female	Serbia	Teacher
Kathy	36-45	Married	Female	Dominican Republic	Lecturer
Christina	36-45	Single	Female	Italy	Student
Matt	26-35	In a relationship	Male	Glasgow	Salesman
George	26-35	In a relationship	Male	Greece	Student
Beverly	26-35	Single	Female	Croatia	Student
Ali	56-64	Married	Male	Iran	Teacher
Mina	36-45	Married	Female	Iran	Cleaning Lady
Laura	18-25	Single	Female	Galloway	Shop Assistant
Henry	26-35	Married	Male	Germany	Student
Ross	18-25	Single	Male	Aberdeen	Shop Assistant
Robert	18-25	Single	Male	Aberdeen	Shop Assistant
Homma	18-25	Single	Female	Syria	Student
Juliette	26-35	Single	Female	China	Research Fellow
Holia	26-35	Single	Female	Turkey	Student
Michael	46-55	Single	Male	Glasgow	Warden
Alistair	56-64	Single	Female	Glasgow	Teacher

4.7.3 Photographic Data

Photographs were used as a stimulating source for generating debates in level of engagement in this study. Visual research methods, particularly photographs, have been used in different ways in research within social science (Banks, 1995; Collier, 1957; Gotschi, Delve and Freyer, 2009). Gotschi et al. (2009) describe photographs as ‘a can opener’ for deeper discussion within the interview process and seeing the world from interviewees’ eyes. Collier (1957) discusses two different ways of using photography in social science. First, photographs as an experiment in order to see how interviewees interpret the photograph; and second, photographs as supporting general findings of a study (i.e. construction of meaning in a research context). The researcher used the second type in the study. Banks (1995) argues that visual representations are both ‘produced’ and ‘consumed’ in a social context. Photographs, provided by the interviewer, set the ‘overview’ for the interviewee of the text to understand the context better. Such a research method, as Banks stresses, is very important in constructing meaning in collaboration with the text in cultural consumption studies where the reader does not have or has forgotten a real experience of the cultural consumption (e.g. visiting a museum) of the research context.

After carrying out pilot interviews, the researcher recognised that interviewees either could not remember which tangible facilities, e.g. screens, they had used or they could not remember the name of the facilities. Besides, some of the photographs opened new discussion about aggregated engagement construct. Therefore, it was crucial to provide appropriate photographs in order to give useful images of the context. In so doing, the researcher took photographs in a (large) number of museums and art galleries within Glasgow and Edinburgh (for example **Appendix 1**). However, the researcher’s judgement was used to select only some of these photographs because of time limitations during the interviews and to avoid confusion and repetition (i.e. similarity) of photographs as well as triangulation with data (Gotschi, et al., 2009) (also see **section 5.4**).

4.7.4 Personal Observation

Observations help the researcher to personally experience and gain access to the real-world in particular settings (Grove and Fiske, 1992; Spradley, 1980). Bryman (2008, p. 401) also notes that "... [Observations] *entail the extended involvement of the researcher in the social life of those he or she studies*". Observation can be employed in two different ways. First, participatory, in which the researcher participates in the activities of those observed. Second, non-participatory, in which the researcher observes these activities without actually engaging in the same activities (Jafari, 2008). This can take place in two different ways either by videoing or simply human observation (Bryman, 2008; Moisander and Valtonen, 2006).

The researcher used both participatory and non-participatory observation and his own observation of the real authentic setting of four museums namely the Kelvingrove Art Gallery and Museum, the National Museum of Scotland, the Museum of Transport and the Glasgow Science Centre in Scotland. It was assumed that these are the most interactive museums in Scotland. In terms of non-participatory observation, during one month, the researcher went to these museums and observed visitors' behaviours. The researcher also observed all different interactive, passive and mediated equipment e.g. screens and interactive puzzles provided by these museums. In terms of participatory observation, the researcher visited these museums with friends and colleagues explaining the nature of the study. The researcher played with the friends and colleagues with different provided materials within these museums and had conversations with them about their feelings about the interaction. This was done in order to find, firstly, the most appropriate items for the engagement construct and secondly to observe the behaviours of visitors with museums. Jafari (2008) notes some shortcomings of observation as: ethical issues, informed/not informed participation, validity issues (no informant quotes to confirm) and reliability (degree of chance).

4.8 Qualitative Analysis: Which Particular Method?

In terms of the usefulness of the qualitative data analysis methods, researchers have classified them into different categories. Among them are thematic analysis (Boyatzis, 1998), grounded theory (Corbin and Strauss, 2008), content analysis (Jennings, 2001), cognitive mapping (Eden and Ackermann, 1988), pattern matching, discourse analysis and narrative analysis (Saunders, et al., 2007) and quantifying methods and non-quantifying methods (Hussey and Hussey, 1997).

Thematic analysis is mainly used in the early stages of the research such as the exploratory stage or problem structuring, although it can be useful at all stages of a research. Boyatzis (1998, p. 4) notes that “*thematic analysis is a process to be used with qualitative information. It is not another qualitative method but a process that can be used with most, if not all, qualitative methods and that allows for the translation of qualitative information into quantitative data, if this is desired by the researcher*”. This is exactly what the researcher is trying to gain from the interview phase of the study.

Two distinct approaches for generating themes exist, theory-driven and data-driven in thematic analysis. Dising (1971) highlights that theory-driven approaches to discovery are mainly based on the assumption that there are laws that can be applied to the phenomenon which can be derived from application of a theory or a model whether through hypothesis testing or through seeking similarities and differences. In other words, the researcher is seeking to prove or support a theory when using this approach and the wording of the themes and elements of the code are derived from the theory. By contrast, in a data-driven approach the themes are constructed inductively from the data (Attride-Stirling, 2001; Boyatzis, 1998). Thus, the themes will depend on the gathered data and not on a particular theory (Braun and Clarke, 2006). Any new or previously unrecognised perspectives inherent to the material can be brought forward when using a data-driven code (Boyatzis, 1998). For the purpose of this study, the theory-driven approach was applied to gather information on engagement and its influential factors because of the deductive nature of the study (theory-testing) (see also **section 4.4**).

Kvale (1996) explains the analyses of interviews through six stages, as follows: subjects describe; subjects themselves discover new relationships; the interviewer; during the interview; condenses and interprets the meaning (i.e. interpretation during the interview); the transcribed interview is interpreted by the interviewer; re-interview (i.e. giving the interpretations back to the subjects); and action (i.e. subjects begin to act from new insights they have gained during their interviews). Arguably, a large amount of material generated by qualitative interview techniques can result in a difficult task in terms of making sense of large numbers of long transcripts and codes, despite the fact that findings are often suspected of the unjustifiable influence of the researcher in terms of interpretation and bias (Easterby-Smith, et al., 1995; Silverman, 2008).

Attride-Stirling (2001, p. 386) proposes that thematic analyses can be usefully presented as a 'thematic network' which is "*web-like illustrations (networks) that summarize the main themes constituting a piece of text*" based on 'argumentation theory'. The argumentation theory intends to provide a structured method for analysing negotiation processes and connections between the statements and the meaning in individuals' discourse (Toulmin, 1958). The thematic network is similar to a grounded theory approach in some sense, it simply provides a technique for breaking down chunks of text (Attride-Stirling, 2001; Corbin and Strauss, 2008). In this study, the researcher used the thematic network at the end of the qualitative data analysis in order to offer a tool that anchors the researcher's interpretation on the summary provided by the network for the readers.

Hence, the researcher used the Miles and Huberman data analysis model in order to clear the set of guidelines for analysing the interview data. Huberman and Miles (1998) and Miles and Huberman (1994) define three main interactive stages in qualitative data analysis (**Figure 4.1**), namely: data reduction, data display and conclusion drawing and verification.

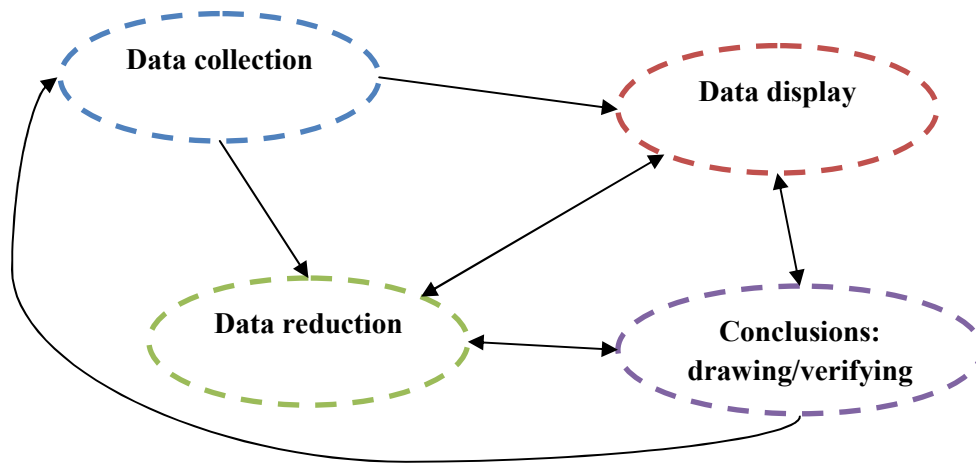


Figure 4.1: Components of Data Analysis: Interactive Model (Miles and Huberman, 1994, p. 12)

4.8.1 Data Reduction Stage of the Research

The data collection stage was discussed previously. Data reduction or data condensation is the process of data selecting, simplifying, coding, finding themes, clustering and writing stories. This transforming process continues after data collection, until a final report is fulfilled. It depends on how the researcher chooses a conceptual framework, research questions and instruments.

In process, the interview transcription was read through while attempting to achieve a maximum understanding to the transcript and trying to put statements/themes about visitors' experiences. After the first reading of the interview to get at an initial meaning of the whole, the central units of meaning expressed in the interview were interpreted, and then again related to the whole. The process involved a 'condensation of the meanings' expressed to more essential meanings of the structure of visitors' experience (Kvale, 1999, 2006). Identifying the unit of data plays an important stage in the process of data reduction. Too small or too big a unit of data can cause difficulties and results in a useless unit of data. Therefore, the researcher tried to have balance between the chunk of data (i.e. finding rich/meaningful enough

data or a theme) and suitable to systematic purposes of qualitative data analysis (Miles and Huberman, 1994).

Themes play an important role in transcribing and interpreting the interviews. Bryman (2008, p. 554) defines “*the themes and subthemes are the product of a thorough reading and re-reading of the transcripts or field notes that make up the data*”. The majority of themes came from the literature review, as the researcher wanted find out what the informants’ answers were in order to check if theory and practice can work together. However, some of the themes such as socialising (see also **section 5.5**) emerged from the data which can be studied in the future study. The themes may be primarily generated inductively from the raw information or deductively from theory and prior research (Boyatzis, 1998). In this study, the main themes considered previous studies including cultural capital (Bourdieu, 2007; Peterson, 2005), motivation (Gould, et al., 2008; Stebbins, 2007; Stebbins, 2009), prior knowledge (Baloglu, 2001; Kerstetter and Cho, 2004; Prentice, 2004b) and level of engagement (Edmonds, et al., 2006; Mollen and Wilson, 2010; Welsh, 2005). This was done in order to serve the main objective and complete the conceptual model which was formulated in the literature review chapter (i.e. data driven and deductive approach) (see **Figure 3.2** in previous chapter). The next step is ‘data coding’ which involves coding chunks of data that relate to a particular key theme and gives more formed explanation by reducing the complexity of the data. The coding process was guided by asking questions: why, what, when, how and how much in order to provide a structure for reporting the findings (e.g. see **Figure 4.2** for an example of this stage).

Creswell (2006) and Miles and Huberman (1994) describe two main classifications of codes, namely, descriptive and pattern. Descriptive is described as codes which can be designed at the early stage of data collection; and pattern is described as codes which are identified at the later stages of data analysis. Key themes and patterns emerge from the coding process.

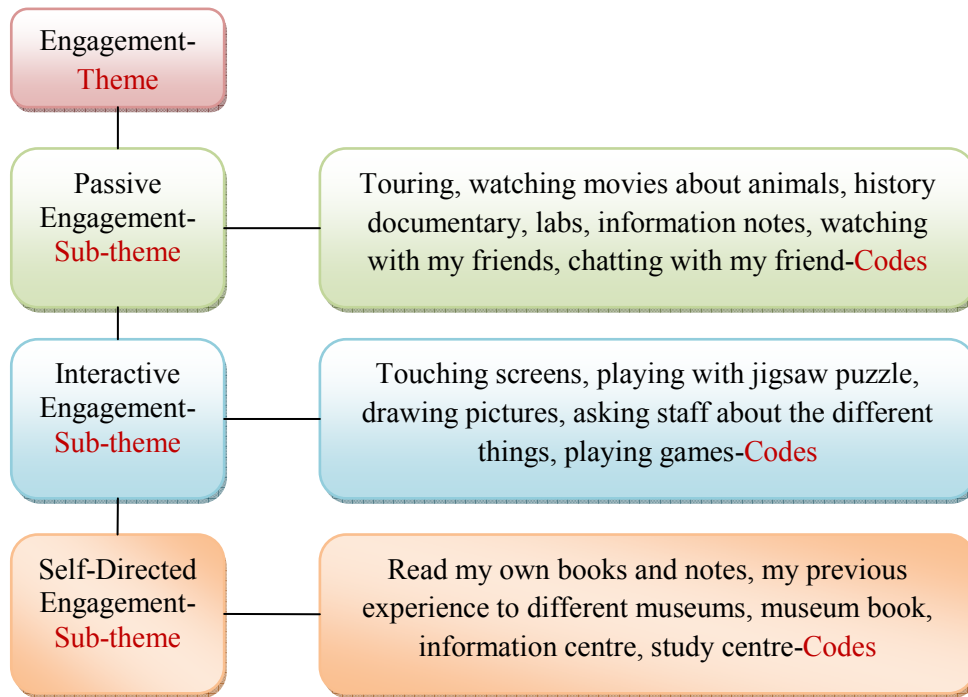


Figure 4.2: Example of Coding - Engagement Theme

Following this, the analytical procedures that underline the coding process establish links to various sorts of themes. They link to different instances in the data, and also create categories of data that share common properties or elements of a theme. The coding links all data fragments to a particular idea or concept. To this end, the use of computer software (e.g. NVivo) offers flexibility in terms of coding and seeking for themes. The next stage involves making sense of the data. Each transcription in each category developed at this stage was reviewed and interpreted for meaning. It is the researcher's task to find relationships between the themes and make sense of them. In other words, computer-assisted qualitative data analysis software (CAQDAS) cannot help with decisions about the interpretation of findings (i.e. taking under consideration of importance of situational and contextual factors) and they are mainly used to ease the manual work of sorting concepts. Therefore, the researcher identifies meaningful data and sets the stage for interpreting and drawing conclusions. This was done through selecting relevant literature by using examples and theories.

Bryman (2008, p. 565) notes that “... *the analyst must still interpret his or her data, code, and then retrieve the data, but the computer takes over the manual labour involved (wielding scissors and pasting small pieces of paper together, for example)*”. Coffey and Atkinson (1996, p. 169) also highlight the limitations in using CAQDAS as “*it is vital to identify ones’ analytic goals and interests and to use computer software accordingly. There is no one software package that will do the analysis in itself*”.

For the purpose of this study, the researcher first selected the big picture which is the ‘Main Themes’ (Free Nodes) in order to reduce the amount of information based on previous studies i.e. a deductive approach (Boyatzis, 1998). Afterwards, these ‘Free Nodes’ were transformed into the ‘Tree Nodes’ mode and collapsed into ‘Parents and Child Nodes’. Bazeley (2008, p. 83) notes that “... *nodes become points at which concepts potentially branch out into a network of sub-concepts or dimensions*”. Key themes were entered in NVivo as ‘parent-nodes’ and dropping levels were entered as ‘child-nodes’. This process was carried out on all interview transcripts (Bazeley, 2008). The key emerging theme reflects the main concept and objectives of the study. The criteria for choosing the sub-themes were guided based on answers to ‘why, what, how and when’ questions (See for example **Figure 4.2**).

4.8.2 Data Display Stage of the Research

The next step is about how to display these themes and codes. Data display refers to an organised, compressed assembly of information that permits conclusion drawing and/or action taking. The researcher reduces the data with regards to meanings and focuses on structured summaries, network-like diagrams and matrices with text. Miles and Huberman (1994, p. 11) note that “*designing a display – deciding on the rows and columns of a matrix for qualitative data and deciding which data, in which form, should be entered in the cells – are analytic activities*”.

In order to give a basic structure to the data, the researcher used within-case and cross-case display methods based on Miles and Huberman’s (1994) work. Basically,

on the one hand, the within-case display takes place for each of the cases by asking: what is going on and how things are proceeding (i.e. description) and also giving reasons and supporting a claim by asking why questions (i.e. explanation); on the other hand, cross-case display looks across different cases and clusters them in order to integrate the data, compare and contrast them in the way which benefits the outcome. Relationship nodes (NVivo) were used to define connections between two project items.

In practice, it was found to be helpful to prepare a 'detailed summary' for each participant. The process of transferring the data to transcripts, finding useful statements/themes and then summarising them involved reading/re-reading the transcripts and understanding the transcripts. This gave the researcher an overview of visitors' experience in visiting museums/art galleries within Glasgow/Edinburgh, helped reduce raw data into an abridged form and also made easier comparison between the interviewees (i.e. cross-case display). This was done in order to put what is said in fewer, rephrased words. Following this, texts were coded by targeting the codes with large pieces of data selected as representative of the node which is basically used for classifying ideas and gathering materials under particular topics. Key themes were entered into NVivo as parent-nodes and following levels were entered as child-nodes. The researcher made nodes in NVivo for different themes in different stages of visitors' consumption.

4.8.3 Conclusion Drawing, Reliability and Validity

In this final stage, the results are summarised, structured and verified. Huberman and Miles (1998, p. 181) define this stage as "*drawing meaning from displayed data*". It refers to a range of tactics used to draw back conclusions from the analysis, i.e. checking results with a short move back to the literature notes. Miles and Huberman (1994) note that these three stages of data analysis are not independent, however they are interactively interrelated to each other. Miles and Huberman (1994, p. 12) define the similarities between qualitative and quantitative data analysis with regard to their three stages as "*data reduction (computing tables, standard deviations, indexes), with*

display (correlation tables, regression printouts), and with conclusion drawing/verification (significance levels, experimental/control differences)”.

As mentioned earlier, in depth semi-structured interviews were used in order to find missing information (i.e. the exploratory and confirmatory stage) that also leads to decisions on which data to collect next and develop scales for the survey. This follows the philosophical debate of the study which is modifying reality (i.e. critical realism). Themes were mainly generated from the theory (i.e. both theory-driven and data-driven approaches) and were largely based on previous literatures in visitors' experience and their relation with level of engagement; therefore, the themes were consistently applied across the entire set of data and in a standardised manner in order to demonstrate reliability. In addition, the themes were developed based on both what was present, literally, in the text and what these data imply.

Reliability is inappropriate in terms of qualitative research because it examines social phenomena in a dynamic setting (Yin, 2003). However, the need for researchers to ensure 'methodological trustworthiness' to amass reliability has been stressed (i.e. carefully document the procedures to arrive at conclusions) (Bryman, 2008; Silverman, 2008). Additionally, in qualitative research, 'trust' refers to an aspired-to property of the relationship between researchers and researched and it is a necessary condition for progressing the conduct of research and for the collection of truthful data (Seal, 1999). The researcher spent some time to build trust between him and the participants e.g., ice-breaking questions. Also, the **Appendix 2** shows steps of research diary for the interview in this study.

There are two different forms of reliability or consistency of judgment. Test-retest reliability is consistency over time and events and takes place when a person makes the same observation at two different times/settings (Boyatzis, 1998). In order to achieve this, the researcher listened to the recorded voices many times and confirmed the coding. Interrater reliability is consistency among viewers which occurs when different people reading the information see the same themes in the same information and it is dependent on the access of multiple coders to the raw information. The

researcher asked his supervisor and a colleague to read/listen to the recorded data many times in order to increase the degree of reliability of the researcher's judgment. In order to internally validate the findings of the thematic analysis, the researcher compared different data sources to study the same phenomena i.e. data triangulations such as pattern-matching between cases (Braun and Clarke, 2006; Yin, 2003). In addition, external validity was later achieved through the quantitative stage by assessing the findings to results from the survey. The external validity was also addressed by linking the interview findings to the literature review in order to discover whether similar/dissimilar results have been obtained. Finally, the efforts at transparency in the analysis are supported by long-lasting involvement in the interview and by testing the emerging interpretation against participants' perspectives (i.e. fed back to participants), this process is sometimes referred to as 'member checking', and it is "*the most crucial technique for establishing credibility*" (Lincoln and Guba, 1985, p. 314). In this study, the researcher contacted some of the interviewees as the analysis process moved on to clarify meanings and verify interpretations of data gathered.

This section presented methods from the qualitative phase of the study. The following part discusses the principal survey.

4.9 The Principal Survey

The researcher has established the factors affecting visitors' experience in both pre-visit and during-visit stages of consumption within museums exhibits in Glasgow by employing in depth semi-structured interviews, observation and photographic data. It was decided to use a large scale survey in order to answer research objectives. In addition, the aim of the study was to establish to what extent the themes found by the in depth semi-structured interviews were generalisable to the wider population of museum visitors. Therefore, it attempts to examine the big picture of the main aim of this study which is: 'To investigate the effects of pre-visit attributes on visitor engagement with the museum experience'.

Kotler, Kotler and Kotler (2008, p.268) note that effective survey museum marketing research has six steps: 1) defining the problem and the research objectives; 2) developing the research plan; 3) designing the questionnaire; 4) collecting and analysing the data; 5) preparing and presenting the research report; and 6) evaluating and implementing the findings.

Thus, the first part discusses the strategy for the questionnaire survey. The second part presents a discussion on achieving a representative sample and sample size. Then it describes questionnaire design, wording and content of the questionnaire. Finally, the last part presents a short discussion on the pilot study. Chapter 6 will outline the results from the quantitative stage and the hypotheses will be tested in relation to each research objective.

4.9.1 Strategy for the Questionnaire Survey: Method of Completion, Time and Location

The researcher used a structured questionnaire. The structured method means asking the same questions in the same order, of different respondents (Oppenheim, 2000). Generally speaking, researchers should read out the questions exactly as written and in the same tone of voice, so that any bias can be avoided (Nachmias and Nachmias, 2007; Saunders, et al., 2007). Short and structured questions are mostly simple to pose and not overly time consuming to answer which might be an advantage when attempting to question visitors who may not be willing to take time out of their holiday/visit. Researchers are also generally able to benefit from higher response rates and a large amount of information from samples of respondents depending on the survey strategy used (Parfitt, 2005). Nevertheless, structured questions sometimes enforce the respondents to a specific answer (Nachmias and Nachmias, 2007). The main limitation of questionnaires is that the answers from questionnaires will be perfunctory in some cases.

The questionnaire was used principally to address the objective of the study and test the hypotheses. Questionnaire survey can be seen as the most important source of

information gathering in heritage marketing, leisure and museum studies (Black, 2009; Falk and Dierking, 1997; Jennings, 2001; Kotler, et al., 2008; Ryan, 1995; Veal, 1998). As mentioned earlier, since the main purpose of this study is to find causal relationships across a large sample of visitors with different levels of motivation, prior knowledge and cultural capital and their relation with level of engagement, it seems that the use of a large scale quantitative survey can be helpful in terms of validity and generalisability. Arguably, the questionnaire format depends on the aim of the research, nature of questions, sample characteristics and resource limitations (Bryman, 2008; De Vaus, 2007; Saunders, et al., 2007). A questionnaire allows researchers to work with large samples and to establish numerical comparisons (De Vaus, 2007). The questionnaire was selected to compare the experience of visitors in relation to their level of engagement during an actual visit and prior knowledge, intrinsic motivation and cultural capital found from the exploratory stage as it was assumed to be a practical, quick way to approach a large number of visitors within museums in Scotland, particularly the Kelvingrove museum and art gallery.

Oppenheim (2000) explains two main types of survey design, namely analytical or explanatory and descriptive. The descriptive survey is designed to establish the proportion of any given population who share a particular characteristic. On the other hand, an analytical survey is intended to examine relationships and differences between sample groups. Saunders et al. (2007) also highlight that the descriptive research is undertaken to use attitudes and behaviours of respondents in order to explain the variability in different phenomena. Conversely, the explanatory survey describes cause-and-effect relationships and is mainly used for testing hypotheses (Oppenheim, 2000). For the purpose of the study, an explanatory survey was designed to classify the relationships and differences in the characteristic of visitors and their relation with consumption of cultural heritage.

The Kelvingrove museum was chosen because it is, firstly, the most visited museum in Glasgow; secondly, it attracts a variety of visitors from different backgrounds, i.e. social class and cultural capital; and, finally, it has different types of supportive

interactive materials for engaging visitors. The Kelvingrove is reported as being the most-visited museum in Scotland, the sixth most-visited museum in the UK and has an annual total of one million visits (Kelvingrove, 2009). According to a research report that was done with Morris Hargreaves McIntyre Consultancy Company:

“Kelvingrove Art Gallery and Museum aims to attract many of the sort of visitor types who are traditionally under-represented in museums and galleries – notably families and non-expert visitors... These visitors tend to move around museums and galleries using what we would describe as ‘browsing’ behaviour – cherry picking objects that look interesting in different galleries, rather than following particular themes through the gallery... Kelvingrove’s display and interpretive approach encourages ‘browsing’ behaviour among these visitor groups, and then through the ‘story display’ technique aims to convert these visitors to follow various themes” (MorrisHargreavesMcIntyre, 2009, p. 4).

This can be useful in order to get generalisable results and to target a wider population of visitors to museums. It was necessary to get data from a large sample of visitors from different social classes within a short time period from a site that attracts a large numbers of visitors.

Morris Hargreaves McIntyre also describes different types of visitors and their characteristics in visiting Kelvingrove museum reflecting on dissimilar needs and wants that may have formed in a visit. **Table 4.5** illustrates that only 11% of the cultural consumers are visiting the Kelvingrove for serious commitments and the rest seeking comfort and interactive facilities. This is also the main argument of the research which is that the majority of visitors would prefer to engage with museums for personal and social rewards and feeling to play with an element of joy. The Projects and Research Manager of Culture and Sport, Glasgow, and managers of Kelvingrove Museum and Art Gallery were approached in order to conduct the research. They were happy to assess and provide access to the museum, as they found the study useful for their museum marketing. The researcher also assured them that all ethical issues would be taken under consideration and the museum staff

would not be bothered during the data collection. In addition, the ethical forms were approved by the University of Strathclyde Ethics Committee.

The survey was conducted over a four month period from 1st November 2009 to the end of February 2010. Since Kelvingrove museum attracts both local and international visitors at any time of the year, it was unrealistic to run the survey over a longer period or at different times of the year. It was assumed that within this period of time it would be possible to collect a statistically meaningful sample. Although the data collection area has been restricted to single attraction, nevertheless it is hoped to produce results which can contribute both theoretically and practically to a better understanding of the relationship between visitor experience within pre-visit factors (i.e. the effects of pre-visit attributes on active consumption of museums experience) and the degree of engagement with cultural places e.g. museums exhibits. In addition, Kelvingrove has different types of facilities including screens/monitors, short movies, children's interactive area, toys, quizzes and a study centre where the visitors actually can interact and engage with the museum, if they choose.

The characteristics of the data will be explored in next chapter in more detail. The data from the survey will be compared with similar data from the current research from Morris Hargreaves McIntyre Company and Kelvingrove visitor survey 2007. While this survey is different in nature, it is similar to some extent, with the Morris Hargreaves McIntyre Company and Kelvingrove visitor survey 2007, it can be interesting to see how visitor profiles differ across them.

Table 4.5: Visitor characteristics (MorrisHargreavesMcIntyre, 2009, p. 8)

Segment Name	Description	Kelvingrove	Broad Needs
Art Lovers	Visitors wanting a deeply moving experience through engagement with collections and objects	10%	Ambience, deep sensory engagement, space for contemplation
Experts	Specialists wanting to deepen their knowledge further by engaging deeply with collection	1%	High quality access to collections, critical engagement, and access to expert staff
Self developers	Non-specialists wanting to informally improve their general knowledge about subjects covered in the museum	13%	Journey of discovery, layered information, finding out new things
Repeat social visitors	Repeat visitors, meeting up with others in the museum. Use the museum as sociable space and want to feel sense of ownership in their surroundings.	33%	Ease of access, comfort, orientation, good facilities, warm welcome, accessible exhibitions
Sightseers	First time visitors making a general visit. Many tourists who want to 'do' the museum	11%	Ease of access, comfort, orientation, good facilities,
Families	Mixed age groups, wanting fun and educational trip for children	32%	Ease of access and movement, child friendly facilities and activities, different level of service to meet diverse age needs

Veal (1998) divides the way of administering data into interviewer versus respondent completion in a tourism and leisure research methods context. The researcher conducted a self-completed questionnaire, so that the researcher could explain the questionnaire layout and answer any queries. Veal (1998) also discusses the two different ways of operating site interviews:

1. The interviewer can be stationary and interviewees mobile, for example when the interviewer is located near the main exit or entrance gate and visitors are interviewed as they leave or enter.

2. The interviewees can be stationary and the interviewer mobile, for example when interviewing users of a place where the consumers are sitting, e.g. users of a picnic site.

In the event, a combination of these two methods was employed for the data collection process. This was done for two main reasons: First, the survey was conducted after visitors' engagement/experience with the place and their visiting experience had taken place, therefore the survey location was at the exits of the museum. Second, the researcher also used two different cafes located on the ground floor and basement of the museum. The major influential factors during the survey conduction were as follows:

1. Sunny day or rainy day: It was noticed that visitors preferred to go to the museum on rainy days perhaps because it is a nice, safe, free and friendly environment where they can enjoy the cultural products and escape from the rain. The researcher collected the data in both sunny and rainy days.
2. Weekend or during the week: It was detected that the weekend was mainly for family visitation and tourists, while weekdays were mainly for art lovers and older visitors. However, the researcher collected data both during the week and during weekends in order to target both types of visitors.
3. The researcher noticed that the morning time was quieter than after 13:00 o'clock (i.e. personal observation). However, the researcher collected the questionnaires both in the morning and after 13:00 o'clock in order to avoid any possible bias. **Appendix 3** shows a one day field note for the data collection.
4. The Christmas and New Year period was the time for families, including parents taking their children and grandparents taking their grandchildren, to appreciate the place and for the majority of tourists.
5. Some visitors, interestingly enough, used the back door to come in and left from the front door or used the cafe for takeaways. The researcher did not recruit these people for the survey because they did not have an actual

experience or any engagement with the museum. They probably only liked the environment.

6. There were some visitors who came to the museum in groups, e.g. friends or family or tourists guided by tourist guides. Because these people have a similar reason or motivation for coming to the museum, it was decided to randomly select one of them.
7. A Dr. Who exhibition was going on during the time when the researcher was collecting data, so it was decided that these visitors (the ones who came just to see the Dr. Who exhibit) should not be included because they have, again, different motivation for visiting (also see **Appendix 3**).

4.9.2 Achieving a Representative Sample of Museum Visitors and Sample Obtained

Considerable efforts were made to ensure that the sample obtained was representative of the population under investigation. There are two broad types of samples: probability/random and non-probability/non-random. Probability samples are the way of achieving samples that are representative of the population and involve random selection, whereas non-probability sampling does not involve random selection (De Vaus, 2007; Jennings, 2001; Saunders, et al., 2007). **Table 4.6** shows a summary of probability and non-probability sampling. Non-probability was used as a sampling technique in the study because of a lack of coupling information on actual cultural visitors profile and how they engage with the cultural places. Information on visitor profiles and numbers were used as a basis for quota sampling, in order to achieve a representative sample of visitors to Kelvingrove.

Veal (1998, p.208) also highlights that *“if the aim is in fact to obtain a representative sample of the whole community, then to achieve this interviewers are given ‘quotas’ of people of different types to contact, the quotas being based on information about the community which is available from the census”*. According to Trochim (2006), there are two types of quota sampling. In proportional quota sampling, researchers desire to represent the major characteristics of the population by sampling a

proportional amount of each. Non-proportional quota sampling is less restrictive and researchers specify the minimum number of sampled units they want to achieve in each category. In this case, the researcher wants to have enough data to assure that it will be able to have statistically enough data and approximately enough separation of data in even small groups in the population. A non-proportional quota sampling method, therefore, was used to assure that smaller groups were adequately represented in the sample.

Since the researcher collected his data on site (i.e. Kelvingrove museum) from visitors who were easily accessible and who appeared willing to answer the questions, therefore, there was a high probability of capturing relevant and available data that required this sort of respondents (De Vaus, 2007; Saunders, et al., 2007). Figures for the number of visitors to the Kelvingrove Museum in 2009 range from 1,000,000 to 1,300,000 (Kelvingrove, 2009; MorrisHargreavesMcIntyre, 2009) and no information is available on any aspect of visitor profile for the museum. Veal (1998) argues that where there is no information on the population available, researchers should follow the random sampling procedure to ensure representativeness. Moreover, in order to get a representative sample, data was required not just on the total number of visitors to Kelvingrove, but also on other aspects of visitor profiles such as level of prior knowledge, age and residence or non-residence visitors. In the absence of a reliable visitor profile which may be used to justify the representativeness of the sample, the researcher used heritage and cultural tourism literature for guidance on the type of visitors' museums and art galleries attract. Nearly 51.8 percent of museum visitors in the UK are members of higher socio-economic groups, while members of lower socio-economic groups represented 30.6 percent of visitors (Kotler, et al., 2008). In addition, the socio-demographic market an individual museum attracts remains largely dependent on a variety of factors such as facilities, marketing strategies and cultural attributes in the UK (Black, 2009). The lack of a sampling framework and financial limitations of the questionnaire made it preferable to target every potential respondent in order to get an adequately large sample.

Table 4.6: Types of sampling (Antonius, 2003; De Vaus, 2007; Jennings, 2001; Trochim, 2006)

Main types of sampling	Sampling sub-groups	Description
<i>Probability Sampling</i>	Simple random	Every unit has an equal chance of being selected; it requires a good sampling frame; the population is geographically concentrated
	Systematic	It is similar to simple random sampling except that it is simpler; researcher should consider periodicity of sampling frame; the selection of one unit is dependent on the previous unit
	Stratified random	The population is divided into strata, and these strata make up the final sample in the study; it is mainly based on homogeneous subgroups, e.g. gender and age
	Multistage cluster	It involves several different samples; researcher mainly wants to study clusters in geographical areas
<i>Non-probability Sampling</i>	Convenience	Accidental, haphazard, chunk and grab sampling; selection of participants for a study is based on their proximity to the scholar
	Purposive	Researcher makes decision about who/what study units will be involved in the research
	Snowball	Researcher does not know about formal/informal network connection at the start of study, but when he/she starts knowing the network, researcher begins by identifying someone who meets the criteria for insertion in the study
	Expert	Researcher identifies some people as expert with demonstrable experience in some particular area
	Quota	Researcher specifies the minimum number of sampled units where he/she wants in each category; researchers give organised quotas in terms of characteristics in order to find out the distribution of the variable in the population; street sampling

4.9.3 Representativeness of the Sample and Sample Size

Bryman (2008) highlights that sample size and representativeness of the sample are affected by considerations of time, cost, calculations of confidence intervals and degree of accuracy (i.e. increasing the size of a sample increases the likely accuracy of a sample), interviewer bias (the tendency of the interviewer to target a certain type of respondent), sampling error (i.e. the less sampling error one is prepared to tolerate, the larger a sample will need to be) and the problem of non-response. It is possible

that a lack of understanding and language barriers, particularly with overseas respondents, could have biased the results.

A sample of 535 visitors was obtained over a period of three months between December 2009 and February 2010 (i.e. the actual study). All completed questionnaires were included in the analysis. The response rate was approximately 60 percent. Reasons for not wanting to take part were being in a rush or not being able to speak English to a sufficiently competent level. Socio-demographic breakdown of the sample might raise questions about its representativeness and therefore the generalisability of the results. In addition, the data from the survey has been compared with similar data from current research by Morris Hargreaves McIntyre Company (MorrisHargreavesMcIntyre, 2009) with a sample size of 160 (the **MHM**-survey) and the Kelvingrove visitor survey 2007 with a sample size of 477 (the **KGV**-survey). This will be explored in the findings chapter.

In essence, no ultimate judgment can be made on the representativeness of the sample without further extensive study. However, there is considerable debate over what constitutes an acceptable sample size for the results to be statistically valid, with there being no accepted rule to describe a suitable sample size. Additionally, there is no decided lowest sample size for a non-probability sample. Swetnam (2006, p. 43) notes that “*the smaller the sample the less is the generalisability of the results*”. Different authors recommend different sample sizes as appropriate for quantitative research, including an absolute sample from 200 to 300 (Hair, et al., 2010). Bryman and Bell (2003, p. 101) also note that “[sample size] *depends on a number of considerations and there is no one definitive answer*”. Veal (1998) argues that for large populations small samples are less problematic. The sample of 535 visitors is considered adequate. No doubt, the use of a greater number of informants, longer period of the time and different museums and art galleries in Glasgow, or even Scotland, would increase sample size to be obtained. It is arguable that there should be enough data in order to carry out meaningful statistical analysis (De Vaus, 2007; Hair, et al., 2010). A sample size of 535 seems to allow the analysis of certain subgroups of the data and debatably it is adequate for employing the majority of

required statistical techniques (De Vaus, 2007). Characteristics of the sample will be discussed in the next chapter.

4.9.4 Questionnaire Design, Wording and Content of Questionnaire

The most important issue in developing a questionnaire is the formation, clarity and readability of the questionnaire. Nachmias and Nachmias (2007, p. 264) note that the purpose of a questionnaire is to “*translate the research objective into specific questions to provide data for hypothesis testing*”. The researcher tried to motivate respondents and grab their attention by using a well-formatted questionnaire and a correct sequence of questions. Following this, the researcher used a mixture of factual and behavioural questions. Factual questions were used to gain depth into the background of the respondent, establishing facts such as gender, age and nationality (Nachmias and Nachmias, 2007) (see Chapter 6). A number of questions were also used to answer the main research objectives, namely: relationships between factors influencing the pre-visit stage of cultural consumption and level of engagement during the actual visit within the museum. The pilot study for the questionnaire was run before the actual study_(see also **section 4.9.8** for pilot study stage).

In practice, it was the intention to keep the questionnaire as short and as straightforward as possible in order to avoid respondents becoming overwhelmed with the size of the questionnaire on the initial approach from the interviewer. The questionnaire was restricted to two sheets of double sided A4 paper and was intended to take 10 minutes to complete. As a result, since the requirement to keep the questionnaire as short and straightforward as possible in order to generate a high response rate, the number of attribute statements was restricted to a minimum (Kotler, et al., 2008; Veal, 1998). The lead question should create interest. The questions should follow a logical order. Personal questions should be asked towards the end. Questions designed to classify the respondent are asked last in particular because they are personal (Black, 2009; Bryman, 2008; Oppenheim, 2000). In addition, the researcher used De Vaus’s (2007) checklist to assist in the wording of questions. De Vaus (2007, p. 97) introduces a 16 question wording-checklist:

1. Is the language simple?
2. Can the question be shortened?
3. Is the question double-barrelled?
4. Is the question leading?
5. Is the question negative?
6. Is the respondent likely to have the necessary knowledge?
7. Will the words have the same meaning for everyone?
8. Is there a prestige bias?
9. Is the question ambiguous?
10. Is the question too precise?
11. Is the frame of reference for the question sufficiently clear?
12. Does the question artificially create options?
13. Is personal or impersonal wording preferable?
14. Is the question wording unnecessarily detailed or objectionable?
15. Does the question contain gratuitous qualifiers?
16. Is the question a 'dead giveaway'?

It is important to note that selecting questions for a survey plays a vital role because of the following statements: the research problem will affect which concepts need to be measured (this was addressed based on literature review and research questions); the indicators created for the concepts to be measured determine which questions to ask (based on research questions); which variables are linked or about factors which might explain certain relationships (based on the researcher's hypotheses); the way data are to be analysed affects how information is collected (based on the relationship between measuring scales and subjecting the data to certain statistical tests); and finally, the ways in which surveys will be administered affects what type of questions could be asked (limitations should be considered) (De Vaus, 2007). In order to analyse the quantitative data, there were five sections with regard to the questionnaire structure, as follows:

Prior Knowledge

This section consisted of three different parts. Part 1 included questions about familiarity and expertise with the museum (Kerstetter and Cho, 2004). Part 2 included variation of information based on previous work used in tourism (Baloglu, 2001; Kerstetter and Cho, 2004; Prentice, 2004b). Part 3 contained questions about past experience of the respondent with the museum (Kerstetter and Cho, 2004). Although the bulk of the literature on prior knowledge and familiarity with the tourism context has focussed on the destination, this may be modified to apply to the consumption of cultural attractions. Kerstetter and Cho (2004) used a 7-point Likert scale (**Figure 4.3**).

<p>Expertise: A 7-point Likert scale (1=not at all familiar; 7=very familiar)</p> <p>Familiarity: A 7-point Likert scale (1= not at all; 7= a lot) (not at all) to 7 (a lot)</p> <p>Past Experience: asking individuals if they had visited X resort in the past and if yes, how many times.</p> <p>The researcher adapted the scale. For past experience, the researcher developed a 7 point scale based on the respondent answers (1= Never; 2=Once; 3=Twice; 4=3 to 4 times;5=5 to 6 times; 6=7 to 9 times)</p>
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Figure 4.3: Prior Knowledge Scale

Motivation

This section contained a scale of eight attributes based on the serious leisure perspective (Gould, et al., 2008) designed to measure Intrinsic Motivation. The original version of the scale instrument consists of 54 questions. However, due to the long length of the questions and suitability of the statements (i.e., too long for a survey of 10 minutes with some other variables (background information, engagement and previous experience) to consider), it was decided to reduce these to eight statements and re-word them slightly so it can be meaningful for museum visitors. However, it was tested in terms of reliability and validity (see **Table 5.13**). Therefore, these items were collapsed into eight most meaningful and related items based on expert panel discussion with colleagues at the Strathclyde Business School.

Additionally, the motivation scale will be explored in terms of reliability and validity later on in this chapter. Gould, et al., (2008) use a 7-point Likert scale (**Figure 4.4**).

Motivation: A 9-point Likert scale (1=Completely Agree; 9=Completely Disagree)

The researcher changed the scale to 7-point Likert scale (1=Very Strongly Agree; 7=Very Strongly Disagree) plus no opinion option. The researcher recognised after the pilot study that since other scales used in the questionnaire are 7-point throughout the questionnaire, it makes it easier for respondents to answer the questions in the same structure.

Figure 4.4: Motivation Scale

Cultural Capital

Cultural capital was measured according to the Bourdieu and post-Bourdieu arguments (Alderson, et al., 2007; Bennett, et al., 2005; Bourdieu, 2007; Bourdieu and Darbel, 2008; Peterson, 2005; Sullivan, 2008). These two views will be discussed practically in the next chapter in more detail. The operationalisation of the cultural capital scales will be discussed in **Chapter 6**.

Engagement

This section contained a scale of 12 attributes based on the in depth semi-structured interviews. This scale consisted of 12 attributes (i.e., A 7 point Likert scale: 1= Not at all; 7=A lot) which were derived from qualitative analysis of the interview data. The researcher asked and showed different pictures to the interviewees in order to find out their reaction and feelings toward these pictures. One open ended question was inserted to give respondents the opportunity to give any other sources of information that they may have used during their visit which was not mentioned in the questionnaire (**Q7**). There were also two question added in order to find out if the respondents either enjoyed or learned something during their visit (**Q7a** and **7b**). The operationalisation of the level of engagement scale will be discussed in **Chapter 6**.

Background Information

This section is designed to investigate social phenomena, such that the data collected would give a profile of each respondent (factual and demographic questions) including gender, age, income. The influential factors in formation of cultural capital such as income, occupation and qualification of both respondents and their parents were asked (Bourdieu and Darbel, 2008). In addition, three questions were asked in order to understand if the background of participants was somehow related to their level of engagement, motivation and prior knowledge of participants (**Qs 16, 17 and 18**). Question 19 was designed to obtain information concerning the influence of lone and group visiting on level of engagement. Question 20 and 21 were designed to obtain information about recommendations and taken memories from the visit. Finally, one open-ended question (**Q22**) was included to assess if there was any extra information which the respondent would like to share, as it was felt that the variation of these responses could not satisfactorily be captured in a closed response question and also giving respondents the opportunity to provide some sort of different experience.

Choosing appropriate statistical techniques for hypothesis testing requires some assumption testing which is explored below.

4.9.5 Choosing Appropriate Statistical Techniques for Hypothesis Testing

Selecting the appropriate statistical technique for hypothesis testing depends on the fundamental characteristics of the data and expected outcomes. In social science, the most common types of data are nominal, ordinal, interval and ratio (Bryman, 2008; Hair, et al., 2010). The level of measurement and criteria for statistical tests are vital and are the first step in selecting appropriate statistical tests. Field (2006) and Hair et al. (2010) specify criteria for using metric and nonmetric statistical tests, as follows:

- *Nonmetric measurement scales* explain differences by indicating the presence/absence of a characteristic. Nominal data is where numbers only represent names. These data only represent categories or classes and do not

imply amounts of an attribute. Basically, variables can be ranked in relation to the amount of the attribute possessed and non-parametric tests should be used to measure this.

- *Metric measurement scales* is when subjects differ in degree on a particular attribute. Parametric tests are commonly used in social science and management research to analyse interval and ratio scales. The only difference between ratio and interval is that interval scales use an arbitrary zero point, whereas ratio scales an absolute zero point.

The nature of data should meet the fundamental assumptions of parametric statistics tests including metric measurement scales, which are normally distributed data, homogeneity of variance, independence of measure and interval data (Field, 2006). The following parts illustrate the assumptions using parametric tests (Field, 2006).

4.9.5.1 Likert Scales, Interval Level Data and Independence of Measure

There is a longstanding debate on whether Likert scales should be analysed using parametric or non-parametric statistics (Lord, 1953). One point of view is that Likert scales are ordinal, and that therefore it is inappropriate to apply parametric statistics (Gob, McCollin and Ramalhoto, 2007). However, Carifio and Perla (2007) argue that this debate is partially based on misinterpretation of the word ‘scale’. They state that Likert items are, indeed, ordinal but the scales they compose are interval in nature and can be analysed using parametric statistics. According to Field (2006), Likert-scale ratings are most appropriate for testing interval data (i.e. continuous data) statistical tests.

De Vaus (2007) classifies three main advantages in using rating scales. *Firstly*, they encourage respondents to make a choice based on how strongly they feel about a complex subject area. *Secondly*, they increase validity by having several questions to measure the same concept. *Finally*, reliability is met through obtaining a number of different sets of measures for similar question areas. Accordingly, a five point scale item does not qualify as normally distributed data, therefore 7 or 10 point scale items

are more suitable (i.e. reflects a natural interval scale more appropriately). In addition, the main reason for having a 7-point scale is that it gives a better normal spread of observations (Bryman, 2008). In heritage marketing and museum studies, there is robust evidence for treating Likert scales as interval level data in studies including visitors' behaviour and satisfaction (Black, 2009; Falk and Dierking, 1997; Kotler, et al., 2008; Ryan, 1995).

In Likert scales the differences between any two adjacent points on any part of the scale are equal and consist of declarative statements with response options indicating varying degrees of agreement, therefore, the researcher used a common set of labels ranging from 'very strongly disagree' to 'very strongly agree' and 'not at all' to 'a lot'. The choice of using labels or numbers depends on the nature of research, however, heritage and museum researchers mainly use a combination of both numbers and labels (Jennings, 2001; Kotler, et al., 2008; Ryan, 1995). Following this, special care has been given to constructing the Likert scales in the questionnaire. All of the participants in this research did not meet each other, so their responses could not have influenced each other. Arguably, the assumption of independence has not been violated.

4.9.5.2 Criteria for Normal Distribution

The Kolmogorov-Smirnov and Shapiro-Wilk tests can be used to assess if a sample has a normal distribution (Field, 2006; Hair, et al., 2010). If the tests are significant, the distribution of the sample is significantly different from a normal distribution. Subsequently, it can be assumed from the null hypothesis that the sample has been drawn from a normally distributed population and should be rejected. In practice, tests of normality of the distributions for motivation, engagement and prior knowledge indicators were carried out by employing K-S and S-W tests. The results were highly significant; this means that the distribution of the sample is significantly different from that of a normal population (see **Appendix 4**). Consequently, the assumption of normality is violated in all scales.

There is kurtosis and skewness on most of the variables in motivation, engagement and prior knowledge. The kurtosis and skewness provide information relating to the distribution of scores on continuous variables. The skewness value indicates the symmetry of the distribution. The kurtosis indicates information about the 'peakedness' of the distribution. If the distribution is completely normal, the kurtosis and skewness value should be zero (Pallant, 2007). Ryan (1995) and Kotler et al. (2008) argue that within tourism and heritage studies, tourists/visitors are more likely to have positive experience toward challenges and visiting a location, therefore data tends to be negatively skewed towards the top end of the scale.

One way of measuring kurtosis and skewness is to convert the values to z-scores in order to get meaningful results. The researcher used z-scores calculation based on Field's (2006) and Corder and Foreman's (2009) formulas. At the 95% confidence level ($\alpha = .05$), the outcome of the equation challenges the null hypothesis (i.e. distribution is not different from the normal distribution) when it exceeds +/- 1.96 and at the 99% confidence interval ($\alpha = .01$) when it exceeds +/- 2.58 (Corder and Foreman, 2009; Field, 2006; Hair, et al., 2010). The 99% confidence interval has been used just for this test (i.e. kurtosis and skewness) in the study. In the motivation scale (**Appendix 5 Table A**) Q 4.7 and 4.8 are negatively skewed and also Q 4.5, 4.6, 4.8 have a negative kurtosis. However, the kurtosis and skewness are not very big in the motivation scale. As mentioned before, z-values can be used for calculating skewness and kurtosis recommended by Field (2006). **Appendix 5 Table A** shows that the majority of questions are within the +/- 2.58 boundary ($\alpha = .01$). However, question 4.8 is just a bit above the limit.

In the engagement scale (**Appendix 5 Table B**), the z-scores of the majority of questions for skewness are within the +/- 2.58 boundary ($\alpha = .01$). However, all of the variables (except 6.12) have a mixture of platykurtic and leptokurtic distributions (i.e. platykurtic curves tend to be lengthened and flat, leptokurtic appear taller and narrow) (Hair, et al., 2010), but mainly the platykurtic type and high kurtosis. This means that the distribution of the majority of variables is less concentrated around the mean because visitors had a variation of opinions for each engagement item.

However, it will be discussed empirically that level of engagement is an aggregated scale. **Q 6.11** is skewed a lot because very few visitors ($n = 7$) have used the museum guidebook during their visit; therefore, this question was deleted. **Q 6.11** can be considered as an inappropriate question (Hair, et al., 2010).

In the prior knowledge scale (**Appendix 5 Table C**), the majority of questions are within the ± 2.58 boundary ($\alpha = .01$). **Q2 (mean)** (i.e. mean of 5 informational familiarity questions 2.1 to 2.5 in order to get equal weighting of whole prior knowledge scale) is positively skewed. **Q2 (mean)** also has a platykurtic distribution.

To adjust for skewness and kurtosis in the data, researchers may apply a mathematical adjustment to each value in their samples called a transformation, such as squaring every value in a sample, however this approach does not always work (Corder and Foreman, 2009). It is not possible to apply the same transformation to all items because some of the samples were skewed negatively and others positively and there were not any meaningful justifications. According to Hair et al. (2010), the z -value is quite sensitive in large samples, which is an issue for the current study with a sample size of 535. Debatably, researchers can use the graphical plots. Leaf plots and histograms can be used, but do not provide any criteria for assuming a normal distribution. However, boxplots are more suitable for finding outliers. Q-Q plots can be also used to compare observed values against expected values; however the interpretation of the Q-Q plots is utterly subjective (Hair, et al., 2010).

Assuming normality in very large samples, each of the critical values exposed in **Appendix 4** is an observation on a standard normally distributed random variable. Even with a very large sample, though, the appendix is of limited use. This procedure works with quantifying the departure from normality in the sample and providing a rough test of whether the departure is statistically significant. In order to make use of this information, researchers may also need to know how robust their selected estimation method is against the departure from normality that they have exposed. A departure from normality that is big enough to be significant may also be small enough to be undisruptive. However, researchers can use skewness and kurtosis to

test on normality and data is considered to be normal if skewness and kurtosis is between -3 to +3 (Field, 2006; Mardia, 1970). In this case, all skewness and kurtosis are in the safe area; therefore tests of normality are not violated.

Nonetheless, presence of outliers provides additional evidence on the question of normality. It is arguable that researchers should consider detecting outliers (Hair, et al., 2010) when testing for normality. There are three main types of outlier detection techniques, namely, univariate, bivariate and multivariate. Bivariate detection is not suitable here because there are too many variables. *Univariate detection* examines standard scores through the following procedure. First, standard values are calculated and saved. Second, minimum and maximum Z-scores are calculated to see if they exceed ± 2.58 . In essence, there are some outliers in **Q 4.5, 4.8, 6.3, 6.6** (minimums exceeding -2.5) and **Q 4.8, 6.11** (maximums exceeding +2.58). Hair et al. (2010) propose that for small samples the boundary of ± 2.58 should be used and for large samples a broader boundary of ± 4.0 . When taking the boundary of ± 4.0 , outliers can only be found on item **6.11** (max exceeds +4.0) (see **Appendix 5 Table D**). Interestingly enough, this item was flagged up before by skewness and kurtosis Z-scores (see **Appendix 5 Table D**).

Multivariate detection involves more than two variables. There are two different ways of testing the significance of the outliers, namely Hair's (2010) procedure and Pallant's (2007) procedure. The researcher used the latter which is based on the Chi-square distribution. Hair et al. (2010) state that the Mahalanobis D^2 measure "... has the drawback of only providing an overall assessment, such that it provides no insight as to which particular variables might lead to a high D^2 value" (p. 66). However, Pallant (2007) provides a method for calculating a Mahalanobis distance for each case, so that individual cases that are outliers can be identified. However, researchers cannot just remove the outliers without any meaningful justifications (Corder and Foreman, 2009; Hair, et al., 2010). In practice, some outliers were found, however Corder and Foreman (2009) argue that researchers may remove extreme values from their samples (i.e. outliers), only if they can justify the reason behind that. The researcher looked at each of the questionnaires with outliers in order

to see if there are any inaccurate answers or if the participant answered randomly. Nonetheless, there was not any meaningful justification for removing the outliers.

Additionally, **Appendix 6** focuses on the occurrence of outliers, individual observations that differ noticeably from common observations. Small numbers in the **p1** column are likely to be seen. Nevertheless, small numbers in the **p2** column indicate observations that are improbably far from the centroid under the hypothesis of normality. This test is based on observations farthest from the centroid in the AMOS 17.0 software. In this case, none of the probabilities in the **p2** column are very small; consequently there is no evidence that any of the most unusual observations should be treated as outliers under the assumption of normality. Arguably, researchers should also remove cases if both **p1** and **p2** for the Mahalanobis d-squared are .000 (Arbuckle, 2008; Blunch, 2011; Mardia, 1970). In practice, there was not any sample which has a **p1=p2=.000**.

In conclusion, Field (2006), Tabachnick and Fidell (2007) and Pallant (2007) argue that it is possible to have an inaccurate result if researchers have a large sample (200 or more); it is more important to look at the shape of the distribution visually and subjectively; and to look at the value of the skewness and kurtosis statistics rather than calculate their significance. Similarly, K-S and S-W tests were highly significant because of having a large sample size (Pallant, 2007; Tabachnik and Fidell, 2007). By visually inspecting the histograms, it can be noted that their shape does not deviate much from the bell-curve of the normal distribution. Additionally, the outcomes of the two above tests, namely observations farthest from the centroid test and assessment of normality (Mardia, 1970), indicate that the data is metric. Therefore, the data was appropriate for analyses using parametric techniques, such as *t*-test, ANOVA, MANOVA and exploratory factor analysis. In addition to this, normally distributed data is preferred, though not necessary for Partial Least Squares (PLS) (see also **section 6.4.1**).

4.9.6 Reliability and Validity of Questionnaire Measure

The concepts of validity and reliability have a substantial impact upon how researchers think about their work (Calder, Phillips and Tybout, 1982; Creswell, 2006). Reliability focuses on being able to repeat the study with the same results. The validity concept can be seen in quantitative based studies as internal and external. In this research, internal validity was achieved through a pilot study which was carried out in the stage of data collection to assure the questions and the measurements are appropriate. External validity is the extent to which the results can be generalised and would be true for other samples, in this case, the exploratory qualitative results versus the results from the principle survey.

In quantitative research, reliability occurs when a question is answered in the same way on different occasions if given to the same individual. Validity is about ensuring that a measurement technique measures the concept it is designed to measure (De Vaus, 2007). The reliability of scales can be measured using a number of statistical techniques and it falls into two different parts, namely: single item scales and multiple attribute scales. The single item scales will be explored in section 4.9.7 in this chapter. The multiple attribute scales will also be explained within formative and reflective measures and measurement model discussions in Chapter 6. Four types of validity commonly used are face, criterion-related, content and construct validity (Bryman, 2008; De Vaus, 2007).

Face validity describes whether the measure actually reflects the content of the concept in question and it seems a reasonable way of measuring the phenomena in question (Bryman, 2008). In practice, the researcher asked his supervisor and two colleagues who had experience or expertise in the field to act as judges to determine whether, on the face of it, measures seemed to reflect the concepts concerned. *Criterion-related validity* assesses the ability of the questionnaire to produce the same results as an established questionnaire (De Vaus, 2007). In this case, the researcher used the validity of the established measures i.e. motivation, but for the other concepts (i.e. engagement, prior knowledge and cultural capitals) used the formative validity testing which will be explored in the findings chapter. *Content*

validity examines whether the indicators of a construct measure the different aspects of the concept (De Vaus, 2007). The exploratory research (interviews, personal observation, photographic data and literature review) was used to test a comprehensive set of indicators of the concept being measured. *Construct validity* evaluates “a measure by how well the measure conforms with theoretical expectations” (De Vaus, 2007, p. 54). The construct validity will be explored in more detail in the findings chapter’s measurement and structural model discussions.

4.9.7 Defining the Individual Constructs and Single Scale Constructs

Researchers should develop a good measurement theory or conceptual framework drawn from successfully used scales, literature review or exploratory research such as qualitative interviews. Hair et al. (2010) also argue that there are two ways of establishing scales for quantitative uses, firstly using a number of established scales and secondly developing a new scale or substantially modifying an existing scale. However, designing a new construct measure might provide some sort of degree of specificity; researchers should also consider the amount of effort required in scale development and the validation process (DeVellis, 2003; Netemeyer, Bearden and Sharma, 2003). In practice, the researcher used both a substantially modified existing scale (i.e. motivation and prior knowledge) and a new scale based on the exploratory interviews (i.e. engagement). These three constructs are also tested for reliability and validity in the next section. The four common types of validity, namely, face, criterion-related, content and construct validity (Bryman, 2008; De Vaus, 2007) were explained before.

Reliability can be measured for both ‘single item questions’ and ‘multiple attribute scales’. According to De Vaus (2007), test-retest is the only way to check the reliability of the single item questions. However, asking the same people the same questions at two or four weeks and calculating the correlation between the answers is almost impossible in case of this study. De Vaus (2007) also argues other possible methods for increasing reliability for single item questions. **Table 4.7** summarises the key main steps in order to improve reliability of single item questions.

All steps in **Table 4.7** can be applied for multiple scales. In practice, the scale items were selected as a result of the exploratory interviews in the first phase of the study. As well, all scales were measured on a 7 point Likert Scale and included a ‘no opinion’ option. However, researchers need to theoretically and empirically consider the nature of scales. There are two main statistical models, namely, formative and reflective. The next chapter explains firstly the nature of reflective and formative models and then explores why either formative or reflective measures were used in this study based on a structural mode.

Table 4.7: How methods of increasing reliability were applied to single item (adapted from De Vaus, 2007; Thompson, 2003)

Method of improving Reliability	How applied to Research
Use well-tested questions from reputable questionnaires	Questionnaire design was based on previous studies in tourism, leisure and heritage (e.g. Black, 2009; Kotler, et al., 2008; Veal, 1998). Visitor characteristics based on Kotler et al, (2008) Bourdieu Darbel (2008), MORI and UNWTO survey in order to produce a reliable and valid measurement instrument for the factors affecting visitors’ experience.
Use carefully worded questions in questionnaire	Piloting of the visitors was carried out prior to the main data collection. Practices of fine questionnaire design was utilised such as: avoiding leading questions, double-barrelled questions and complicated language, ensuring clear and understandable structure and consistency of questions.
Ensure adequate training of interviewers	All surveys were carried out by the author. Arguably, reliability is increased where there are a small number of interviewers. The researcher also consulted with his supervisor during the survey conduction and provided feedback and practical difficulties during the field work.
Ensure standardised coding methods or interrater reliability	A comprehensive codebook was created at the time that the questionnaire was produced to ensure standardised coding by the researcher. Coding was extensively checked for consistency. Moreover, standard coding methods such as UNWTO or ISCO was used for socio-economic purposes.

4.9.8 Pilot Study

The survey went through several iterative sessions of drafting, amendments and revisions before being finalised. Multiple discussions and brainstorming sessions were held with fellow researchers and supervisors. This process was reiterated until it was felt that further discussions would not generate any further beneficial

information and had reached saturation point. Following this, questionnaires were initially piloted amongst immediate colleagues, i.e. post-graduate students and lecturers, and this ironed out several initial problems with questionnaire wording and layout (i.e. pre-testing stage).

Seventy-three pilot questionnaires were then undertaken in the Kelvingrove museum and art gallery. Since the Kelvingrove is the selected option for this research because of reasons explored earlier, it was decided to conduct the pilot questionnaire in the Kelvingrove. Following this piloting process, some further redesigning of the survey was undertaken to clarify question wording and to improve the look of the questionnaire. A substantial number of changes were made to the questionnaire as a result of the pilot study. First, the questionnaire was changed in terms of separating different sections and adding clear lines between attitude statements. This was done in order to make a clear layout for participants. Second, the questionnaire was reduced in length as the amount of time spent completing it. But, special attention was given with regards to overall meaning of the concepts. Third, question **3a** and **3b** were added. Fourth, wording of question **4.2**, **4.8**, **6.1**, **6.6**, **6.12** and **7a**, **7b** were changed. It was noticed that these questions were hard to read/understand for the participants. Fifth, question **20a** was deleted because nobody answered this question. The final questionnaire is included as **Appendix 7**.

4.10 Methodological Limitations

Below are the methodological limitations of the study. In terms of the data collection process in the qualitative stage, the participants' literacy and conscious awareness can have affected their behaviour both during the interview and observation. Some participants (both in interview and survey) were not speaking English as their first language. This may affect their answers. The majority of interviews were conducted in empty classrooms in the University of Strathclyde and some students sometimes entered the room during the interview. Some of the interviews were conducted in cafes at the university. Also, voice-recording devices may make participants self-conscious which reflects in their conversation during the interview.

The use of subjective judgments during interpretation of qualitative data can render bias on some part of data exploration. Also, the researcher did not have much experience in conducting both interviews and questionnaires. Nevertheless, the researcher took great care in the preparation of the interviews and questionnaire as well as seeking advice from an expert panel such as more experienced co-workers at the University of Strathclyde.

Some scholars argue that social phenomena can only be studied by employing qualitative methods, it has also been argued that this might lack validity and reliability if not done carefully (e.g. Brannen, 2005; Nachmias and Nachmias, 2007). Therefore, the researcher followed reliability and validity of data collection and an appropriate selection of the sample during the qualitative phase. Also, the major disadvantage of using questionnaires is that the connection between the measures developed to reveal is assumed rather than real (Cirourel, 1964). To overcome such a disadvantage of questionnaire research, the researcher tested the validity and reliability of indicators and constructs. Bryman (2008) argues that it is hard to know whether survey respondents have the essential knowledge to answer a question or whether they are similar in their sense of the topic being important to them in their everyday lives. The researcher took extra attention in question wording and also briefly explained the usefulness of the questionnaire before conducting the survey.

Finally, it is arguable that, as the survey was tailored to the context of only one museum i.e. the Kelvingrove, no direct comparisons to existing research findings can be possible. This is the main shortcoming of this study and requires further investigation.

4.11 Conclusion

This chapter outlined the methodology used in the study. It was noted why critical realism is the preferred underlying paradigm for this study. Sampling and choice of specific qualitative and quantitative methods were discussed. Given the step-by-step

accomplishments taken at different stages of data collection and analysis process, the following chapter discusses the qualitative findings by employing the interview in more detail.

Chapter 5:

Qualitative Findings and Discussion

5.1 Introduction

In this chapter, the qualitative interviews are analysed by employing quotes from interviewees. This section provides the findings and analysis of visitors' viewpoints on the themes which explain engagement within the museums. These themes have been used to clarify the literature and for scale development. The summary of qualitative findings is outlined. The qualitative data analysis process for the study followed a step by step procedure used by Miles and Huberman (1994) (also see **Figure 4.1** and **Figure 4.2**) by employing 23 semi-structured interviews in order to meet the mixed social class criteria. The theory-driven qualitative analysis was used to gather information on engagement and its drivers because of the deductive nature of the study (theory-testing) (see also **section 4.4** and **4.8**). Also, **Appendix 8** shows example of a full transcript of an interview.

In process, the interview transcription was read through while attempting to achieve a maximum understanding of the transcript and trying to put themes about visitors' experience. After the first reading of the interview to get at an initial meaning of the whole, the central units of meaning expressed in the interview were interpreted and then, again, related to the whole. The process involved a 'condensation of the meanings' expressed to more essential meanings of the structure of visitors' experience (Kvale, 1999, 2006). Identifying the unit of data plays an important stage in the process of data reduction. Too small or too big units of data can make it difficult and result in useless units of data. Therefore, the researcher tried to have balance between the chunk of data (i.e. finding rich/meaningful themes) and suitable to systematic purposes of qualitative data analysis (Miles and Huberman, 1994). The data display stage refers to organised, compressed assembly of information that permits conclusion drawing and/or action taking. The researcher reduced the data with regards to meanings and focused on structured summaries, network-like diagrams and matrices with text. Data analysis software (NVivo) was used to facilitate data sorting which offers flexibility in terms of coding and seeking for

themes. Arguably, computer-assisted qualitative data analysis software cannot help with decisions about the interpretation of findings and are mainly used to ease the manual work of sorting concepts. Therefore, the researcher identified meaningful data and set the stage for interpreting and drawing conclusions. The suggestions are illustrated from the various interviews. Also, a thematic network is developed at the end of the discussion in order to simplify and outline the overall emerging themes.

The findings indicate that visitors' experience and how they consume the cultural products is related to their knowledge, personal and social rewards and level of engagement (feeling to play). Each section examines how aspects of knowledge, motivation and visitors' engagement differ with regards to the main themes. Examples of empirical evidence in the form of quotes are used in order to explain each theme from the conducted interviews. A number of themes were revealed through interpretation of interviews. **Figure 5.1** indicates the main structure which the researcher used to categorise the themes and sub-themes.



Figure 5.1: Concepts and Categories

5.2 Consumer Knowledge Theme

The specific and general cultural knowledge with the heritage attractions were frequently described by interviewees as the preparation stage of their visit. Particularly, it appears that they associate with specific knowledge in different ways according to their social and cultural backgrounds. Specific knowledge can be seen as one of the most influential factors in visitors' experience with the museums and art galleries (Kerstetter and Cho, 2004). With regards to the measurement of prior knowledge, Kerstetter and Cho (2004) note that, in tourism and heritage research, familiarity is often operationalised by the number of visits to a destination or attraction. Expertise, meanwhile, is considered to measure how well consumers can

solve problems, or perform tasks related to a product or service and also the extent of past experience with the place (Alba and Hutchinson, 1987).

Arguably, a large number of visitors to cultural places in Glasgow used some kind of knowledge in order to gain a large amount of experience from the cultural places. The visitors were asked to reflect on how they generally prepare a visit to a museum and art gallery and if they used the same way to visit that particular place in their last visit. The majority of local visitors said that if the museum or art gallery is outside Glasgow or overseas, they do some preparation. They might look at tourist recommendations or look at the website, try to get an idea how big it is, what there is and how long they want to spend there. On the other hand, if the museum or art gallery is in Glasgow, they do not really do any preparation, because it slots into their everyday life. However, their level of general knowledge is different. **Figure 5.2** shows examples of the questions used in this part.

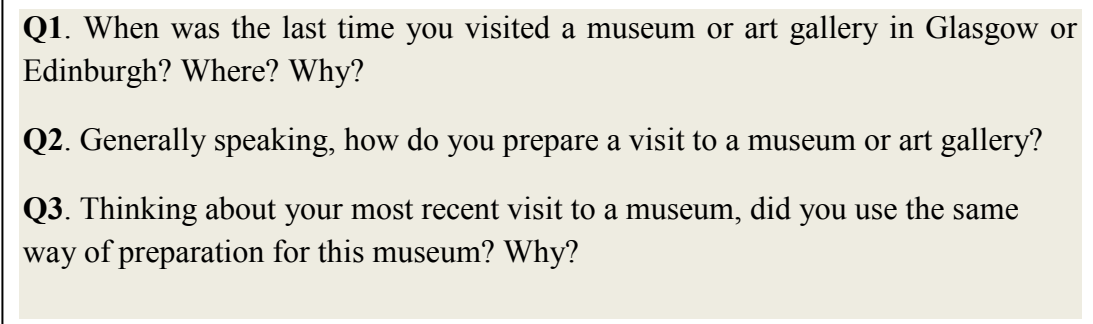
- 
- Q1.** When was the last time you visited a museum or art gallery in Glasgow or Edinburgh? Where? Why?
- Q2.** Generally speaking, how do you prepare a visit to a museum or art gallery?
- Q3.** Thinking about your most recent visit to a museum, did you use the same way of preparation for this museum? Why?

Figure 5.2: Example of Knowledge Questions

This was simply articulated by the following informants. A local informant said:

“Generally speaking, if it is in Glasgow I would go to the museum because I know it is there, and I have the time and inclination, because I know what the museums are locally, so often I would go to the internet to find more, for example, I looked at the Visit Britain website because I have never been to Leeds museum, and everybody says it is very good. They just spent loads of money on it, which will be a plan, because I have never been there. That would be the plan... Myself and my friend know the Transport Museum is closing to move to the new site, so apart from seeing

what was there and beginning to change the exhibit to closing and being cleaned, we wanted to find out when the museum will move to the new site which it will do in about 18 months so we both knew that” [Alistair, 57-year-old]

According to Baloglu (2001) and Prentice (2004b), this is the degree of sources of information used/shared by cultural visitors, such as popular media, which different nationalities experience in the same attraction, and the extent of personal educational association with familiarity of a place. The informant knows about the place because he knows the local museums very well and he is a member of the heritage society with a PhD in history and museums in Scotland. However, he sometimes uses websites such as Visit Britain to find more information before an actual visit. He has a high cultural capital from both Bourdieu and post-Bourdieu views. He is a lecturer in a University and he prefers to go to cultural places with people with similar tastes and expertise. He likes to consume highbrow culture frequently, so he can be considered as a paucivore cultural consumer. Paucivore consumers are those who engage in an ‘intermediate’ level of cultural consumption across a range of activities (Chan and Goldthorpe, 2007; Peterson, 2005).

However, an Iranian origin informant said:

“I would say mainly recommended by someone, and maybe based on previous visit experience... Actually yes, my daughter recommended the place, she said somebody else actually recommended to her as well, because I have been there a few years ago together, and somebody told her that it has been changed since then, so we went to visit... I am not an arty person generally speaking, I go to cinema and pop music because I like it, I might go to a museum with my daughter or husband’s company... my daughter is an art student and she thinks that I need some good cultural education, I agree with her, and you know I went to Kelvingrove because it is a peaceful place and I like to have a fun with my family” [Mina, 45-year-old]

This is informational and past experience familiarity (Baloglu, 2001). The informant does not really enjoy consuming highbrow culture, but she enjoys the company of

others. Some visitors go to museums and art galleries in groups and even who visit alone may come into contact with other visitors and their friends, therefore, their visiting experience is influenced by other actors in context of the museum (McLean, 1999). She is not a museum fan and pursues her own leisure activities in other forms of cultural consumption such as movies or music as she affirmed during her interview. Yet her interest in visiting museums lies in the fact that she socialise with her family and this group participation strengthens their family bonds. This strong family bonding is not only her view. She is looking for a social context of interactive experience (Falk and Dierking, 1997).

She is distinct in that she has comparatively low probabilities of engaging in any of the activities under consideration on average. She can be considered as an inactive cultural consumer with lower levels of cultural capital (Alderson, et al., 2007). Mina is not a museum fan and pursues her own leisure activities in other forms of cultural consumption such as movies or music. In the context of the museum, she might be considered as an 'inactive cultural consumer' (Alderson, et al., 2007; Higgs, et al., 2009) because, as she said during her interview, she does not "bother with discovering the museum contents".

A Slovakian origin informant said:

"I do not think I prepare any how really, I can go, I want to surprise myself, what they actually have to offer, so I would go to any kind of art galleries to see what they can show me I do not pick any kind of things, you know I just want to see what they can offer, so I do not prepare myself actually, you know if even I go abroad I do not know to France or Spain or ... you know, I like a bit of art, a bit of painting, a bit of fun and enjoyment, a bit of music and drinking, so I do not go to one kind of museums ... I am not art person and I have never done art or classical education in my life, but I like museums, they are fun" [**Marry, 25-year-old**]

This participant has secondary school education without any classical or art classes in the past. Basically, she does not have any expertise; consequently she has low

levels of informational and educational familiarity. She likes being surprised by cultural places. She likes to consume everything including enjoyment and waiting for external support during her visit and she has not been to the Kelvingrove before. She can be considered as an active cultural consumer (i.e. whose members engage in cultural consumption across a range of activities) with lower levels of cultural capital (Alderson, et al., 2007; Higgs, et al., 2009).

5.3 Intrinsic Motivation Theme

Malone (1981) defines intrinsic motivation in terms of what human beings will do without external encouragement or inducement. Basically, cultural consumers engage with the museums for no rewards other than the interest and enjoyment that accompanies them. However, their knowledge and expertise can be seen as a compelling factor in order to gain meaningful experiences and to satisfy their personal and social intrinsic motivation outcome. In other words, the felt engagement is shaped by the incidence of intrinsic motivation and affects comprehension effort. These process characteristics between extrinsically and intrinsically motivated consumers may be affected by the degree of cultural capital (Hoffman and Novak, 1996).

Baldwin and Noriss (1999) and Stebbins (2009) highlight that an individual's identity may motivate an individual to participate in particular activities which can be influenced by complex constructs of the self such as self-actualisation, self-development, self-expression, self-image and re-creation and group achievements such as group accomplishment and maintenance. Arguably, psychologists have largely ignored the subjective side of serious cultural motivation, the meaning of particular cultural activities for those who engage in them (Gould, et al., 2008; Stebbins, 2009).

However, visitors want to enjoy their visit which is slightly different than just a pleasure. Visiting art galleries can be seen as an enjoyable event when an individual has not only met some prior expectation or a desire but also gone beyond this by

achieving something unexpected or learning about something new or amassing his/her cultural capital, conceivably something even unimagined before (Csikszentmihalyi, 2008; Driver et al., 1991). Csikszentmihalyi (2008) also stresses that when an individual engages in the activity her/she will fully express the self in order to maximise his/her motivation although, arguably, it would not be a bad idea to have visitors losing themselves in the exhibits. In other words, how do cultural consumers view their own motives for participating in particular casual and serious cultural activities?

Figure 5.3 shows examples of the questions used in this part. **Figure 5.4** shows the subthemes and codes for the motivation theme.

- Q1.** Thinking back to the time before your last visit to this museum/art gallery, what did you expect to gain from your visit?
- Q2.** What were the main benefits of your visit to the museum(s)or/and art gallery(s)?
- Q3.** Generally, do you use cafes in museums? If so, what do you mainly do there? What do you talk about? Why? Did you use the cafe in this museum? Why?
- Q4.** Let's say you are walking around with your friends/relatives in a museum/art gallery, what do you talk about?
- Q5.** Did you ask any questions about particular works of art or items in art galleries or museums from people in this museum or art gallery? Why? What did you ask?
- Q6.** What did you dislike the most in your visit? What led to your dislike? You can compare with other museums which you have visited in the past.

Figure 5.3: Example of Motivation Questions

A Polish origin informant said that:

“My expectation is to learn something new because each time I discover different things, each time I have specific amount of time that I could spend there, so I could not see everything same time, so each time I go there I go to different rooms and sections ... I would take some photos definitely in that situation, I am very in taking

photos rather than buying things, I might buy a post card though, I will keep that to myself, I do not send to someone, I am kind of collector ... It was not anything can annoy me or something, distract me from pleasure and fun and enjoyment of seeing art, I think it is like same as other galleries” [Jenny, 28-year-old]

Jenny has secondary school education without any classical or art classes in the past. She wants to find the accumulation of valued experiences and her own personal enrichment, i.e. learning about the Kelvingrove museum. In each visit, she tries to realise her own potential by going to different sections of the museum. She also mentions about her photographic skills and how much she loves taking photographs during each visit and show them to others which is basically a result of her serious leisure participations by expressing her unique skills, i.e. self-image and self-expression (Gould, et al., 2008). She also mentions that she is a collector and she wants to collect different memories from the past. This brings attention to cosmopolitanism and is defined as a process of further recreation of an overall experience once the visitor has returned home (Harkin, 1995). She then talks about the amount of enjoyment that she can get from visiting cultural places and almost nothing can interrupt her serious cultural participation i.e. self-gratification and re-creation.

A local informant said that:

“I do not know if it is cultural or not but, yeah, I saw actually my aunt had left some money to Kelvingrove art gallery, that it has been redone and I saw her name up there so, it was in one of rooms and I did not expect to see her name so prominent in one of the rooms, so that was interesting for me, but that is not really cultural ... I liked the Scottish painters I thought that was great, Scottish Impressionist, I really like that I saw some things I have not seen before and the way they explained, they have explanations in each rooms and sections, which they did not have before in Kelvingrove, they kind of gave context to how the Scottish impressionist group evolved, that kind of thing, so I really like that... I like to discover myself alone and with others as well, I mean I like being by myself and going to see the things that I

want to see and I like to go with my friends and talk about a bit of both...that time I went with my friend, having some friends' time with my friend, I like to go to museums with him and I enjoy interacting with him, anyway..." [Kate, 44-year-old]

She talks about her aunt and image of her family. She was surprised to see her aunt's name in one of the rooms and she is intrinsically motivated by this and likes to express her feeling about it i.e. self-expression. She is a lecturer at the university and grew up in a culturally robust family and she also likes to involve in dancing and consuming cultural places. She is high in cultural capital with a desire to learn more about anything relating to culture, i.e. she is an active consumer. She likes Scottish painters, particularly Scottish Impressionists, so she is able to create a new experience while visiting previous experiences i.e. connoisseurship (Bourdieu and Darbel, 2008; Harkin, 1995). She seems deeply satisfied by the way the cultural products are shown in the museum, i.e. self-gratification and re-creation. She also talks about associating with others and participating in the social world of the cultural activity and her interest on visiting cultural places with others i.e. social attraction. She is also motivated to visit because she wants to interact and spend some time with her friend, as she said: "some friends' time with my friend, I like to go to museums with him and I enjoy interacting with him". Similarly, Stebbins (2009) emphasises the social aspect of serious leisure particularly group attraction.

This is all about the process of making sense of any service environment e.g. museums pleurably can be rewarding. Arguably, the motivation involves an open process of interaction with the environment. As a result, the museum experience involves an engaging way, therefore, it should be presented in a way that is enjoyable and intrinsically rewarding, so the individual will be motivated to pursue further learning (Csikszentmihalyi and Hermanson, 1995; French and Runyard, 2011). According to the literature (see **Chapters 2 and 3**), general agreement appears to exist that level of visitor engagement varies and that higher levels of engagement bring superior social and personal rewards, but that not all consumers aspire to these. At the same time, greater levels of interactivity are not necessarily correlated with enhanced outcomes for all visitor segments.

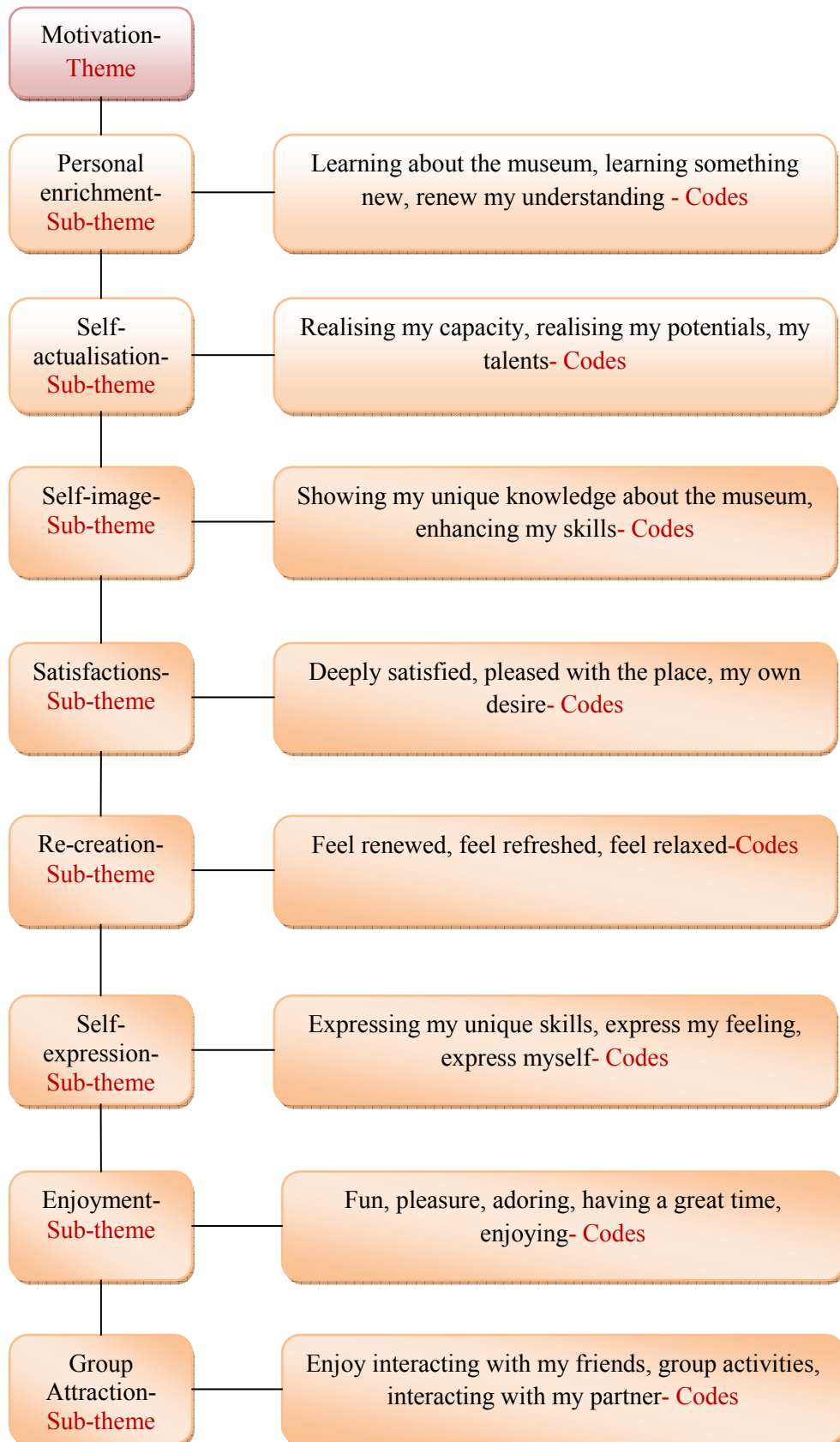


Figure 5.4: Example of Coding - Motivation Theme

5.4 Engagement Theme

Engagement with the cultural place can vary according to the degree of co-creation of experience with help from museum facilities e.g. screens and audio guides. However, some cultural consumers prefer to use their own previous experience and knowledge (Welsh, 2005). Some cultural consumers would like to have some opportunity to create their own experience while others would prefer to see how the museum/art gallery takes them through the whole experience step by step. This may be influenced by their intrinsic motivation and their lifestyle and particularly their level of cultural capital. From the literature, Alderson et al. (2007) describe these consumers as inactive and active consumers based on the degree of engagement. Nevertheless, Edmonds et al. (2006) classify four different types of creative engagements, namely static, dynamic-passive, dynamic-interactive and passive-interactive (varying).

Driven by the motive to enhance visitors' satisfaction level, art galleries and museums now attempt to engage cultural consumers through the ways objects are displayed and the activities constructed for multiple purposes (e.g., enjoyment or learning) visitors pursue. From an educational perspective (Bourdieu and Darbel, 2008; Guintcheva and Passebois, 2009; Hooper-Greenhill, 2007), these activities expand a variety of offerings for visitors of different age groups. Modern museums utilise a variety of ways to engage visitors and provide them with playful venues that offer intrinsic rewards (Zwick and Dholakia, 2004). Activities include organised events as well as engaging the audience with visual and interactive cultural facilities (Anderson, 1999b; Black, 2009). These playful consumption situations create enjoyable experiential outcomes such as informal learning and pleasure, what Sherry et al. (2007) refer to as "ludic autotelic". Experiencing such autotelic experiences requires less preparation or a low level of cultural capital (Boulaire, Hervet and Graf, 2010; Bourdieu and Darbel, 2008; Csikszentmihalyi and Csikszentmihalyi, 2000). However, achieving this kind of experience requires two conditions to be met: rich content and efficient mechanism. Rich content provides the sufficient means for different types of interpretation for any given exhibit, and an understandable and meaningful mechanism facilitates visitors' retrieval of content of interest and

enjoyment (Simon, 2010). Creation of such interpretations is closely related to cultural consumers' prior experience. Individuals' own characteristics and motifs largely affect their interaction with the contents and context of the museum (Taheri and Jafari, forthcoming 2012a).

For many repeat visitors, this is a very important space for more intimate interaction with the place by using their own attachment with the place and seeking out extra information from provided engagement facilities. In practice, the researcher showed different photographs to the visitors in order to get information about their level of engagement about their visit experience. In other words, photographs are used as a stimulating source for generating debates in level of engagement between the visitors. This was done in order to maintain general findings (Collier, 1957). During the research it was recognised that interviewees either could not remember which tangible facilities (e.g. screens) they had used or they could not remember the name of the facilities. Besides, some of the photographs opened new discussion about interactive and passive engagement. Therefore, it was crucial to provide appropriate photographs in order to give useful images of the context. In so doing, many photographs were taken in a (large) number of museums and art galleries within Glasgow. **Figure 5.5** illustrates examples of the questions used in this part.

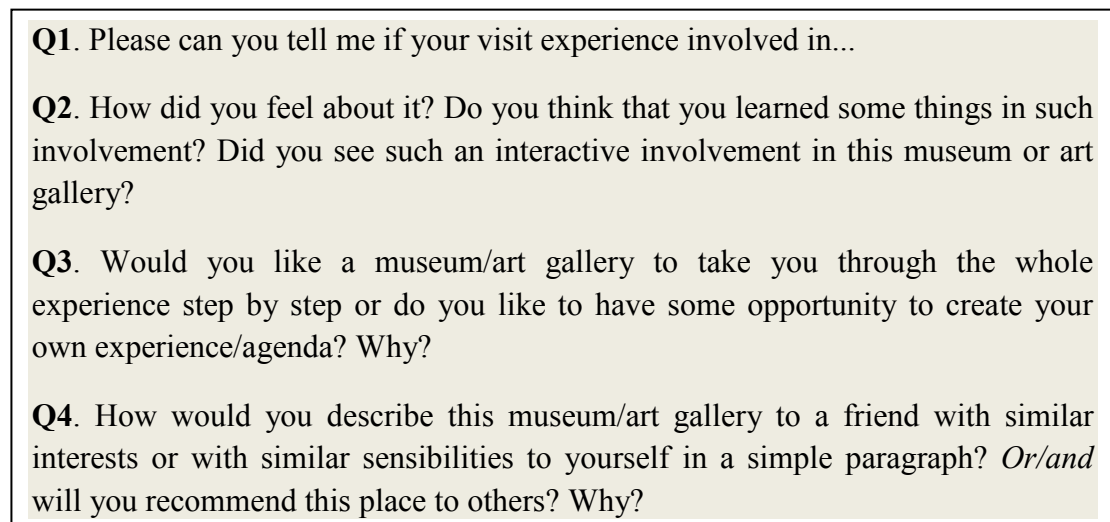
- 
- Q1.** Please can you tell me if your visit experience involved in...
- Q2.** How did you feel about it? Do you think that you learned some things in such involvement? Did you see such an interactive involvement in this museum or art gallery?
- Q3.** Would you like a museum/art gallery to take you through the whole experience step by step or do you like to have some opportunity to create your own experience/agenda? Why?
- Q4.** How would you describe this museum/art gallery to a friend with similar interests or with similar sensibilities to yourself in a simple paragraph? *Or/and* will you recommend this place to others? Why?

Figure 5.5: Example of Engagement Questions

In practice, the researcher asked interviewees if their visit experience involved any *interactive engagement* such as computerised games or any other technology interactions, e.g. installed screens, and how they feel about it (see also **Figure 4.2**). They mostly stressed their level of learning and feeling for play and enjoyment. For many visitors playing with interactive facilities during their visit was a different learning perspective and enjoyable experience. They used words such as:

“It is fine, probably you could learn something, it must be more interesting for children I suppose, but the ones are done quite well are good” [**Kate, 44-year-old**]

“I tried to play and I think it helps the visitors to understand or gain more knowledge about the collection, also I would say can help them to find what really they are looking for, that can save a time for them” [**Karen, 37-year-old**]

“When I used the screens I learned about some Scottish painters which I now like very much. And about the Scottish history, the tartan, how it looks, and they way of living, history, how they went to America, this stuff ...also it is an absolute fun” [**Barbara, 41-year-old**]

“... it will be part of the museum visit, you know sitting and discussing artefacts, normally, maybe not in Kelvingrove, but I did have something though, the one in Edinburgh they had very interactive sections, you would actually get involved, you play with stuff, you know, do things in it, you will end up talking about them quite a lot or something you really like bit of it, you will chat about bits you enjoy more” [**Laura, 20-year-old**]

It seems that most of the visitors liked to use the interactive facilities, but, some are unsure if they can learn something from it, some think that these facilities are for children, some like the feeling of playing with these things, talking with others about it, some like to read and experience the museum without using technology and interactive facilities. However, the enjoyment factor never missed out.

Playing with interactive facilities can be considered an enjoyable facility where a visitor has not only wanted some enjoyable platform but also gone beyond what he/she has learned in an interactive way. In addition, some participants believe that using interactive displays helps give younger generations a sense of active pleasure and particularly by doing actions appearing in the display. However, some older participants like to use these sorts of active displays for the same reasons. As a result, using interactive facilities cannot be seen from the demographic profile of participants e.g. age, it depends on if the visitor is active or inactive. Moreover, most museums with a static display lost the majority of their visitors in very early stages. However, the interactive meaning of art and exhibits engaged the visitor in a different way, through interactive facilities which appealed to target younger people rather than older generations. It is arguable that the younger generations obtain further meaningful information and knowledge from interacting with objects which are appropriate to their stage in life and culture (Csikszentmihalyi and Hermanson, 1995; Goulding, 2000b; vom Lehn, 2006). **Figure 5.6, 5.7 and 5.8** illustrate the interactive engagement with the cultural places (see also **Figure 4.2**). Cultural consumers/visitors had different opinions about these interactive facilities. Participants had different ideas about these photographs. This was minimally articulated by the following informants:



Figure 5.6: Interactive Screen 1



Figure 5.7: Interactive Screen 2

The researcher asked them if their visit experience involved any interactive engagement such as computerised games or any other technology interactions e.g. installed screens and how they felt about it. Informants mostly stressed the level of learning and feeling for the play in their visit. For many visitors playing with interactive facilities during their visit was a different way of learning and getting further information experience (see **Figure 5.6 and 5.7**). They used words such as:

“At the beginning was quite like no, because I did not know how to use it, but once you started it is very easy and very informative” [**Jenny, 28-year-old**]

“I tried to play and I think it helps the visitors to understand or gain more knowledge about the collection, also I would say it can help them to find what really they are looking for, that can save time for them” [**Karen, 37-year-old**]

“The touch screen, I do not know, I think I have used it, but again was bored quickly, I just use it for 1 or 2 minutes to see if it is interesting or not, if it can capture my attention, if it is interesting I will stay longer, but usually I get bored! I just walk

away and move on to something else” [Julie, 24-year-old]

It seems that most of the visitors like to use the interactive facilities, but some are afraid that these facilities might be hard to use, some are unsure if they can learn something from it, some think that these facilities are for children, some get bored, some like the feeling of playing with these things, talking with others about it, some like to read and experience the museum without using technology and interactive facilities. From a Bourdieu-cultural capital perspective, participants with high cultural capital tend to not use such facilities because they believe that they could get more information by using their own knowledge and expertise and also they believe interactive facilities are for children. From a post-Bourdieu perspective, inactive cultural visitors prefer to use these facilities more than paucivore and omnivore cultural consumers. This may be because active visitors have been in the cultural places such as museums before and they are not happy with the technology and the amount of information provided by museum designers in interactive ways. However, some visitors like to talk with others because of strong ties between them and they prefer to share with others during their visit for extra enjoyment.

Figure 5.8 demonstrates another interactive engagement with cultural places. The cultural visitors had different opinions about these interactive facilities. **Figure 5.8** demonstrates a role playing activity. Museum staff give a card at the start of an art exhibit about the famous painter Turner. While visitors are walking around the exhibit they try to fill in the questions asked about some paintings and the answers are on the back of the card. The quest for enjoyable interactive experience was being fulfilled, since most respondents used the phrase:

“Makes you more focused on what you see just in front of you... so you pay attention in more details... this may be more advanced or more easy depending on different age groups” [Jenny, 28-year-old]

“You will gain two things, you will see the art itself and you will learn something about the history and the culture” [Fatema, 34-year-old]

“I really like this because as I said this generates discussion, thinking, and please do not assume that everybody knows about every painting, they do not” [Ali, 58-year-old]

“It may serve different purposes doing this kind of Q&A, but I do not know the productivity of it, whether the audience would be patient enough to look at those, unless those tourists are really fascinated by this work and they know the painter really well” [Juliette, 29-year-old]

Regardless of their motivations, all visitors require some level of enjoyment and pleasure. According to the classic Bourdieu and post-Bourdieu views, visitors with higher cultural capital would prefer to enjoy any sort of cultural activities by using their cultural capital, and perhaps active cultural consumers would prefer to use it because they consider that they will gain extra knowledge. However, the results demonstrate that using role play activities can be seen from different views. Some participants believe that they are mature enough to understand the work of art and they do not need any external mediation provided by museums. Some think that they should be driven by museums and they do not like the idea of having an exam. Nevertheless, others believe that they will learn something interactively and the experience of using this role playing exercise will stay with them, they will never forget the provided information because they went through the steps.



Figure 5.8: Role Playing Activity

Figure 5.9 and 5.10 illustrate *passive engagement* with the cultural places. The researcher showed pictures about passive engagement elements such as using an audio guide and watching short movies with the cultural places (see also Figure 4.2). Visiting museums and art galleries while passively mediated by the audio guide or watching short movies inside the museums and art galleries is pleasantly relaxing for visitors (Csikszentmihalyi and Hermanson, 1995). Cultural consumers/visitors had different attitudes about these passive facilities. This was plainly articulated by the following informants:

“Takes time to stop and watch” [Kate, 44-year-old]

“Useful because I do not do any preparation” [**Karen, 37-year-old**]

“Get more information than when you just walk around...but sometimes they go on a bit too long and it is a bit boring” [**Julie, 24-year-old**]

“Sometimes the level of information was good” [**Christina, 45-year-old**]

“...memorise things much better” [**Beverly, 27-year-old**]

“Very useful because if you want explanation about particular artefacts or painting” [**Ali, 58-year-old**]

“It is typical tourist, I think very well-done guided tour can be something very good” [**Henry, 31-year-old**]

“It is better because my attention thing, I do not have to read, I have to listen, it is a lot easier for me” [**Holia, 28-year-old**]

It is arguable that real engagement may not be experienced through passive activities, but the quality of passive facilities can influence the experience either by enhancing the experience or diminishing the importance from it at a very early stage which is the nature of the physical facilities and environment (Csikszentmihalyi, 2008; Goulding, 2000b). Nonetheless, this group of informants was defined by extremes in age and cultural capital. This, again, was similar to the way which Csikszentmihalyi (2008) described meaningful information from interacting with objects and its relation with age. It can also be seen that, here, attention should be given to the museum that offers snappy and interesting passive facilities. In both the cases of the elderly and the young, their view of watching short movies was perhaps the same as any other service facilities, they would like to watch short movies if they are interested and all the participants were concerned about the length of the movies.



Figure 5.9: Audio Guide



Figure 5.10: Watching Short Movies

According to Csikszentmihalyi (2008), some human beings desire to express their own individual interest as a result of their own intentions. If a visitor learns to enjoy and find meaning in the ongoing experience during his/her visit, in the process of living itself, the burden of social controls automatically falls from the individual's shoulders. The cultural visitor, perhaps, seeks a mixture of personal and impersonal information sources when rewards and expectations are no longer relegated to outside forces (Stebbins, 2009). Learning achieved through this experience is valuable (O'Reilly, 2006). This can be a so-called *self-directed* type of engagement **Figure 5.9** and **5.10** illustrate *passive engagement* with the cultural places (see also **Figure 4.2**). In practice, the researcher asked the participants "Do you like visiting a museum? Why? What does the museum experience mean to you?"

The majority of informants with higher cultural capital would prefer to create their own experience without any direct help. They desire to get extra information if they are not able to understand an exhibit or painting. Their ages ranged from 20 to 58, although the majority were in their 30s and 40s. However, the majority of informants with a young age and low level of cultural capital would prefer museums taking them through the experience step by step. But, the majority of informants with an older age and lower cultural capital would prefer to have museums taking them through the experience step by step and be given the opportunity to create their own experience. Some respondents also mentioned that they get bored quickly after using interactive facilities and they do not have enough patience to interact with such facilities. They also do not like someone to educate them or give them a certain guideline in order to achieve personal rewards. However, some respondents like being guided by the museum and having some opportunity to experience new things by using their knowledge and skills and also being alone. The quest for an enjoyable self-educated experience was being fulfilled, since most respondents used phrases such as:

"I think I like to be given an opportunity to experience in my way, because if someone takes me step by step things that I may not be really be interested in, for example, I would probably avoid spending that much time on paintings I would rather, I mean after 15 minutes I will go to another room to see a sculpture and I

understand it more in my way, I feel it more, so I would rather have the option to choose where I would like to stay longer and, you know, experience everything that really interests me” [Jenny, 28-year-old]

“... I only want the opportunity to be able by myself to go to, historically, so to start with the oldest things and go to the earlier, so, in time. But I would like, for example, I am waiting for the transport museum to do the new museum with the time and the cars and the streets and everything” [Kathy, 37-year-old]

5.5 Additional Emerged Themes

5.5.1 Socialising Theme

In her discussion of the characteristics of the “participatory museum”, Simon (2010, ii) argues that cultural sites have the capacity to influence their visitors to the extent that these people “*discuss, take home, remix, and redistribute both what they see and what they make during their visit*”. This is the real meaning of sharing experience among participants. In our study, this is an important part of the informants’ experience. That is, they not only socialise with others during their visits to the museum, but also continue to socialise with others outside of the museum context. The following excerpt from an interview with Laura [28-year-old] provides an interesting plot:

“... if permitted I usually take some photos... it’s kind of fun when you see that other people also have cameras, you see that others are also like you... when you see them, you smile and they smile back at you, or they give their camera to you to take their picture and you may do the same... it’s kind of sharing interests and you chat with people around you who have the same mindset... there [in museums] I don’t buy stuff, you know all the postcards that they usually sell in their shops. I take my own photographs. I take these photographs home and show to my friends or my family. It’s really nice... I talk about the stuff in the photos if they [friends of family] haven’t seen them before. A couple of my friends are like me, they also like

photography but they don't live in here [visit Scotland], so we share our photos and that's just wonderful..." [Laura, 28-year-old]

What is interesting in Laura's case is that she extends the social context of the museum to the outside world beyond the physical environment of the museum. She socialises with others inside the museum because the camera is the medium. The camera signals shared interests between her and those who have one. Yet, this is not the end of the story. The products of the camera continue to create other conversations outside the museum. They not only create more conversations with friends and family in the real world, they also enter the virtual world to feed Laura's social context with her friends in her online chats. Although she often attends the museum individually, her individual visit to the museum produces a series of new stimuli (pictures) that give rise to 'collective forms of consumption' (Cova, 1997) through socialising as others also see the photos and share ideas when doing that.

Based on these findings, therefore, it indicates the societal dimension of museums as socio-cultural institutions that foster social bonds among different members of contemporary society. The researcher does not propose that these social ties exclusively rely on conversations around the museums' contents. Yet, it emphasises that in everyday life situations, museums are dynamically present in people's socio-cultural spheres (Taheri and Jafari, Forthcoming 2012b). They constitute an important part of people's socialising agendas. Therefore, future research should emphasise on this subject further by investigating how these social contexts operate for different people with varying socio-cultural and economic backgrounds.

5.5.2 Nostalgia and Social Interaction Theme

Nostalgic memories are like other memories of the past, imaginary rather than real. These memories came to life with the help of something sensational; even smell or taste of a particular food. Museums may evoke the past for the visitors, but they are mute and shapeless evidence, however it is a pleasurable feeling (Holak, Matveev and Havlena, 2008). The majority of people like to impress themselves and explore

the memories of the past with friends and people with strong bonding relationships. Engagement with museums can help to achieve such a self-expression moment. Museums facilities (e.g. screens and short movies) can be seen as mediation in order to link the past into the present and open up meaningful and nostalgic conversations. For example, the concept of lived nostalgia is described by some Glaswegian participants about the Kelvingrove Museum and Art Gallery:

“I loved to go there when I was little; it is part of my childhood... They used to have the T-Rex in it and when you go in and when you go right there is a... and all the hanging heads, well, that used to be where the T-Rex used to stand. And that area I feel, because there’s lots of animals in there, there is like a big... section, I love Kelvingrove because I go back to my childhood, but it’s a shame to remove the T-Rex... You know all these screens and interactive things help me to go back to the past... also, it helped me to talk and take my girlfriend through the whole past... you know she is American and she does not know Kelvingrove...” **[Matt, 28-year-old]**

Matt grew up in Glasgow. He used to go to Kelvingrove museum when he was a child and he used to get a lot of satisfaction by seeing the T-Rex, but now the T-Rex is gone. The T-Rex for him is the sweet memory of the past or romances of the past (Belk, 1990; Goulding, 2001). Matt also talks with his girlfriend about his past memories and childhood. He believes the interactive facilities helped him to describe the past memories. The presence of the objects that link him with his past acts as a catalyst in initiation of conversations with his girlfriend.

In the context of this study, restructuring the exhibits and rearranging the contents of the museum was found challenging. As demonstrated by the informants, they had strong connections with the objects and exhibits that could correspond to their sense of nostalgia. Replacing such memories and meaning laden objects might bring fresh concepts to the site of cultural consumption but for a particular group of individuals the link between the present and past is cut off. As a result, the creation of social bonds amongst individuals becomes less likely to happen. Further wider scale quantitative research is needed to understand the generalisability of this concept.

Since the main aim of the research is to find the drivers of engagement and develop the engagement construct, the two last emerged findings (i.e. socialising and personal nostalgia) require further investigation which is beyond the scope of this study.

5.6 Summary of Qualitative Findings

This chapter demonstrated an analysis of the key themes, which emerged from the qualitative in depth interview and use of photographs, regarding the concept of engagement and its relations with drivers of engagement. The purpose was to identify the relevant themes relating to visitors' engagement with museums in order to address **Objective 2** (to develop a measure for capturing actual engagement in a cultural environment). Also, it was aimed to answer **Objective 1** (to identify the influential attributes in the pre-visit stage of consumption which affect visitors' consumption during an actual visit). On the whole, the drivers of engagement including prior knowledge, cultural capital and motivation appear to be important and influence directly the engagement with museums. The researcher developed a web-like illustration of the thematic network to summarise the main themes constituting the chunks of text (Attride-Stirling, 2001) (see **Figure 5.11**).

The basic themes are located in the lower-order which will be used as scale items in the quantitative stage. For instance, familiarity, expertise and past experience are basic themes and are items for the prior knowledge construct. Prior knowledge itself is a middle-order theme which is a cluster of signification that summarises the main assumptions of a group of basic themes, thus middle-order themes are more abstract (i.e. latent construct). Knowledge is a super-ordinate theme that contains the principal metaphors in the data as a whole (see also **Figure 5.11** and **Section 5.2**). Similarly, the motivation super-ordinate theme includes eight basic themes (i.e. items) (see also **Figure 5.11**, **Figure 5.4** and **Section 5.3**).

The findings indicate that the engagement concept is complex in nature. Level of engagement must be treated as an aggregated construct (i.e. formative measure) consisting of passive, interactive and self-directed items. Participants have mixed

feelings about engagement and they mostly use composed and multidimensional engagement including passive-interactive, passive-self-directed, interactive-self-directed and passive-interactive-self-directed, so it is not feasible to use three different concepts. Therefore, the engagement construct should be used as a whole or ‘aggregated construct’ in order to capture the ‘level of engagement’ with museums. Interview results illustrate that there are 12 indicators for the level of engagement (see **Figure 5.11**, **Figure 4.2** and **Section 5.4**). **Figure 5.11** illustrates that self-directed, interactive and passive engagement constructs are the three middle-order themes of the super-ordinate engagement theme. Each of these middle-order themes collapse into four basic themes (i.e. items). For instance, self-directed middle-order theme comprises four basic themes including own literature, previous experience, museum guidebook and study centre. This was done in order to answer to Objective 1 (i.e., to develop a measure for capturing actual engagement in a cultural environment).

The researcher observed actions/interactions, behaviour and listened to conversations while simultaneously observing the context (particularly the time and exhibitions) in which these actions are undertaken (Spradley, 1980). In other words, the researcher observed all different interactive, passive and mediated equipment, e.g. screens and interactive puzzles provided by some major interactive museums in order to clarify the different concepts.

Similarly, the prior knowledge construct must be treated as an aggregated construct as a strong theoretical basis underpins the operationalisation of this prior knowledge as a composite of prior experience, familiarity and expertise. Cultural capital also can be seen as composite index. The index method acts like an aggregate scale that measures the likelihood. In essence, the expert is selecting multiple dimensions associated with the level of cultural capital and identifying items to measure each dimension. These items are then summed to create a composite score (Diamantopoulos and Winklhofer, 2001). Cultural capital was measured from two different perspectives; Bourdieu and Post-Bourdieu (i.e. active and inactive consumers) (see also **Figure 5.11** and **Section 5.2**). The formative construct, which is understood as an aggregation of all its items/indicators (Helm, 2011), will be

discussed in means of quantitative data in the next chapter. This was done in order to answer to Objective 2 (i.e., to identify the influential attributes in the pre-visit stage of consumption which affect visitors' consumption during an actual visit). The two last emerged findings (i.e. socialising and personal nostalgia) require further investigation and also the socialising theme is about post-visit stage of consumption which is beyond the scope of this study. Therefore, these two themes were shown in **Figure 5.11** in dash-type ellipses.

Further research must involve with visitors to deepen our understanding of their reasons for engaging and add texture to a story that, as this study illustrates, goes beyond engagement. Theoretical saturation reached concepts confirmed and clarified. The aim was to test causal links and validity of measure across a broader sample and generalisability of the theory. The questionnaire would be built on these preliminary insights. The findings and discussion of the survey will be presented in the next chapter.

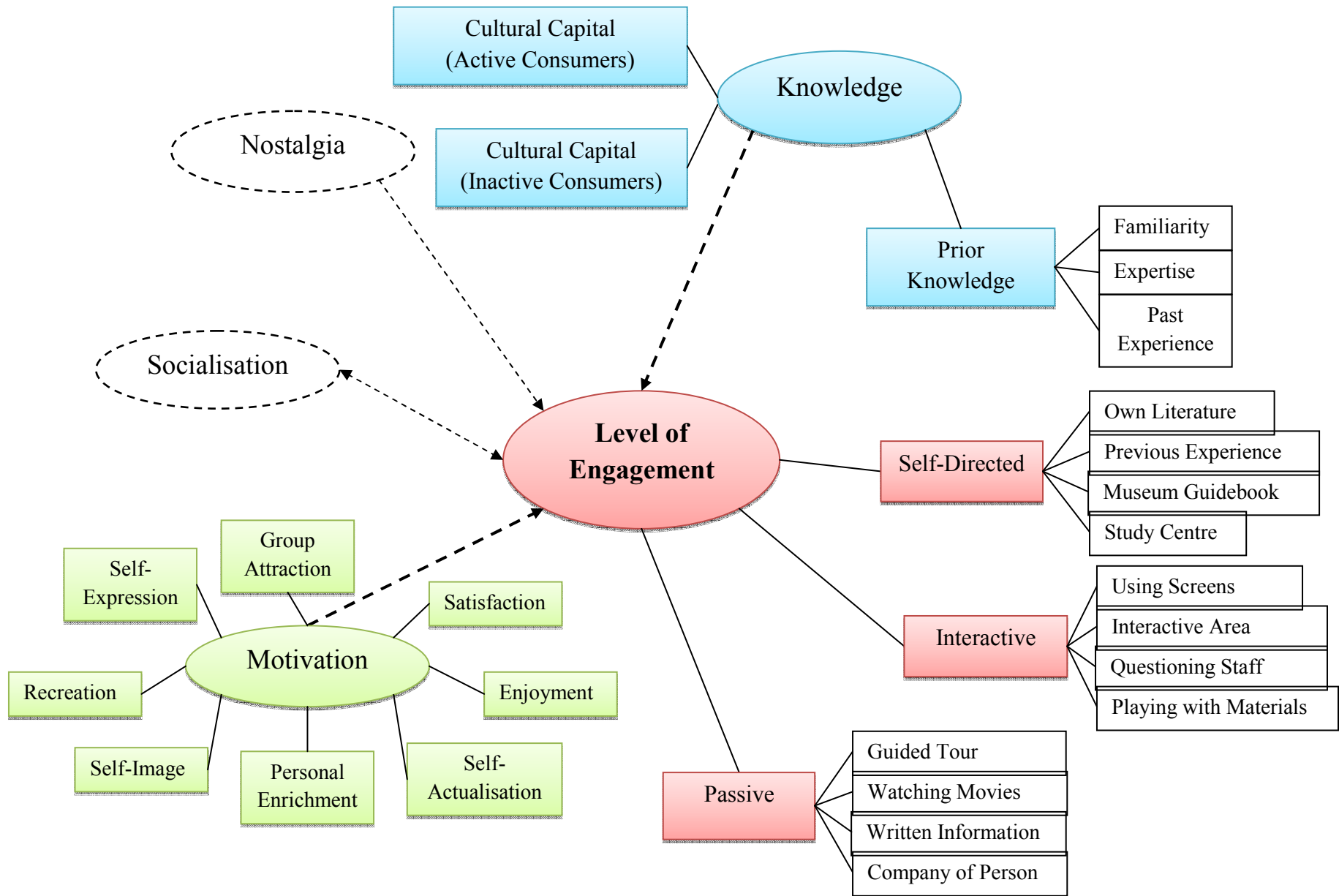


Figure 5.11: The Thematic Network

5.7 Conclusion

This chapter also highlighted the tentative findings of the qualitative stage of the research in relation to research objectives 1 and 2. The results from the exploratory stage demonstrated that it was possible to develop a set of instruments to test the research questions using a mixed methods strategy. In other words, this chapter illustrates how the exploratory qualitative findings were used to develop questionnaire items for the quantitative stage of the study. The following chapter will present the results and discussion from the quantitative data. The hypotheses will be tested in relation to each relative objective.

Chapter 6:

Quantitative Findings and Discussion

6.1. Introduction

This section will outline the research objectives and hypotheses that have been developed on basis of the findings from the literature review as discussed in **Chapter 2** and **3**. This chapter discusses the findings of the research by introducing three core sections in order to avoid repetition. In Part One the preliminary and descriptive analysis from the survey obtained in Kelvingrove museum is discussed. Part Two discusses comparing groups. The interpretation of data provides evidence for participants' socio-demographic information in relation to both dependent and independent variables, namely motivation, prior knowledge and engagement, in order to serve the first hypothesis (**H₁₁**: There is a relationship between socio-demographic characteristics of visitors and drivers of engagement; and **H₁₂**: There is a relationship between socio-demographic characteristics of visitors and actual engagement). These two hypotheses deal with Objective 2 (To identify the influential attributes in the pre-visit stage of consumption which affect visitors' consumption during an actual visit) and Objective 3 (To examine the nature of engagement by cultural visitors during an actual visit). Part Three presents relationships between dependent and independent constructs. Level of engagement is theorised to be predicted by prior knowledge (a formative construct relating to knowledge of the specific cultural experience under investigation and comprised of familiarity, expertise and prior experience), intrinsic motivation and cultural capital. The structural model is simultaneously tested within Partial Least Squares to answer research Objective 4 (to examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums) and Objective 5 (to identify the most suitable way of measuring cultural capital especially within the museums context). The main hypotheses in relation to Objectives 4 and 5 are as follows:

H₂: There is a positive relationship between the degree of prior knowledge and the level of engagement with regard to museum visits (to address Objective 4)

H₃₁: Learning-oriented motivation is positively associated with level of engagement with museum exhibits (to address Objective 4)

H₃₂: Enjoyment-oriented motivation is positively associated with level of engagement with museum exhibits (to address Objective 4)

H₄: There is a positive relationship between cultural capital and level of engagement (to address Objective 5)

6.2 Descriptive and Preliminary Analysis: Characteristics of the Sample

This section presents the preliminary and descriptive analysis from the data obtained in the quantitative phase of this research. Prior to presenting the questionnaire findings and discussions, it is important to analyse the profile of the 535 visitors' characteristics. This profile needs to be kept in mind when reviewing questionnaire results. Scholars such as Schwartz (2003), Bourdieu and Darbel (2008), Falk and Dierking (1997) and Black (2009) argue that any observed differences between demographic information (e.g. age groups, occupation and gender) may reflect a meaningful difference in behaviours, attitudes and a difference in response process in heritage and museum consumption. The sample demonstrates particular socio-demographic characteristics which may influence the generalisability of any conclusions drawn from the survey. Descriptive tests, e.g. crosstabs and frequencies, were run to establish an overview of responses across demographic and factual data. This is explored in the following parts. In addition, the data from the survey has been compared with similar data from current research by Morris Hargreaves McIntyre Company (MorrisHargreavesMcIntyre, 2009) with a sample size of 160 (the **MHM**-survey) and the Kelvingrove visitor survey 2007 with a sample size of 477 (the **KGV**-survey). This has been done to make sure that the method of sampling has resulted in an accurate sample serving the generalisability purpose, e.g. through biased selection of participants by the researcher. While these surveys had different aims and strategies, all three took place within the Kelvingrove museum and targeted visitors.

6.2.1 Gender

More females (60%) responded to the questionnaire than males (40%), however this is similar to the MHM-survey and the KGV-survey (see **Table 6.1**). Also, museum literature shows that female visitors are more frequent visitors than male visitors (French and Runyard, 2011; Kotler, et al., 2008).

Table 6.1: Gender

Gender	Current survey	MHM-survey	KGV-survey
Male	40%	45%	48%
Female	60%	55%	52%

6.2.2 Age

Categories for age of the participants were used to reflect a logical system of age breakdown in order to discover if each age group should be satisfactorily large enough to allow the data to be analysed by statistical methods. The sample was skewed towards the middle of the age groups (see **Table 6.2**) with over 70 percent of respondents between the ages of 25 and 45. In comparison with the MHM-survey and KGV-survey, there is a higher concentration of the age group 26-45 and a lower concentration of the age groups 56-64 and 65 and older. The concentration of the 18-25 age group is similar to the KGV-survey but quite different from the MHM-survey. However, it is difficult to compare the current survey to the MHM-survey as the MHM-survey collected a sample of only 160 and they targeted younger visitors (**Table 5.2**). According to Black (2009), museums are not as attractive to the 'under 35 years adult market' because these visitors are more demanding, seek active experiences, have higher expectations from what is on offer and are less willing to accept poor quality.

However, as 42 percent of participants in this survey are under 35 years old, perhaps the Kelvingrove museum has defined its visitors' needs, motivations and expectations and seeks to respond to these sensibly. The essential difference from younger visitors is likely to be that their demand for participation may well go beyond engagement with collections and static artefacts. They would prefer more

visual and interactive engagement. Moreover, today, museums and art galleries face the challenges of new technology and reduced public funding, while the expectations of the public and, in particular, the younger generation are greater than ever. Cultural institutions are expected not only to conserve their exhibitions for the new and future generations, but to create an environment in which entertainment and social cohesion thrive (French and Runyard, 2011). It seems that Kelvingrove seeks to appeal to the younger visitors and serve this idea, but further in-depth qualitative research can be conducted to check this.

Table 6.2: Age Group

Age Group	Current survey	MHM-survey	KGV-survey
18-25	10%	16 and under-25 (35%)	11%
26-35	31%	9%	18%
36-45	42%	16%	20%
46-55	10%	18%	17%
56-64	5%	14%	14%
65 and older	2%	8%	20%

6.2.3 Residence and Nationality

The majority of respondents were from the local area which is similar to the MHM-survey and KGV-survey. The category least present in the survey is from the rest of the UK which is quite low in comparison with the other two surveys. As well, there are more respondents from other countries compared to the other two surveys (**Table 6.3**). A total of eight nationalities including Italy, France, Spain, China, Greece, Turkey, Cyprus and Japan were found in the sample. The biggest portion was from Italy, followed closely by Spanish visitors. There are not sufficient people of each overseas nationality to form separate groups for statistical analysis purposes. It is not possible to compare this with the MHM-survey and the KGV-survey as there was no evidence of country separation in these surveys.

It is challenging to find a meaningful figure for the out-bound and in-bound visitors to the museums. The MORI report in 2001 illustrated that the overall market for museums and galleries in the UK decreased from its 1991 peak of 44 percent of the

visitor attraction market to around 33 percent in 2000 (MORI, 2001). It should be emphasised that all museums and galleries are not the same and that attendances are not falling at all museums and heritage sites. However, if museums in Scotland/UK are to continue to rely on tourists, there must be a growing understanding of the nature and expectations of the cultural tourist. Particularly, there must be understanding of how those needs and expectations are changing from a passive viewing of exhibits to demands for active engagement (Black, 2009).

Table 6.3: Residence and Nationality

Residence	Current survey	MHM-survey	KGV-survey
Local Area	59.1%	43%	54%
Rest of UK	15.3%	46%	38%
Other Countries	25.6%	11%	8%

6.2.4 Marital Status

More visitors who were married/cohabiting/in relationship (50%) responded to the questionnaire than single visitors (46%). This is similar to the KGV-survey (**Table 6.4** and **Figure 6.1**).

Table 6.4: Marital Status

Marital Status	Current survey	KGV-survey
Single	46%	36%
Married/cohabiting/in relationship	50%	56%
Divorced/separated	3.4%	8%

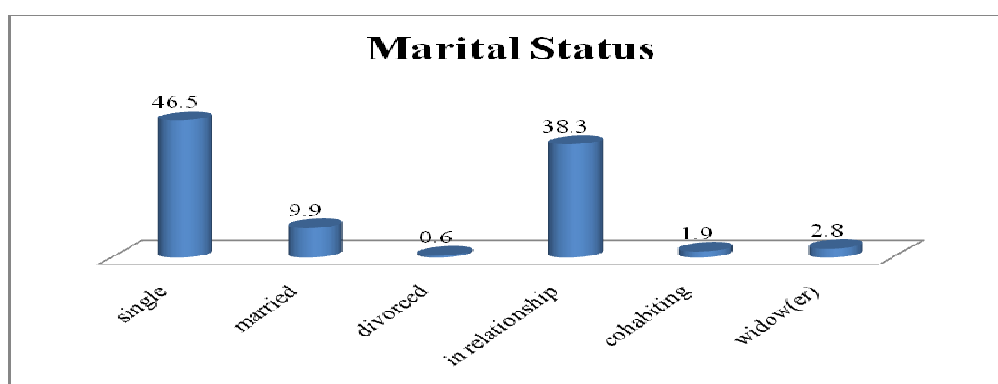


Figure 6.1: Marital Status

6.2.5 Annual Household Gross Income Group

More visitors who earn less than £30,000 (87.3%) responded to the questionnaire than visitors who earn more than £30,000 (12.7%), however there is no comparison information from the MHM-survey and the KGV-survey available. Data on UK household income from the Institute for Fiscal Studies shows a similar distribution pattern to the one found in the study (IFS, 2012). This shows that people with lower incomes are likely to go to Kelvingrove museum perhaps because it is a relaxing, safe, free entrance and cultural environment. As a result, they can drink a coffee and explore the museum at the same time (**Figure 6.2**). High cultural capital is arguably associated with higher earning potential. It is also possible to question whether family income has a particular influence on visiting patterns and whether a budgetary limit may still operate, even in the theory of free admission for Kelvingrove museum (Bourdieu and Darbel, 2008). Further research might investigate a relationship between admission fees and the income of visitors.

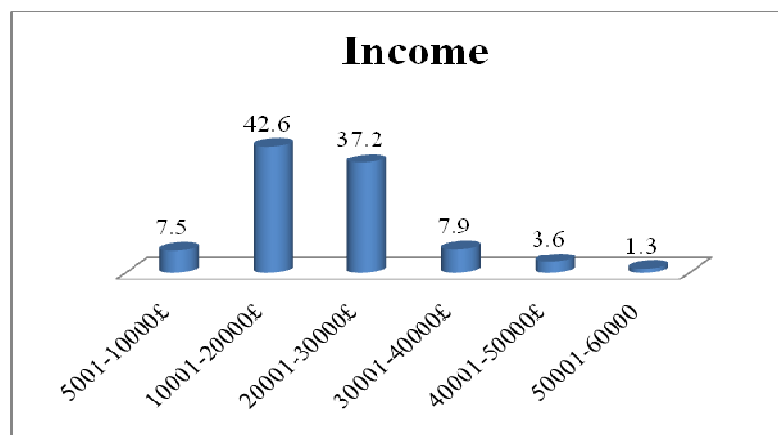


Figure 6.2: Income

6.2.6 Educational Qualification

In the current survey, 38 percent of visitors had a university degree and 59 percent high school or a lower educational qualification (**Table 6.5**). Individuals who share a similar educational background nonetheless may be drawn to different lifestyles (Bourdieu and Darbel, 2008).

Table 6.5: Educational Qualification

Education Code	Frequency	Percent %
Basic education or GCSE, CSE, O-level, NVQ/SVQ level 1 or 2	115	21
RSA/OCR Higher Diploma, City & Guilds Full T	144	26
GCE A-level, Scottish Higher Grades, ONC	60	11
University/CNAA Bachelor Degree, Master Deg/Ph.D./D.Phil	205	38
Other	11	2.1

6.2.7 Current or Former Occupation

The occupation classification is based on the International Standard Classification of Occupations (ISCO, 2008). As **Table 6.6** shows, service and sales workers were the most frequent type of visitor, followed by professionals. All other socio-demographic groups had much lower representation. The lowest percentage of the visitors belongs to managers. In the UK, it is arguable that visitors with more skilled and responsible occupations, and with a longer period in education, tend to lead a more varied, active cultural consumption life. However, professional and managerial workers are more likely to visit cultural places in particular museums and art galleries, whereas manual workers are more likely to visit for relaxation and entertainment (Black, 2009; Light and Prentice, 1994) (**Table 6.6**).

Table 6.6: Current or Former Occupation

Occupation Group	Frequency	Percent %
Managers	1	0.2
Professionals	122	22.8
Technicians and associate professionals	60	11.2
Clerical support workers	25	4.7
Service and sales workers	150	28.0
Skilled agricultural, forestry and fishery workers	22	4.1
Craft and related trades workers	65	12.1
Plant and machine operators, and assemblers	16	3.0
Elementary occupations	18	3.4
Unemployed and Student	56	10.5

6.2.8 Parents' Occupation and Qualification

Table 6.7 shows that elementary occupations were the largest type of visitors' parents' occupations, followed by skilled agricultural occupations. All other occupational groups had a much lower representation. As **Table 6.8** shows, over half of visitors' parents had a basic educational background. Bourdieu and Darbel (2008, p.68-69) note that "... those who receive from their family the strongest encouragement of cultural practice, whether explicit or implicit, are also the most likely to stay on longer at school, because they take with them this extra-curricular general culture which the school presupposes and demands without ever teaching, and therefore are most likely to see the predispositions formed by the subconscious learning of early upbringing transformed into a cultivated disposition".

Bourdieu presents evidence that both social class and educational attainment are strongly associated with participation in cultural activities such as museum attendance (Bourdieu, 2007).

Table 6.7: Parents' Occupation

Occupation Group	Mother		Father	
	Frequency	Percent	Frequency	Percent
Managers	0	0.0	3	0.6
Professionals	79	14.8	87	16.3
Technicians and associate professionals	45	8.4	14	2.6
Clerical support workers	17	3.2	14	2.6
Service and sales workers	75	14.0	98	18.3
Skilled agricultural, forestry and fishery workers	89	16.6	111	20.7
Craft and related trades workers	20	3.7	59	11.0
Plant and machine operators, and assemblers	4	0.7	24	4.5
Elementary occupations	102	12.1	125	22.4
Unemployed and Student	104	19.4	0	0.0

Table 6.8: Parents' Qualification

Education Code	Mother		Father	
	Frequency	Percent	Frequency	Percent
Basic education or GCSE, CSE, O-level, NVQ/SVQ level 1 or 2	317	59.3	328	61.3
RSA/OCR Higher Diploma, City & Guilds Full T	32	6.0	36	6.7
GCE A-level, Scottish Higher Grades, ONC	78	14.6	70	13.1
University/CNAA Bachelor Degree, Master Deg/Ph.D./D.Phil	104	19.4	91	17.0
Other	4	0.7	10	1.9

6.2.9 Personal Involvement with Culture and Heritage

The majority of visitors answered “no” (92.5%) to whether there was a connection between their occupation and culture while only 7.5 percent answered “yes”. Slightly more visitors answered “no” (55.7%) to having undertaken any classical education or ancient culture in the past than visitors who answered “yes” (44.3%). According to Bourdieu and Darbel (2008), people who had a classical education in the past are more likely to involve in highbrow culture than those with no classical education background. The majority of visitors answered “no” (84.9%) to whether they belonged to a heritage or culture society while 15.1 percent of visitors answered “yes”. Unfortunately there is no comparison information from the MHM-survey and the KGV-survey available. According to Bourdieu (Bourdieu, 2007; Bourdieu and Darbel, 2008), people with a connection to a cultural job and who belong to a cultural society are more likely to observe and interpret fine culture than those without these connections.

6.2.10 Visited Alone or With Group

With group visitors (95.7%) represent a high percentage of visitors, they are a key group to research, and it is essential both to understand and provide for their particular needs and expectations (**Figure 6.3**). This grouping falls into visiting with children, with friends, with family and with an organised group. There is much less

information available on children, at least in the UK, because of codes of conduct for survey workers which advise against interviewing under 16 years of age, except in the presence of a parent or guardian. It is arguable that visitor attractions including museums and art galleries are often used as a place for gathering and socialising with friends and family (Kotler, et al., 2008; Prior, 2002; Simon, 2010). Watching other visitors in museums and being watched is a form of social experience. As a result, museums' curators should provide sufficient seating and group activities to encourage social exchange.

Moreover, while most research in museum and heritage settings has focused on families rather than other social groupings, the evidence suggests that the museum exhibits which most effectively engage an audience are those encouraging social interaction, discussion and involvement within and beyond the groups involved (Black, 2009; Bourdieu and Darbel, 2008; Kotler, et al., 2008; Prior, 2002). In addition, strong social ties and bridging/bonding components in a heritage experience may help to produce effects on future visits (Putnam, 2000). It is arguable that the social context has not received sufficient attention in the studies of cultural consumers' visiting experience. Addressing this research gap, further research then embarks to study the social context in more depth. Yet, whilst prior research (inter alia Blud, 1990; Hilke and Balling, 1985; vom Lehn, 2006) has analysed the role of the social context mainly in terms of fostering learning through social interaction in the physical context of the museum, it seems that people derive high levels of satisfaction from socialising in the museum and extend the social context to the world beyond the museum walls. However, this will not be pursued in this research and future research can test different social groups.

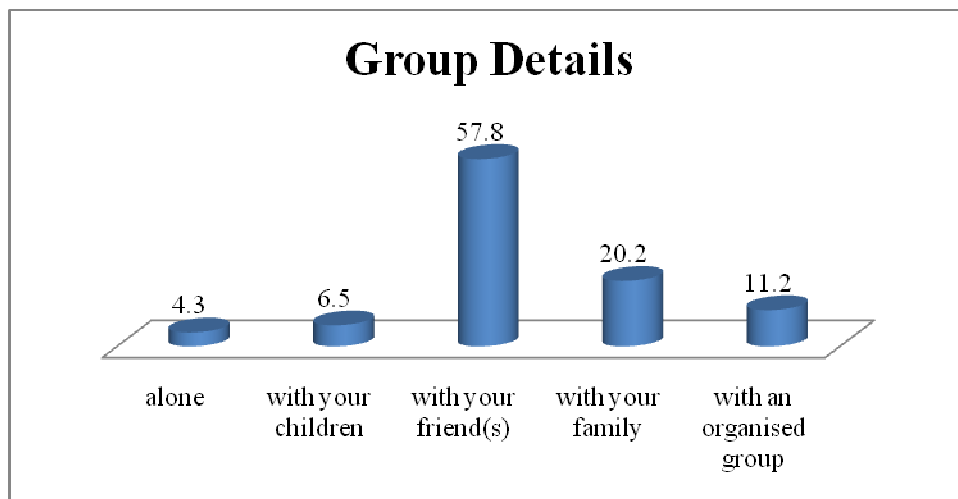


Figure 6.3: Grouping the Visitors

6.2.11 Buy Art Reproduction and Recommend the Kelvingrove to Others

Visitors like to purchase reproductions and souvenirs when they have enjoyed visiting museums and to talk about the exciting things they did, touched and bought from museums i.e. memories (Black, 2009; Prentice, 2001a; Whitaker, 2009). However, museum shops should not sell merchandise that is unrelated to the collections, because it is a non-profit institution (Kotler, et al., 2008; Simon, 2010). More visitors (62.1%) responded to having bought a souvenir or gift than visitors who did not (37.9%). The majority of visitors (99.3%) responded that they would recommend Kelvingrove to others. It is arguable that the interpretation of the visitors about a museum should not be seen in isolation. It must be observed within the context of the entire visit, from the stimulus that led to deciding to visit and pre-visit attributes, through the journey of the experience, the journey home and the sharing of memories. Perhaps buying a souvenir or gift is about ‘taking the memory home’ (Andersen, Prentice and Guerin, 1997; Prentice, 1998, 2001b).

As mentioned in the literature review chapters, cosmopolitanism is defined as a process of further recreation of an overall experience once the visitor has returned home (i.e. recollected) (Harkin, 1995; Harkin, 2003). Connoisseurship is defined as a state of being able to create a new experience while visiting previous experiences (Harkin, 1995; Prentice, 1998). Connoisseurs highlight aspects of the consumption of

objects that are relatively ignored by other consumers/visitors; and personal capital, expressiveness and taste then play an important role in cultural tourism consumption (Harkin, 1995). Museum visitor studies show that word-of-mouth and/or recommendation is one of the most significant routes for influencing visitors to visit a museum (French and Runyard, 2011; Kotler, et al., 2008). In this case, it seems that the majority of visitors are a mixture of the ‘connoisseurship’ and ‘cosmopolitanism’ consumers’ type as defined by Harkin (1995) and Prentice (1998).

The next stage is to examine the relationship between demographic characteristics and the scale items, namely engagement, prior knowledge and motivation. Given that the data collected were to be used for specific statistical analysis i.e., ANOVA and T-tests, it was important to assess the suitability of each variable for the intended analysis.

The following section discusses the grouping of cultural visitors based on their cultural tastes. This is one of the major objectives of this study.

6.3 Comparing Groups (Relationships of Socio-Demographics with Prior Knowledge, Motivation and Engagement)

In the questionnaires a range of statistical tests were considered for motivation, engagement and prior knowledge statements and demographics to test relationships between variables and see whether these were significant (Bryman, 2008; Kotler, et al., 2008; Veal, 1998). Analyses of the data obtained from interviews revealed that background information was of great influence to a variety of cultural experiences in different stages of consumption within museums and art galleries particularly in Scotland (Kelvingrove Museum) (Harrison and Shaw, 2004; Prior, 2002). In practice, the range of demographic information effecting pre- and during visitors’ experience is very wide, thus the questions (i.e. both socio-demographic/background information and scale items) are restricted to those which emerged from the interviews and those which are considered to be generic to cultural consumers’

attitudes in previous literature in consumption of cultural experience. This has been done to serve two of the hypotheses of the research which are:

H₁₁: There is a relationship between socio-demographic characteristics of visitors and drivers of engagement (address to Objective 2)

H₁₂: There is a relationship between socio-demographic characteristics of visitors and actual engagement (address to Objective 3)

Therefore, this section falls into two parts, as follows: First, the statistical techniques in comparing groups are described. Second, relationship between socio-demographic/background information and motivation, prior knowledge and engagement scales are tested.

6.3.1 Comparing Groups: Statistical Techniques

To further investigate the questionnaire data and test relationships between them, the *compare group differences statistic* was used to check significant differences by age; visiting group; education qualifications; gender; occupation; place of residence (De Vaus, 2007; Pallant, 2007). The researcher used some statistical techniques in order to compare group differences across multiple or single dependent variables. The most useful tests in this case are *t*-tests (i.e. compare the mean scores of two different groups of visitors on some continuous variable), ANOVA (i.e. univariate procedure dependent variables) and MANOVA (i.e. multivariate procedure dependent variables). Hair et al (2010, p.440) note the suitability of using ANOVA/MANOVA as “... where groups of interest (e.g., gender, purchaser/non purchaser) are defined and then the differences on any number of metric variables (e.g., attitudes, satisfaction, purchase rates) are assessed for statistical significance”.

One might ask: why not just conduct a series of ANOVAs separately for each dependent variable? The best answer might be that if researchers conduct more analyses, they more likely find a significant result (i.e. Type 1 error). However,

MANOVA controls for increased risk of a Type 1 error (Pallant, 2007). MANOVA can detect combined differences because it tests for some degree of correlations. As well, if researchers apply a relatively low number of dependent variables (less than five), then the statistical power of the MANOVA test exceeds that obtained with a single ANOVA (Hair, et al., 2010). Additionally, the suitability of using MANOVA or ANOVA techniques depends on the research questions asked by researchers.

There are two main different types of ANOVA, as follows: ‘one-way analysis of variance’ involves one independent variable with a number of different levels and one dependent continuous variable; and ‘two-way analysis of variance’ involves two independent variables (e.g. age and sex) and one dependent variable (Pallant, 2007). The most suitable ANOVA technique relies on the research questions asked by researchers. However, these two methods follow similar interpretation techniques. MANOVA interpretation of the output is similar to ANOVA or T-test in some sense, but needs more attention in terms of sample size, normality, outliers, homogeneity of variance-covariance matrices. However, sample size, outliers and normality was discussed in depth before in this study. Summary of statistics involved in comparing group differences is explained below:

- ***Descriptive*** information gives some information about each group including number of group, mean, SD and SE (Hair, et al., 2010; Pallant, 2007).
- ***Levent’s test of equality of error variance*** indicates whether the variance in scores is the same for each of the groups. Significant level should be greater than .05 in order to meet the assumption of homogeneity of variance (Pallant, 2007; Tabachnik and Fidell, 1996).
- ***Post-hoc tests (Multiple Comparisons-ANOVA or t-tests)*** in one-way analysis of variance can be used to discover which group differs from other groups. Mean differences in the multiple comparisons show that two groups being compared are significantly different from one another ($p < .05$). Additionally, in order to determine the effect size for results of ANOVAs and *t*-tests, Cohen (1988) argues that the best method is using eta squared formula:

$$\frac{\textit{Sum of squares between – groups}}{\textit{Total sume of squares}} = \textit{Eta Squared}$$

Cohen (1988) categorises .01 as a small effect, .06 as a medium effect and .14 as a large effect. On the other hand, researchers firstly should look at the interaction effects in two-way analysis of variance by checking the significance level of interaction effects (less than .05). This means that there is a significant difference in the effect of independent variables on dependent variable for different groups of independent variables (Cohen, 1988; Pallant, 2007).

The following sections discuss the relationship between socio-demographic/background information and motivation, prior knowledge and engagement based on data obtained.

6.3.2 Relationship between Socio-Demographic Information and Motivation

Analysis of the data from both the exploratory phase (i.e., in depth interview) and the literature review revealed that visitors' motivation is different according to their socio-demographic information.

It is interesting to see each visitor's level of particular motivation factors in museums. In other words, comparing means on the motivation scales indicates to what extent the motivation obtained from the interview data apply to the wider population of visitors from diverse backgrounds. Respondents were asked to point on a seven point Likert scale to what extent they agreed with the motivation statements. In this section, the researcher only tested the relationship between demographic information and motivation items (**Table 6.9**). The motivation construct and its relationship with engagement will be explored later in this study. **Q 4.6**, Self-Grant-Enjoyment, has the highest mean rating of the scale (5.68), which suggests that self-enjoyment is an important attribute of intrinsic motivation in a museum experience.

The lowest rated variable is **Q 4.8**, Group Attraction, which means that visitors would be motivated less to interact with others during their visit.

Table 6.9: Motivation scales used in this study (Gould, et al., 2008)

Statement	Purposeful Meaning	Mean	Standard Division
4.1 Visiting this museum is an enriching experience for me	Personal Enrichment	5.23	1.00
4.2 Visiting this museum allows me to display my knowledge and expertise on certain subjects	Self-Actualisation	4.95	1.06
4.3 Visiting this museum helps me to express who I am	Self-Express	5.00	0.95
4.4 Visiting this museum has a positive effect on how I feel about myself	Self-Image	5.65	0.87
4.5 I get a lot of satisfaction from visiting this museum	Self-Grant-Satisfaction	5.65	0.87
4.6 Visiting this museum is a lot of fun	Self-Grant-Enjoyment	5.68	0.86
4.7 I find visiting this museum a refreshing experience	Re-creation	5.01	1.62
4.8 Visiting this museum allows me to interact with others who are interested in the same things as me	Group Attraction	3.96	1.07

Visitors whose occupation was connected to culture scored significantly higher on all motivation items than visitors whose occupation was not related to culture. The effect sizes, however, were small to moderate according to Cohen's (1988) interpretation. In addition, the mean difference between the two groups was only one point on the Likert scales with visitors whose occupation was connected to culture averagely scoring 6 and visitors whose occupation was not related to culture scoring 5 on average which means they are both in the same area of the scale (see also **Appendix 9**). Black (2009) argues that visitors who are working in cultural related jobs (e.g. museum workers, art sellers and lecturers) in art and museum studies tend to be more motivated to attend museums compared to others, because these visitors use the museums as a serious cultural activity (Stebbins, 2009).

In addition, visitors who attended classical education or who belonged to a heritage society scored significantly higher on all motivation items than visitors who did not.

The effect sizes were moderate to large according to Cohen's (1988) interpretation. However, both groups, on average, agreed with all the items (see also **Appendix 9**). Bourdieu and Darbel (2008) argue that visitors with a classical education background tend to be more connected and personally motivated to the museums compared to others. Belonging to a heritage society, also, is a similar situation as having an occupation connected to culture, because these visitors are, most of the time, involved in serious cultural activities, so they have a specific personal motivation with museums (Mackellar, 2009; Stebbins, 1996a, 2009).

On average, visitors from other countries scored lower than visitors from local areas on all motivation items. Effect sizes were small to medium and all groups on average scored on the upper half of the Likert scale. Large effect sizes were found for items **4.7** (re-creation) and **4.8** (group attraction) where visitors from other countries tended to disagree and visitors from local areas and the rest of UK tended to agree (see also **Appendix 9**). Perhaps visitors from other countries did not interact with new people in the museum; perhaps because they were on holiday, they were doing this anyway so the museum visit was less specifically motivated by this.

Arguably, discriminating between visitors by their residence appears fairly complicated and many museums have considered this question to be inconvenient and it is impossible to conduct any experiment in this direction (Bourdieu and Darbel, 2008; Misiura, 2006). Nevertheless, museum researchers have shown that visitors remember most about those displays and exhibits to which they have paid more attention and the designers should know how to put objects more effectively in cases or on open display or encourage them with help or technology or jigsaw style objects in a way that will engage visitors from any nationality directly with them (Hooper-Greenhill, 2007; Kotler, et al., 2008).

Visitors with lower incomes had significantly lower motivation on all eight items than visitors with higher incomes. Although all three groups agreed with the statements, effect sizes were still medium to large. Visitors with lower social class had significantly lower motivation on seven items than visitors with higher social

class (based on respondent occupation) in motivation items. Although all six groups agreed with the statements, effect sizes were still medium to large. Social class groupings show distinct visitor preferences in leisure serious activities (for instance, see **Table 6.10** and **Appendix 9**).

Visitors with higher levels of education scored significantly higher on all motivation scales than visitors with lower levels of education. For the first six questions effect sizes were medium to large, but for questions **4.7** (re-creation) and **4.8** (group attraction) the effect size was small. Although on average all the groups agreed with the first seven statements, they typically neither agreed nor disagreed with **4.8** (group attraction) (see also **Appendix 9**). Education, social class and income have a specific influence on motivation which can be positively related to visitors with higher social class, incomes and education (Bourdieu, 2007; Swartz, 1998).

Table 6.10: Personal enrichment by social class

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
4.1 Personal Enrichment Note: This can be applied to all motivation items	Occupation (F = 12.36; p < .001)	Upper middle class	123	5.78	0.95	Middle class, lower middle class, skilled working class, student
		Middle class	85	5.49	0.90	Lower middle class and skilled working class
		Lower middle class	150	4.99	0.86	Upper middle class and middle class
		Skilled working class	87	4.80	1.06	Upper middle class, middle class
		Working class	34	5.09	1.13	Upper middle class
		Student	56	5.04	0.81	Upper middle class

Finally, visitors who visited the museum with an organised group had significantly lower motivation on four items, that is, questions **4.3** (self-expression), **4.4** (self-image), **4.7** (re-creation) and **4.8** (group attraction), than all other groups. They mostly agreed with items **4.3** and **4.4**, like the other visitors, but disagreed with items **4.7** and **4.8**, unlike the other visitors who tended to agree or be neutral. Effect sizes were small to medium (for instance, see **Table 6.11 and 6.12 and Appendix 9**). Since cultural visitors from organised groups are not familiar with the museum or, even perhaps, it is their first visit to the place, they disagreed with re-creation and group attraction statements. Organised group visitors/tourists are unfamiliar visitors and prefer to discover the museum environment themselves rather than discovering the museum with others (Kotler, et al., 2008; Sandell, 2003; Stebbins, 2009).

Table 6.11: Self-expression and self-image by visiting groups

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
4.3 Self-expression	Visiting group (<i>F</i> = 4.80; <i>p</i> < .001)	Alone	23	5.22	0.80	An organised group
		With your children	35	5.17	0.71	An organised group
		With your friends	309	5.10	0.95	An organised group
		With your family	108	4.89	0.82	An organised group
		With an organised group	60	4.52	1.14	Alone, with children, friend and family
4.4 Self-image	Visiting group (<i>F</i> = 8.09; <i>p</i> < .001)	Alone	23	5.52	0.73	An organised group
		With your children	35	5.23	0.73	An organised group
		With your friends	309	5.32	0.83	An organised group
		With your family	108	5.03	0.81	An organised group
		With an organised group	60	4.58	1.15	Alone, with children, friend and family

Visitors are aware that they have engaged with something special, resulting in personal enrichment and fulfilment. Experiencing a museum is an educational activity which seeks to support the visitor’s intellectual, aesthetic and even emotional access to the heritage. The challenge in a museum is not to attempt to ensure that the visitor leaves knowing everything there is to know. Attempting to do so would demoralise all but the most specialist visitor who has knowledge to decode the special artefacts with a higher level of motivation (Black, 2009; Hein and Alexander, 1998).

Table 6.12: Re-creation and group attraction by visiting groups

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
4.7 Re-creation	Visiting group (<i>F</i> = 14.42; <i>p</i> < .001)	Alone	23	5.91	0.73	Family and an organised group
		With your children	35	5.66	0.99	An organised group
		With your friends	309	5.27	1.41	An organised group
		With your family	108	4.97	1.61	An organised group and alone
		With an organised group	60	3.0	1.63	Alone, with children, friend and family
4.8 Group attraction	Visiting group (<i>F</i> = 14.70; <i>p</i> < .001)	Alone	23	4.09	0.59	An organised group
		With your children	35	4.03	0.74	An organised group
		With your friends	309	4.16	1.02	An organised group
		With your family	108	3.89	1.03	An organised group
		With an organised group	60	2.97	1.11	Alone, with children, friend and family

It is arguable that personal rewards are the most important elements of cultural consumption and even high visitors would like to enjoy (Csikszentmihalyi, 1981; Holbrook, et al., 1984; Prentice, 2008; Stebbins, 2009). Personal enrichment is about a process of increasing an individual's intellectual resources (Gould, et al., 2008; Stebbins, 2009). Self-actualisation implies unique skills and knowledge which are developed by serious visitors (Baldwin and Norris, 1999; Csikszentmihalyi and Kleiber, 1991; Stebbins, 2009).

Museum experience is insightful and visitors become skilful at understanding art and also enjoyment grows when a person keeps taking on new challenges, increases his/her abilities to maintain the level of enjoyment and seek for enhancing group benefits by associating with others in the form of feeling of belonging, these are characteristics of cultural consumers/visitors (Csikszentmihalyi and Kleiber, 1991; Gould, et al., 2008; Joy and Sherry, 2003; Mathwick and Rigdon, 2004). As a result, the visitor may be motivated to visit a museum in order to meet a variety of emotional needs and to play (Holt, 1995). However, in many museums, there has been an increasing focus on the display media and interactive facilities and visitors as actively involved or basically a one-way process of communication from museum to visitor into a two-way process involving museum designers and visitors as equal partners (Black, 2009; Kotler, et al., 2008; McLean, 1999). Given the emphasis on enjoyment, therefore, 'play' becomes an important construct within the museum experience. Play construct has been used as an element of the human condition with particular focus on cognition and motivation, but also psycho-physiological characteristics (Berlyne, 1969; Holbrook, 1994; Hutt, 1981; Mathwick and Rigdon, 2004).

The visitor may be motivated to visit a museum in order to meet a variety of personal needs. However, within the museum context, differences in cultural visitors' intrinsic motivation and personal interest will influence the criteria applied in deciding what activities to engage in (Hooper-Greenhill, 2007; Leinhardt, et al., 2003; Packer and Ballantyne, 2002; Spock, et al., 2000; Taheri and Thompson, 2010a). The following

sections discuss the relationship between socio-demographic and engagement based on data obtained.

6.3.3 Relationship between Socio-Demographic Information and Engagement

Analysis of the data from both the exploratory phase (i.e. in depth interview) and literature review revealed that visitors' engagement is different according to their socio-demographic information. The engagement scale measured the cultural visitors' level of engagement towards the museum experience and was based on studies of Edmonds, Muller and Connell (2006), Welsh (2005) and Black (2009) and exploratory interviews (**Table 6.13**). Respondents were asked to indicate on a seven point Likert scale to what extent they agreed with engagement statements. In this section, the researcher only tested the relationship between demographic information and engagement items. **Table 6.13** also shows the mean ratings for the variables on the engagement scale. **Q 6.3** (written information provided inside the museum) and **Q 6.6** (watch short movies inside the museum) (5.34) have the highest mean rating of the scale, which suggests that these two variables are the most important attributes of museum engagement. The lowest rating (2.83) belongs to **Q 6.12** (the museum website using provided internet inside the museum (study centre)), which means that this variable is the least important item in museum engagement.

Table 6.13: Engagement scales used in this study

Statement	Mean	Standard Deviation
6.1.Using screens and monitors inside the museum	3.83	1.92
6.2. Guided tour of the museum	3.97	2.08
6.3.Watch short movies inside the museum	5.34	1.21
6.4.Children's interactive area in the museum	3.23	2.02
6.5.My own guide book and literature	3.47	1.86
6.6.Written information provided inside the museum	5.34	1.11
6.7.Questioning staff in the museum	3.51	1.94
6.8.Company of a knowledgeable person such as a friend	3.84	2.21
6.9. Own previous experience with this place	3.94	2.00
6.10.Playing with materials such as toys, jigsaw puzzle and quizzes	3.52	1.91
6.12. The museum website using provided internet inside the museum (study centre)	2.83	2.00

Cultural consumers who attended classical education or who belonged to a heritage society scored significantly higher on some engagement items than cultural consumers who did not (see **Table 6.14 and 6.15 and Appendix 10**). The effect sizes were small-moderate according to Cohen's (1988) interpretation. However, both groups on average agreed with these items. Csikszentmihalyi and Robinson (1990) and Bourdieu and Darbel (2008) argue that cultural consumers with classical education backgrounds and who belong to a heritage society tend to engage more with museums compared to others.

Table 6.14: Some of the engagement items by occupation connected to culture and classical education

Variables			Descriptives		
Dependent Variable	Independent Variable	Categories	N	Mean	SD
6.9 Own previous experience with this place	Classical education ($p < .01$)	Yes	237	3.78	2.07
		No	298	3.26	1.92
6.6 Written information provided inside the museum	Classical education ($p < .001$)	Yes	237	5.51	1.05
		No	298	5.21	1.15
6.12 Study centre	Occupation connected to culture ($p < .001$)	Yes	40	3.28	2.26
		No	495	2.15	1.96
6.3 Watch short movies inside the museum	Classical education ($p < .001$)	Yes	237	5.58	1.10
		No	298	5.15	1.26
6.5 My own guide book and literature	Classical education ($p < .001$)	Yes	237	3.85	1.88
		No	298	3.17	1.84

Table 6.15: Some of the engagement items by heritage society

Variables			Descriptives		
Dependent Variable	Independent Variable	Categories	N	Mean	SD
6.5 My own guide book and literature	Heritage society (<i>p</i> < .01)	Yes	81	4.53	1.64
		No	454	3.29	1.87
6.6 Written information provided inside the museum	Heritage society (<i>p</i> < .01)	Yes	81	5.70	0.91
		No	454	5.28	1.13
6.8 Company of a knowledgeable person such as a friend	Heritage society (<i>p</i> < .001)	Yes	81	4.38	2.14
		No	454	3.74	2.21
6.10 Playing with materials such as toys, jigsaw puzzle and quizzes	Heritage society (<i>p</i> < .001)	Yes	81	3.09	2.08
		No	454	3.60	1.87
6.12 Study centre	Heritage society (<i>p</i> < .001)	Yes	81	3.33	2.18
		No	454	2.04	1.90

Cultural consumers with higher incomes had significantly higher engagement on question **6.1** (using screens and monitors inside the museum), **6.5** (my own guide book and literature), **6.7** (questioning staff in the museum) and **6.12** (study centre) than cultural consumers with lower incomes. Although all high income consumers agreed with the statements, effect sizes were small to medium. These cultural consumers would prefer to learn and explore the museum as much as they can. Visitors from a lower social class had significantly lower engagement on some items (i.e. **6.3**, **6.5**, **6.6**, **6.8** and **6.12**) than visitors from a higher social class. These visitors can be considered as passive and self-directed types in the engagement scale. Although all six groups agreed with the statements, effect sizes were still small to medium. Social class groupings show distinct consumer preferences in serious leisure activities (for instance, see **Table 6.16** and **Appendix 10**).

Table 6.16: Two of the engagement items with Income and Occupation

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
6.12 Study centre	Income <i>(F = 9.42; p < .001)</i>	£5001-20000	268	1.96	1.86	£30001-60000
		£20001-30000	199	2.31	1.99	£30001-60000
		£30001-60000	68	3.10	2.28	£5001-20000 and £20001-30000
6.3 Watch short movies inside the museum	Occupation <i>(F = 3.58; p < .01)</i>	Upper middle class	123	5.56	1.02	Working class
		Middle class	85	5.61	1.32	Working class and student
		Lower middle class	150	5.33	1.09	Working class
		Skilled working class	87	5.28	1.14	
		Working class	34	4.68	1.82	Upper middle class, middle class and lower middle class
		Student	56	5.02	1.13	Middle class

On average, cultural consumers from other countries scored higher than cultural consumers from local areas and the rest of the UK on items **6.1, 6.2, 6.4, 6.7, 6.8, 6.9, 6.10** and **6.12**. There is no specific pattern of type of engagement between these items. Effect sizes were large. Cultural consumers who are from other countries are less familiar with the museum, generally, they engage more and interact more compared to others (Black, 2009; Hooper-Greenhill, 2007; Kotler, et al., 2008). Finally, cultural consumers who visited the museum with an organised group had significantly higher levels of engagement on eight items, that is questions **6.1, 6.2, 6.4, 6.5, 6.8, 6.9, 6.10** and **6.12**, than all other groups (for instance, see **Table 6.17 and Appendix 10**). There is no specific pattern of type of engagement between these items.

Table 6.17: Two of the engagement items by visiting group

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
6.2 Guided tour of the museum	Visiting group (<i>F</i> = 12.11; <i>p</i> < .001)	Alone	23	2.57	2.10	With children, family and organised group
		With your children	35	4.57	1.89	alone
		With your friends	309	3.66	2.12	Organised group
		With your family	108	4.07	1.94	Alone and organised group
		With an organised group	60	5.55	1.00	alone, friend and family
6.4 Children's interactive area in the museum	Visiting group (<i>F</i> = 10.83; <i>p</i> < .001)	Alone	23	2.04	1.94	Family and organised group and children
		With your children	35	3.60	2.26	alone
		With your friends	309	2.87	1.88	Family and organised group
		With your family	108	3.71	2.06	Alone and friends
		With an organised group	60	4.40	1.82	Alone and friends

Debatably, learning patterns and diversity of museum visitors are necessarily taken into consideration in the design of excellent museum exhibits, with engaging visitor experiences being the key to promoting learning not only at the level of the individual, but also driving from the participation of other visitors and diversity of engagement methods (Falk and Dierking, 1997; Hetherington, 2000; Pitman, 1999). Thinking, imagining, interacting, watching, reading, listening and discussing can

differ according to types of visitors (Black, 2009; Falk and Dierking, 1997). It is arguable that the role of museums in the twenty-first century is to seek contemporary ways to engage audiences with their collections. Schwartz (1999, p. 42) notes that *“like the modern consumer desiring to use her free time effectively, the museum is multi-tasking. Current museum priorities include access and comfort, eating and shopping, flexible exhibiting and engaging the visitor”*.

However, this does not mean throwing out all traditional and good past approaches to display and engage with exhibits. Falk and Dierking (1997) explain that still most of the visitors prefer direct engagement with objects for different visiting groups, income and occupation. They highlight that *“most visitors come to museums specifically to see the objects on display and to read the labels in exhibits. Visitors spend most of their time looking at, and presumably thinking about, the objects and labels in exhibits, and leave with images of them”* (Falk and Dierking, 1997, p. 67). As a result, the museum designers should not only focus on traditional visitors, they should shift to the new ways of interacting all different types of visitors and provide the information on elements of the subject that the objects do not cover such as short movies and computer screens (Black, 2009). Physical involvement includes engaging the visitors’ minds of different ages, social groups, etc, to generate a sense of discovery- what is now referred to as ‘mind-on’ rather than just ‘hands-on’ (Black, 2009; French and Runyard, 2011). There is not any indication from the findings that different groups of visitors are more mind-on. Further study can consider this.

Finally, engagement in museums has been defined as the multiple ways visitors use to create images of themselves (Welsh, 2005). Co-creating experiences rather than based on a one-way partnership between museum and visitor plays an important role in museum marketing because museum designers become responsive to the visitors’ needs and interests and will provide a place for engagement (Simon, 2010; White, et al., 2009). Art galleries and museums attempt to engage consumers through the way in which objects are displayed and the activities constructed for both enjoyment and education purposes, expanding educational offerings for different age groups and motivations (Bourdieu and Darbel, 2008; Falk and Dierking, 1997; Guintcheva and

Passebois, 2009; Hooper-Greenhill, 2007). As a result, the modern museum utilises a variety of ways to engage visitors, developing a playful venue offering intrinsic rewards (Holt, 1995; Zwick and Dholakia, 2004).

In addition, consumers determine value during the consumption of goods or a service (Payne, et al., 2008). Within this context, the operant resources of consumers acquire a higher level of importance (Arnould, et al., 2006; Etgar, 2008). Prahalad and Ramaswamy (2004) also stress that consumers and service providers are engaged in jointly creating value that is unique or/and unusual to the individual consumer and sustainable to the company (i.e. bespoke) in order to enhance the degree of engagement with products e.g. cultural places. The following sections discuss the relationship between socio-demographic and prior knowledge based on data obtained.

6.3.4 Relationship between Socio-Demographic Information and Prior Knowledge

The prior knowledge scale contains a set of variables based on previous studies (See Chapter 3). However, it is also interesting to see each visitor’s level of particular prior knowledge factors in museums. In other words, comparison of means on the prior knowledge scale indicates to what extent the prior knowledge obtained from the interview data apply to the wider population of visitors. Respondents were asked to indicate on a seven point Likert scale to what extent they agreed with the prior knowledge statements. **Table 6.18** illustrates the mean rating for the variables on the prior knowledge scale.

Table 6.18: Prior Knowledge

Prior Knowledge	Mean	Standard Deviation
Expertise	4.10	1.62
Familiarity	3.53	1.66
Past Experience	3.77	2.06

Falk and Dierking (1997) and Hein (1998) refer to the main role of prior knowledge in consumption of museums as personal context that is basically prior knowledge

which influences the way in which cultural visitors interact with museums. These visitors vary significantly in their information neediness, ranging from those who visit a place without great previous knowledge to those who spend days gathering information before visiting a cultural place (Kotler, et al., 2008). Tilden (1977, p. 9) describes pre-existing experience built on the personal context as “*any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile*”. Writing on the artistic experience of classical music concerts, Caru and Cova (2005) propose and empirically confirm the existence of an initial *nesting* stage, whereby individuals appreciate a part of the artistic experience that is familiar to them due to prior knowledge. Goulding (1999) notes the case of living museums where visitors’ level of interaction with the fabric of the museum is influenced by their previous experience and in some cases nostalgic feeling. However, these scholars and others have not explored the relationship between socio-demographic/background information and their relation with prior knowledge (Kotler, et al., 2008).

In practice, it was expected to find relationships between residence, age and informational familiarity and nostalgic feelings (Baloglu, 2001; Baloglu and McCleary, 1999a; Goulding, 1999b; Goulding and Domic, 2009). There were no differences between prior knowledge items and nostalgic feelings and any of demographic information. However, there was only a significant relationship between informational familiarity and residence (see also **Appendix 11**). The effect sizes were large according to Cohen’s (1988) interpretation. Local visitors require less informational familiarity compared to the two other groups which are similar to Baloglu and his colleagues’ findings (see **Table 6.19**) because they already have the information. There was no relationship between age and nostalgia which was found in the previous literature (Goulding and Domic, 2009).

Table 6.19: Informational Familiarity and Residence

Variables			Descriptives			Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Group mean differs sign from...
Informational Familiarity	Residence ($F = 4.45$; $p < .001$)	Local Area	316	1.90	1.03	Rest of UK and other Countries
		Rest of UK	82	2.82	1.07	Local Area and Other Countries
		Other Countries	137	3.87	0.96	Local area and rest of the UK

The next section explains the structural equation modelling and use of Partial Least Squares (PLS) both theoretically and practically in order to find relationships between dependent and independent variables (i.e. prior knowledge, cultural capital, engagement and motivation). This was done with the aim of answering the main research question and its related hypotheses.

6.4 Testing the Structural Model

This section presents the findings and discussion of data from the survey in order to answer Objective 4 (to examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums) and Objective 5 (to identify the most suitable way of measuring cultural capital especially within the museums context). In doing so, the first part reviews the benefits and limitations of the main statistical technique i.e. partial least squares. The second part presents a discussion of the individual constructs and how they were treated for the purpose of the PLS analysis. The third part is a short discussion about formative and reflective measures. Then, the emergence of factor analysis for motivation is discussed. Following this, the reflective measurement models (motivation scale) are tested. After that, the formative measurement models are assessed. Finally, the last part presents a discussion about the structural model. The chapter ends with a short summary of findings.

6.4.1 Why Partial Least Squares?

There are two different generations of data analysis techniques available for finding relationships between constructs (Chin, 1998; Gefen and Straub, 2005). **First generation** techniques can only analyse one layer of linkages between independent and dependent variables at a time e.g. linear regression, analysis of variance, analysis of covariance and principal components. **Second generation** techniques answer a set of research questions in one single, systematic and comprehensive analysis by modelling the relationships among multiple independent and dependent constructs at the same time e.g. partial least squares, covariance based structural equation modelling and redundancy analysis.

Second generation data analysis with latent variables has been used in social science e.g. consumer behaviour, marketing and tourism studies in the last decade (e.g. Ballantyne, Packer and Sutherland, 2011; Camarero, Garrido and Vicente, 2010; Hair, et al., 2010; Henseler, Ringle and Sinkovics, 2009; Jarvis, Mackenzie and Podsakoff, 2003; Martín-Ruiz, Castellanos-Verdugo and Oviedo-García, 2010). It defines the structure of the relationships among variables. It is a technique for examining a unique combination of both interdependence and dependence in the multivariate data analysis because its foundation lies in two well-known multivariate techniques, namely, multiple regression analysis and factor analysis (Hair, et al., 2010).

Partial Least Squares (PLS) was chosen to conduct the data analyses in this study. Unlike covariance based structural equation modelling CBSEM (e.g. AMOS) which is based on the covariance structure of the latent variables, PLS is a component-based approach (e.g. SmartPLS) (see **Table 6.20** which explains the differences between the two approaches in more detail). Chin et al., (2003, p. 25) define PLS as:

“Being a components-based structural modelling technique, PLS is similar to regression, but simultaneously models the structural paths (i.e., theoretical relationships among latent variables) and measurement paths (i.e., relationships between a latent variable and its indicators). Rather than assume equal weights for

all indicators of a scale, the PLS algorithm allows each indicator to vary in how much it contributes to the composite score of the latent variable. Thus indicators with weaker relationships to related indicators and the latent construct are given lower weightings”.

PLS aims to examine the significance of the relationships between research constructs and their predictive power on the dependent variable (Chin, 1998). As an incremental study, PLS builds on a prior model by developing both new measures and structural paths and avoids possible CBSEM estimation bias that can be affected by minor modelling or item selection errors (Chin, 2010). Thus, PLS is suitable for predictive applications and theory building (Chin, 2010).

Bootstrapping is used to examine the stability of estimates in this study. Bootstrapping, either *with* or *without replacement*, can be used to test the statistical significance of virtually any estimated parameter, regardless of the characteristics of the underlying data distributions from which the parameter is being estimated. However, it is still possible to estimate significance levels (e.g. confidence intervals, comparing group ratios, means and medians, permutation tests for group differences, etc.) through bootstrapping by PLS path modelling (Lohmoller, 1989). Just about any parameter that can be estimated using PLS techniques (i.e. path coefficients, weights and loadings, direct and indirect effect sizes, R-squared values, interaction effects, group differences, etc.) can be bootstrapped to provide a reliable estimate of their statistical significance, regardless of whether the software application (e.g. SmartPLS or PLS-Graph) provides this particular functionality (Gotz, Kerstin and Krafft, 2010; Henseler, et al., 2009; Hsu, Chen and Hsieh, 2006).

Table 6.20: Differences between Component-based SEM vs. Covariance-based SEM (adapted from Chin, 2010; Gotz, et al., 2010; Henseler, et al., 2009)

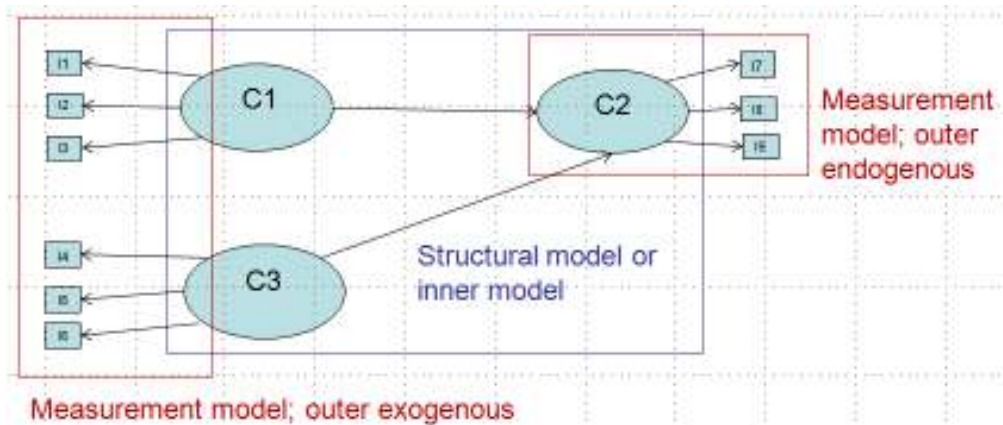
Basis of Comparison	PLS-SEM (e.g., SmartPLS)	CB-SEM (e.g., AMOS)
Objective	Prediction oriented	Theory oriented: parameter oriented
Approach	Variance based	Covariance based
Assumption	Predictor specification (nonparametric)	Multivariate normal distribution and independent observations (parametric)
Relationship between a latent variable and its measures	Can be modelled in either formative or reflective mode	Typically only reflective indicators
Implications	Optimal for prediction accuracy	Optimal for parameter accuracy
Model complexity	Large complexity (e.g. 100 constructs, 1000 indicators)	Small to moderate complexity (e.g. < 100 indicators)
Sample size	Power analysis based on the portion of the model with largest number of predictors. Recommendations for minimum number of observations range from 30 to 100 cases	Ideally based on power analysis of specific model. Next, recommendations for minimum number of observations range from 200 to 800.

In practice, SmartPLS software designed by Ringle and his colleagues used a bootstrap-sampling procedure (i.e. 500 sub-samples were randomly generated) (Camarero, et al., 2010; Ringle, Wende and Becker, 2005). The bootstrapping procedure can be seen in the steps below:

- Set up the number of subsamples to be created (normally 500 is enough)
- SmartPLS randomly selects n cases with replacement and estimates the model 500 times
- Estimates t -values of item loadings (measurement model) and path coefficients (structural model)

- Look up the t -value in the t -distribution table to assess significance ($df = \text{number of subsamples} - 1 = 499$)
- As a result, we know which item loadings and paths are significant

PLS estimates both the measurement model and the structural model (**Figure 6.4**).



Information about the Figure:

Exogenous Variables are independent variables not presumed to be caused by other variables in the model. Endogenous Variables are variables assumed to be caused by other variables in the model. Unlike first generation of regression tools, SEM not only assesses the structural model, but in the same analysis also evaluates the measurement model, loadings observed items (measurements) on their expected latent variables constructs

Figure 6.4: Measurement and Structural Models in PLS

PLS has the further advantage that it can model in either formative or reflective mode, it has the ability to handle a relatively small sample (i.e. minimum sample of 200 recommended or power analysis based on the portion of the model with largest number of predictors), large complexity (e.g. 100 constructs, 1000 indicators) and it is possible to use all sorts of variables e.g. nominal, ordinal and interval/ratio (Chin, 2010; Gotz, et al., 2010; Henseler, et al., 2009). In addition, the items below are the assumptions of PLS (Chin, 2010; Gotz, et al., 2010; Ringle, Götz, Wetzels and Wilson, 2009):

- Multivariate normality: although multicollinearity is not as much of a problem as in variance based techniques, the problem does not vanish
- Independence of observations is not required

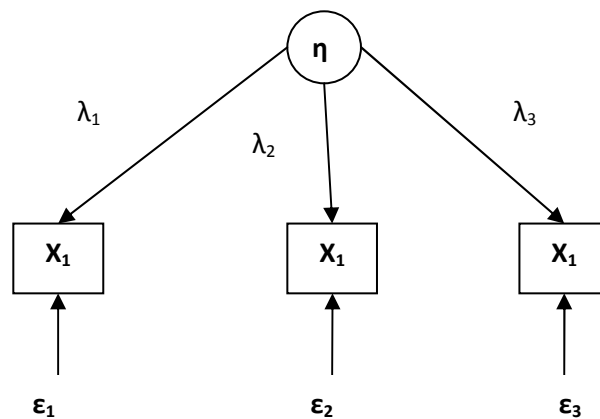
- Normal distribution not required, but the more non-normal the data, the larger the sample size that is required. Also, if the data is normally distributed, the outcomes will be more robust.
- Sample size: at least ten times the number of indicators in the most complex construct
- PLS shares most assumptions of linear regression. Have to worry about: outliers and non-linear relationships.
- Independent and dependent variables may be any level (nominal, ordinal, interval, ratio), but they must be numeric.

In practice, all latent constructs are identified for the theoretical model and the measured indicator variables are also assigned to the latent constructs. However, it is important to use enough indicators per construct. More indicators are not inevitably better. Nevertheless, one may argue that more indicators would produce higher reliability, but would require a bigger sample and may produce inaccurate unidimensional factors (De Vaus, 2007; Hair, et al., 2010). There is no specific agreement on the number of items, but good practice dictates a minimum of three or two per reflective factor, if it is integrated into a model with other constructs (Bacon, Sauer and Young, 1995). Theoretically speaking, from the literature review, the cultural capital index, prior knowledge and engagement were argued as formative measures and motivation as a reflective measure. The section below explains the theoretical assessment for reflective vs. formative measures.

6.4.2 Reflective and Formative Measures: Theoretical Assessment

For the evaluation of latent constructs, two types of measurement models, namely, 'reflective' and 'formative' measurement models might be implemented which differ in the fundamental assumption of the causal relationship between the latent variable and its indicators (e.g., Alvarez and Asugman, 2009; Baxter, 2009; Camarero, et al., 2010; Coltman, Devinney, Midgley and Venaik, 2008; Diamantopoulos, et al., 2008; Edwards and Bagozzi, 2000; Hair, et al., 2010; Jarvis, et al., 2003; Nadeau, Heslop, O'Reilly and Luk, 2008).

Reflective measurement theory is based on classical test theory (Lord and Novick, 1968; Nunnally, 1978) where the measured indicators are assumed to be caused by the latent variable and that error results in a lack of ability of the construct to wholly explain these measured variables. Therefore, the direction of the arrows is from latent constructs to measured variables and error terms are associated with each measured variable (Diamantopoulos and Winklhofer, 2001; Hair, et al., 2010) (see **Figure 6.5**). Typical social science constructs such as attitudes, personality, and behavioural intention as well as the majority of scales in business and related methodological texts on scale development fit the reflective measurement model well (Coltman, et al., 2008; Diamantopoulos, et al., 2008; Gotz, et al., 2010; Hair, et al., 2010).



The latent variable ‘ η ’ signifies the common cause shared by all items ‘ x_i ’ reflecting the construct, with each item corresponding to a linear function of its principal construct as well as measurement error (Diamantopoulos, Riefler and Roth, 2008, p. 1204) $x_i = \lambda_i \eta + \epsilon_i$

Figure 6.5: Reflective measurement model

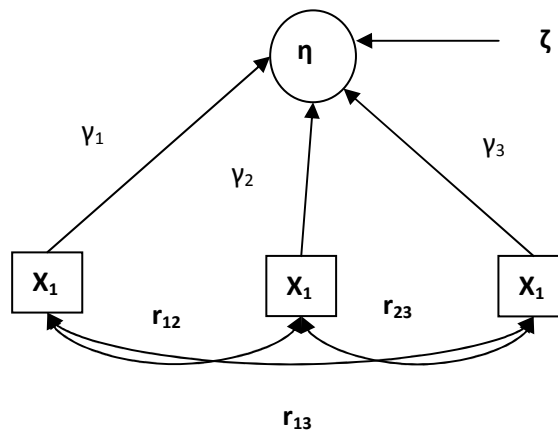
The most important assumptions of reflective measurement are summarised (Chin, 2010; Diamantopoulos, 2010; Gotz, et al., 2010; Hair, et al., 2010; Jarvis, et al., 2003):

- Arrows ‘point away from’ the construct
- Items are expected to co-vary, to be correlated
- Takes measurement error into account at the item level

- Dropping an indicator does not alter the meaning of construct, so can have substitutions, omissions of items for the same construct in subsequent studies
- Similar to Principal Component Analysis (PCA)

For a formative measurement model, the opposite direction of causal relationship between the latent variable and measured indicators is assumed (i.e. the measured variables cause the construct) (Hair, et al., 2010) (**Figure 6.6**). The error is in the factor (construct) and not in the measured items in the formative measurement model. Some typical examples of formative measurement are socio-economic status, social class, quality of life, career success and the human development index (HDI) (Bollen and Lennox, 1991; Coltman, et al., 2008; Diamantopoulos, et al., 2008; Hair, et al., 2010). It can be argued that a third or more of the scales in the marketing and management literatures have mis-specified constructs as reflective when they are actually formative (Diamantopoulos, 2008; Franke, Preacher and Rigdon, 2008; Hair, et al., 2010; Jarvis, et al., 2003).

Guidelines for validating formative factors are not as easily determined as with reflective models (Diamantopoulos and Winklhofer, 2001; Hair, et al., 2010). Typically, external forms of construct validity are required, but internal consistency is not required for formative measurement because there is nothing unobservable when the items define the construct. There is no need to test the level of internal consistency because there is no requirement for collinearity among the items; and also items are not required to be theoretically correlated except in their relationship to other constructs (Hair, et al., 2010).



Where ' γ_i ' is a coefficient capturing the effect of indicator ' x_i ' on the latent variable ' η ' and ' ζ ' is a disturbance term. The latter includes all remaining causes of the construct which are not represented in the indicators and are not correlated to the later; therefore following the assumption that $\text{cov}(x_i, \zeta) = 0$. $\eta = \sum_{i=1}^n \gamma_i x_i + \zeta$

Figure 6.6: Formative measurement model

These issues that are connected with validity and internal consistency of formative indicator models have yet to be fully resolved. The most important assumptions of formative measurement are summarised (Chin, 2010; Diamantopoulos, 2010; Hair, et al., 2010):

- Arrows 'point towards' the construct
- Items need not co-vary, can be jointly exclusive
- Weights are estimated and rely on other variables, not the construct that they 'cause'
- Items are designed to capture the construct in its entirety, so dropping an indicator alters the conceptual meaning
- Multiple regression is performed.

The below discusses the operationalisation of reflective and formative measures obtained in this study.

6.4.3 Reflective and Formative Measures: Operationalisation

Researchers can control the formulation of the construct and its implication as either reflective or formative based on the previous literature (Hair, et al., 2010). Arguably, selecting reflective or formative measures mainly depends on theoretical considerations rather than just the statistical test (Chin, 2010; Hair, et al., 2010). In practice, the quantitative research provided a set of themes and sub-themes. Indicators were represented by particular questions in the survey as part of the quantitative phase of this study. Four main themes of drivers of engagement, namely, prior knowledge, motivation and cultural capital and also actual engagement with cultural places that emerged in the interviews and were explained in the previous chapter were used. **Figure 3.2** in the final part of Chapter 3 shows the proposed model for this study. The following section investigates the development of the themes into indicators. Each indicator is briefly described below.

For the purpose of the research, **engagement** was measured as a formative construct comprising the full range of indicators representing engagement and interaction with museum exhibits. Where a latent construct is specified as formative, researchers must be concerned with including in the measurement scale an exhaustive list of indicators which does not allow for any part of the construct to be omitted (Bollen and Lennox, 1991; Diamantopoulos, et al., 2008). The indicators were thus drawn from a review of the relevant literature on engagement and interaction with museum exhibits (inter alia Edmonds, et al., 2006; Welsh, 2005) and further developed by means of 23 in-depth interviews with museum visitors undertaken over a three month period in 2009/10, with the use of photographs as ‘projective stimuli’ to generate debates (Gotschi, et al., 2009) (see **Figure 5.10**, thematic network). In addition, a participant observation exercise was undertaken at Kelvingrove museum, to observe how visitors interacted in practice and in situ. Twelve items were initially included in the scale but, following the pilot test, one was dropped as it appeared to be redundant. The engagement construct is an aggregate of these 11 items.

Within the specific field of cultural consumption, Bourdieu’s (2007) notion of processes of consumption of cultures and lifestyle are widely cited, in relation to

cultural capital as an influence on the context of popular and fine arts (Gans, 1974; Prior, 2002). Arguably, Bourdieu did not provide a clear statement about the nature of cultural capital, in particular the relationship between class and status, which has led to a variety of interpretations of his work (Alderson, et al., 2007; Chan and Goldthorpe, 2007; Swartz, 1998). Therefore, three theoretical perspectives have emerged and are usefully summarised by Peterson (2005) and Chan and Goldthorpe (2007) namely the homology, individualism and omnivore-univore arguments. As mentioned earlier, both homology and omnivore-univore were used in this study in order to find the best suitable measure. Therefore, it was found that there are two different ways to capture the cultural capital construct namely Bourdieu and post-Bourdieu arguments. Both cultural capital indexes can be argued to formatively capture cultural capital but it seems that the post-Bourdieu is a better indicator (Bennett, et al., 2005; Bourdieu, 2007; López-Sintas, et al., 2008; Noble and Davies, 2009; Peterson, 2005; Sullivan, 2007; Vander Stichele and Laermans, 2006). This also supports the validity of the indexes as was discussed in more detail in the literature review chapter. The development of the two different cultural capital indexes was guided by the findings from the qualitative fieldwork and literature review and was constructed using a weighting approach. Cultural capital index construction concentrates on explaining unobserved variance and emphasises the role of indicators as predictor rather than predicted variables (Diamantopoulos and Siguaw, 2006).

In practice, two cultural capital indexes are graphically depicted in **Table 6.21 and 6.22**. The models, based on the literature and the qualitative data, illustrate the aggregation of questions between each of the indicators for each index (i.e. operationalisation). **Table 6.21** shows that a score for visitors' cultural capital was provided by an aggregate from five questions. The result shows that the scores are between 3 and 14. The researcher divided visitors into low cultural capital LCC (3-7) and high cultural capital HCC (8-14) based on the median (i.e. the middle score). **Table 6.22** shows that a score for visitors' cultural capital was provided by an aggregate from five questions. The researcher divided visitors into low cultural capital LCC (8-23) and high cultural capital HCC (24-42) based on the median (i.e.

the middle score). The only differences between **Table 6.21** and **6.22** is that Bourdieu's cultural capital views the cultural taste calculated by whether the visitor has been in the seven different places; and post-Bourdieu emphasises on frequency of cultural taste. Consequently, two different cultural capital metric constructs (separately two times) were used in two proposed conceptual models. Modification of the different part of cultural capital would lead to a change in the index and exclusion of these parts will affect the index value for both indexes. Both cultural capital indexes (Bourdieu and post-Bourdieu) are attributes that are theoretically formed from their components, and are thus a 'formed attribute' (Rossiter, 2002).

Prior knowledge was also measured as a formative construct, contrary to previous practice. The construct measures specific knowledge of Kelvingrove museum and its exhibits, as opposed to general cultural knowledge. The researcher believes a strong theoretical basis underpins the operationalisation of this variable as a composite of prior experience, familiarity and expertise, as elaborated previously. The items comprising the measurement scale were developed from Baloglu (2001) and Kerstetter and Cho (2004). Previous experience was assessed on the basis of number of previous visits (actual experience). Familiarity was measured on the basis of level of information accessed prior to the visit from a number of different sources and as a self-reported measure. A single self-reported item measured expertise. Therefore, for the purpose of this research, the researcher argues that it is theoretically and methodologically more defensible to treat prior knowledge as a formative construct.

Table 6.21: Operationalisation of the Bourdieu cultural capital

5. During the past year, how often did you... (please tick)					
Item	Frequency of attending				
	Never	Once a year	Twice a year	Less than once a month but at least 3-4 times a year	Less than once a week but at least once a month
1. Attend classical music or opera performance	0	1			
2. Attend ballet or dance performance	0	1			
3. Attend theatre performance or life drama	0	1			
4. Visit museum or art gallery	0	1			
5. Go to live pop music performance	0	1			
6. Read novels, poems or play	0	1			
7. Go to movie in cinema	0	1			

Maximum score for question 5 is 7.

13. Highest level of educational qualification (Please Specify)	
no educational qualifications	0
GCSE, CSE, O-level, NVQ/SVQ level 1 or 2	1
RSA/OCR Higher Diploma, City & Guilds Full T	2
GCE A-level, Scottish Higher Grades, ONC	3
University/CNAA Bachelor Degr, Master Deg / Ph.D. / D.Phil	4

Maximum score for question 13 is 4.

16. Is your current occupation (or former occupation) connected with culture?
1 Yes **0** No

17. Have you done any classical education or ancient culture e.g. Latin, Greek or art?
1 Yes **0** No

18. Do you belong to a heritage or culture/history/art society?
1 Yes **0** No

Maximum score for question 16, 17 and 18 is 3.

Bourdieu Construct = Sum (CT, ED, OCC, CE, BE) (Max score is 14)
 LCC: Sum Bourdieu Construct between 3 and 7
 HCC: Sum Bourdieu Construct between 8 and 14

Acronyms: Cultural Taste = CT; Education = ED; Occupation connected with culture = OCC; Classical Education = CE ; Belong to heritage = BE

Table 6.22: Operationalisation of the Post-Bourdieu cultural capital

5. During the past year, how often did you ... (please tick)						
Item	Frequency of attending					
	Never	Once a year	Twice a year	Less often than once a month but at least 3-4 times a year	Less than once a week but at least once a month	At least once a week
Maximum score for question 5 is 35.						
1. Attend classical music or opera performance	0	1	2	3	4	5
2. Attend ballet or dance performance	0	1	2	3	4	5
3. Attend theatre performance or life drama	0	1	2	3	4	5
4. Visit museum or art gallery	0	1	2	3	4	5
5. Go to live pop music performance	0	1	2	3	4	5
6. Read novels, poems or play	0	1	2	3	4	5
7. Go to movie in cinema	0	1	2	3	4	5
13. Highest level of educational qualification (Please Specify).....						
no educational qualifications	0					
GCSE, CSE, O-level, NVQ/SVQ level 1 or 2	1					
RSA/OCR Higher Diploma, City & Guilds Full T	2					
GCE A-level, Scottish Higher Grades, ONC	3					
University/CNAA Bachelor Degr, Master Deg / Ph.D. / D.Phil	4					
Maximum score for question 13 is 4.						
16. Is your current occupation (or former occupation) connected with culture?						
1 <input type="checkbox"/> Yes 0 <input type="checkbox"/> No						
17. Have you done any classical education or ancient culture e.g. Latin, Greek or art?						
1 <input type="checkbox"/> Yes 0 <input type="checkbox"/> No						
18. Do you belong to a heritage or culture/history/art society?						
1 <input type="checkbox"/> Yes 0 <input type="checkbox"/> No						
Post-Bourdieu Construct = Sum (CT, ED, OCC, CE, BE) (Max score 42) LCC: Sum Bourdieu Construct between 5 and 21 HCC: Sum Bourdieu Construct between 22 and 42						
Aggregate from the below: Cultural Taste = CT; Education = ED; Occupation connected with culture = OCC; Classical Education = CE ; Belong to heritage = BE						
Maximum score for question 16, 17 and 18 is 3.						

The following section presents the empirical considerations assessing the **motivation** scale. The motivation scale is reflective because more motivated visitors would be more inclined to answer the questions affirmatively than less motivated visitors. The more motivated visitor comes first and directs to the item responses. Arguably, there

are other intrinsic motivational factors which may not be captured by Stebbins's argument. A more logical approach is to view the diverse factors of intrinsic motivation not as forming indicators. A reflective measure is likely to be a more appropriate approach for testing the theoretical framework. Motivation items are internally consistent and are assumed to be equally valid indicators of the underlying construct. Accordingly, construct validity is unchanged when a single indicator is removed, because all indicators of a unidimensional construct are adequately characterised by the remaining indicators (Bollen and Lennox, 1991; Jarvis, et al., 2003). For instance, if after running an exploratory factor analysis the eight motivation constructs split into two motivation sub-scales, still the motivation construct is represented by the total motivation indicators. As a result, item inter-correlation plays an important role here. Therefore, the researcher used exploratory factor analysis in order to test this consideration. Also, the exploratory factor analysis is used as evidence of the internal validity of the motivation scale because theoretically it is a reflective measure; therefore it can be collapsed into two or more sub-scales. Since there are no hypotheses about the factors/components prior to data collection about the motivation scale and also in order to explore the nature of factors in a set of variables (Tabachnik and Fidell, 2007), the factor analysis was used. The section below explores this.

6.4.4 Motivation Scale: Emergence of Exploratory Factor Analysis

Hair et al. (2010, p.94) define factor analysis as “... *the tools for analysing the structure of the interrelationships (correlations) among a large number of variables (e.g. test scores, test items, questionnaire responses) by defining sets of variables that are highly interrelated, known as factors. These groups of variables (factors), which are by definition highly intercorrelated, are assumed to represent dimensions within the data*”. In essence, factor analysis is a set of methods used to examine how underlying constructs influence the responses on a number of measured variables. In other words, factor analysis explores the interrelationships among variables to discover if those variables can be grouped into a smaller set of underlying factors. Exploratory factor analysis (EFA) attempts to discover the nature of the constructs

influencing a set of responses. Researchers are attempting to explore the relationships among items to determine if the items can be grouped into a smaller number of underlying factors. All items are assumed to be related to all factors (Field, 2006). PCA is a normally used alternative to factor analysis, though the two techniques are similar in terms of what they attempt to produce. In the context of this study, a PCA was used because of the limited number of empirical and quantitative studies on the serious leisure scale (Gould, et al., 2008). In using this technique, some main procedures were followed. These procedures are briefly explained with regards to the survey.

Sample Size

Regarding the sample size question, researchers follow a general rule which is the minimum sample size depends on having at least five times as many observations as the number of variables to be analysed and the acceptable ratio of 10:1 (Hair, et al., 2010). However, it is not as simple as this. Kim and Mueller (1979) and Tabachnik and Fidell (2007) argue that 200 is a fair sample size and over 300 cases is a good sample size. In this study the sample size of 535 is more than adequate. It also depends on factor loadings; the greater the factor loading the better. According to De Vaus (2007) and Hair et al. (2010), Kaiser-Meyer-Olkin (KMO) is a suitable test for evaluating the sampling adequacy. KMO bigger than 0.5 indicates an adequate sample size; and less than 0.5 indicates a need for additional data. However, a KMO below 0.7 needs some care. The KMO measure of sampling adequacy is 0.803 which is excellent.

Bartlett's test of sphericity and multicollinearity

A factor can be found for any set of variables, therefore researchers should evaluate correlations between the variables and any variables which do not correlate well with others in a reflective scale should be expelled from the factor analysis. One way of finding if variables are correlating with each other (i.e. examining the entire overall

significance of all correlations within a correlation matrix) is *Bartlett's test of sphericity* (Hair, et al., 2010; Tabachnik and Fidell, 2007).

Nonetheless, raising the sample size causes the Bartlett's test to be more sensitive in detecting correlations among the variables, therefore, researchers should employ other statistical tests (Hair, et al., 2010). The value of Bartlett's test statistic is 1921.635 with 28 degrees of freedom and a high significance level of zero. As a result, the population correlation matrix is not an identity matrix. This means that all variables are not perfectly independent from each other. It would be a problem if they were perfectly independent because there would not be any pattern to find. *Multicollinearity* also can be tested in the correlation matrix. Field (2006) suggests a value greater than 0.00001 for the determinant of the correlation matrix. However, Hair et al. (2010, p.103) argue that "*some degree of multicollinearity is desirable, because the objective is to identify interrelated sets of variables*". The determinate of the correlation matrix is .0027, which also indicates a good degree of multicollinearity.

Pearson's correlation coefficient

Pearson's correlation coefficient can be used to assess the unidimensionality (i.e. item-total correlation). The lower the correlation coefficient, the less the item can be assumed to belong to the scale and if it is lower than 0.3 that means the item should be removed from the scale. The higher correlation coefficient means that the items are connected to each other well. However, if all the items load in on one variable only then researchers can assume that the scale is accurately unidimensional (De Vaus, 2007). The corrected item-total correlation is more than average for all items, which indicates variables are not highly correlated with each other.

Cronbach's alpha coefficient

The unidimensionality and internal reliability of the scales can be evaluated by employing some statistical tests such as Cronbach's alpha coefficient. In practice, the

reliability of multiple scales can be measured through a number of statistical techniques e.g. split-half procedure or Cronbach's alpha coefficient. However, the problem with split-half reliability is that there are several ways in which a set of data can be split (Field, 2006; Hair, et al., 2010). Cronbach's alpha coefficient (range of zero to one) is an indicator of the inter-item correlation of a scale and assesses the consistency of the entire scale (DeVellis, 2003; Hair, et al., 2010). The generally agreed upon limit for Cronbach's alpha is .70, although it may decrease to .60 in exploratory research. One issue in assessing Cronbach's alpha is its positive relationship to the number of items in the scale (Hair, et al., 2010; Nunnally, 1978; Robinson, Shavar and Wrightman, 1991). The Cronbach's alpha coefficient for the motivation scale is .840 which indicates that the scale has an excellent internal reliability. Although reliability is vital, high reliability does not promise that a construct is measured accurately, therefore, reliability is a necessary but not adequate condition for validity (Hair, et al., 2010).

Table 6.23 shows the summary of item statistics for the motivation scale. The last column explains the summary of Cronbach's Alpha if items are deleted. The reliability of the scale does not improve considerably if any of the items would be deleted. The mean inter-item correlation for the motivation scale is .426, which is an acceptable level of internal consistency. Internal consistency is required for reflective measures (Hair, et al., 2010).

It is not possible to measure how much variance each successive factor extracts, researchers should answer to the question of how many factors to preserve. There are two major guidelines that are commonly used in practice: Kaiser's Eigenvalue and Scree Test (Hair, et al., 2010; Nunnally, 1978). Kaiser's Eigenvalue rule uses only factors with eigenvalues greater than 1. Basically, it means that unless a factor extracts at least as much as the equivalent of one original variable, it can be deleted (Hair, et al., 2010). Nonetheless, Hair et al. (2010, p.109) argue that "*if the number of variables is less than 20, the tendency is for this method to extract a conservative number of factors (too few); whereas if more than 50 variables are involved, it is not uncommon for too many factors to be extracted*". Scree Test Criterion is a graphical

method. PCA extracts both common and unique variance. This test is used to spot the optimum number of factors that could be extracted before the amount of unique variance starts to control the common variance structure (Cattell, 1966; Hair, et al., 2010). All factors above the ‘elbow’ in the plot qualify for extraction. However, it is arguable that the scree plot can be hard to interpret when small numbers of factors are found. In practice, both Kaiser’s Eigenvalue and scree test were used to interpret the extraction of a factor.

Table 6.23: Item Total Summary of Statistics for Motivation Scale

Items	Purposeful Meaning	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
Mot4.1	Personal Enrichment	35.43	27.496	.545	.387	.824
Mot4.2	Self-Actualisation	35.71	26.473	.607	.505	.816
Mot4.3	Self-Express	35.66	27.554	.580	.473	.821
Mot4.4	Self-Image	35.48	27.890	.588	.446	.821
Mot4.5	Satisfaction	35.01	27.745	.626	.660	.817
Mot4.6	Self-Enjoyment	34.99	27.779	.627	.654	.817
Mot4.7	Re-creation	35.65	23.134	.540	.459	.842
Mot4.8	Group Attraction	36.70	26.227	.626	.499	.814

Factor Rotation

The most vital instrument in interpreting factors is factor rotation. The majority of scholars in social science argue that unrotated solutions are not sufficient. Rotation generally means that axes of the factors are turned about the origin until some other position has been achieved (Hair, et al., 2010). Hair et al. (2010, p.113) note that the main advantage of rotation is that “*the ultimate effect of rotating the factor matrix is to redistribute the variance from earlier factors to later ones to achieve a simpler, theoretically more meaningful factor pattern*”. There are two main types of rotation, namely, orthogonal and oblique. There is no particular rule to guide researchers in choosing a specific orthogonal or oblique rotational technique. However, the main difference between these two techniques is that oblique rotations consent to

correlated factors instead of retaining independence between the rotated factors (Field, 2006; Hair, et al., 2010). This brings attention to one of the major considerations between reflective and formative measures which is the ‘pattern of intercorrelations’. In practice, for the case of motivation scales where the factors are theoretically related, the oblique technique seems to be more appropriate. PCA analysis identified two factors among the eight variables for the motivation scale. Oblique rotation (Promax) was the most suitable method for the motivation scale because oblique rotations consent to correlated factors instead of retaining independence between the rotated factors (Field, 2006; Hair, et al., 2010). The correlation coefficient between the two factors was 0.242.

Labelling and Subscale Development

Factor loadings are the loadings of each variable on the factors. Two approaches can be used to examine the factor loadings. *Firstly*, ensuring practical significance is making an introductory examination of the factor matrix in terms of the factor loadings. Using practical significance as the criteria, researchers can evaluate the loading. Factor loadings in the range of +/- .30 to +/- .40 are minimally acceptable, values greater than +/- .50 are considered practically significant (Hair, et al., 2010). *Secondly*, assessing statistical significance is similar to determining the statistical significance of correlation coefficients. It is important to note that sample size plays an important role for factor loading. Hair et al., (2010) provide guidelines for identifying significance in factor loadings based on sample size. As a result, a loading of .30 is significant for sample sizes of 350 or greater ($\alpha = .05$). Generally speaking, a cut off of +/- .40 has been considered as a fair boundary in the majority of studies in social science (Field, 2006; Kim and Mueller, 1979). Thus, the researcher used +/- .40 for this study.

Interpreting factors requires a combination of applying objective criteria with meaningful judgment. Variables with higher loadings should be considered more important and have much greater influence on the name chosen to represent a factor. However, it is the researcher’s role to name and/or label a factor while considering

the literature subjectively rather than just intuitively (Hair, et al., 2010). Field (2006) also suggests three important issues when naming factors as follows: need for communicating the meaning of factors to others, avoiding surplus meaning within the factors and allocating names which can be recommended hypotheses for future use. The researcher considered all these points in the naming process of the factors.

Table 6.24 shows the extracted factors. In this stage, there were no meaningful justifications for removing items that loaded on two different factors. As mentioned before, a loading of .30 is significant for sample sizes of 350 or greater ($\alpha = .05$). However, a cut off of +/- .40 has been considered as a fair boundary in the majority of studies in social science (Field, 2006). The variable with the lowest variance (0.445) was **4.7**. The variable with the highest variance was 0.830. The two factors extracted explored 62.877 percent of the total variance.

As mentioned previously, researchers should judge both theoretical and practical considerations in order to get meaningful results and also to answer their research objectives. Therefore, two subscales of factor 1 “*learning-oriented: long term motivation*” and factor 2 “*enjoyment-oriented: short term motivation*” were developed. Factor 1 explained 49.84 percent of the variance, with an eigenvalue of 3.98. Factor 2 explained 13.03 percent of the variance, with an eigenvalue of 1.04. It should be noted that both factors consist of four variables. Tabachnick and Fidell (2007) highlight that factors should have a minimum of two and preferably three loadings. In addition, the correlation matrix show that four items in factor 1 and four items in factor 2 have a high correlation with each other, which indicates that the factors are reliable. Cronbach’s alpha was high for both factors and demonstrates good internal consistency.

Table 6.24: Results of Oblique rotation of PCA on motivation scale

	Factors for Motivation	Factor Loading		Communality
		1 (Long)	2 (Short)	
Long term Motivation <i>learning-oriented</i>	4.3: Self-Express	.926		.737
	4.2: Self-Actualisation	.799		.663
	4.4: Self-Image	.745		.602
	4.8: Group Attraction	.563		.501
Short term Motivation <i>enjoyment-oriented</i>	4.6: Self-Enjoyment		.962	.830
	4.5: Satisfaction		.924	.798
	4.7: Re-creation		.528	.445
	4.1: Personal Enrichment		.580	.454
Eigenvalue		3.988	1.042	
Variance %		49.846	13.031	
Cumulative Variance %		49.846	62.877	
Cronbach's alpha		.790	.726	
Factor mean		4.774	5.392	
Number of items		4	4	

Table 6.26 also shows the lower mean for factor 1 compared with factor 2. This may show the importance of enjoyment and pleasure for museum visitors. According to Kotler et al. (2008), the majority of visitors in museums and art galleries nowadays are seeking enjoyment, satisfaction and fun and less education and learning. Additionally, museum environments foster intrinsic motivation because they promote construction of personal meaning, provide challenges, foster personal control over learning and place for fun (Paris, 1999; Paris and Mercer, 2002).

The museum curators should introduce a venue that gives a sense of personal growth, enjoyment and a meaningful challenge (Hein, 2006; Moscardo, 1996; Paris, 1999; Prentice, 1998). Combs (1999) also discovered that people visited the Winterthur Museum, Gallery and Garden (United States) primarily for learning and recreation. Mitchell's (1999) study of family visitors to the Australian Museum, Sydney found that while many factors triggered the decision to visit, the most important reason cited for family groups was 'to learn' closely followed by 'entertainment'. Therefore, it seems that the short term motivation factors serve the enjoyment/recreation part of the personal fulfilment and long term motivation serves informal learning. In other

words, the scale was found not to be unidimensional, but to contain two dimensions, which were interpreted as relating to *enjoyment-oriented* and *learning-oriented* motivation, as it was hypothesised at the end of Chapter 3. These two distinct dimensions were, with hindsight, found to be reflected in the literature, motivation being summarised in terms of long term benefits to an individual, including the level of learning, personal meaning and degree of challenge experienced (Csikszentmihalyi and Hermanson, 1995; Falk and Storksdieck, 2005; Screven, 1986) but also short term benefits, i.e. the fact of enjoying the activity to the extent that the experience becomes its own reward (Falk and Storksdieck, 2010; Packer, 2006). H_{31} and H_{32} will be tested within the structured model later in this chapter. The following section will discuss the measurement model for the reflective motivation constructs.

6.4.5 Evaluation of Reflective Measurement Models using PLS: Motivation Scales

When a construct is operationalised reflectively, each indicator represents an error-afflicted measurement which includes random (i.e. all factors) and systematic (i.e. occurs at each repetition and always at the same level) measurement error (Churchill, 1979; Gotz, et al., 2010). There are five evaluation types that can be differentiated in order to test the reflective measurement model's validation process of confirmatory factor analysis in PLS (Chin, 2010). The below sections explain each of these points.

6.4.5.1 Content Validity

A construct can be said to have content validity when the measurement model's variables reflect the meaning of the construct. In order to test content validity, PCA, which examines the indicators underlying factor structure, can be employed (Bohrnstedt, 1970; Gotz, et al., 2010). In practice, reflective indicators do give the data's correlation structure and a construct cannot be reflective if there is no or only a little correlation (Gotz, et al., 2010). **Table 6.25** demonstrates a correlation matrix which includes eight variables from the motivation scale. From results of the

common factor analysis, factor 1 (four items) describes ‘long term motivation or learning-oriented’ and factor 2 (four items) explains ‘short term motivation or enjoyment-oriented’. It would be expected that items within factor 2 would correlate higher with each other than the factor 1 and vice versa. The correlation coefficients suggest that variables measuring enjoyment aspects of motivation are highly correlated with one another and those measuring learning aspects of motivation are also highly correlated with each other. However, the correlations between factor 1 (4.2, 4.3, 4.4 and 4.8) and factor 2 (4.1, 4.5, 4.6 and 4.7) are lower. As a result, the difference is attributable to the formative model not explaining the independent construct as well as the reflective model which is also has convergent and discriminant validity.

Table 6.25: Correlation Matrix for Motivation Scale

	4.1	4.2	4.3	4.4	4.5	4.6	4.7	4.8
4.1	1	.525	.348	.278	.465	.447	.319	.382
4.2	.525	1	.594	.515	.419	.374	.280	.413
4.3	.358	.594	1	.579	.362	.330	.298	.435
4.4	.278	.515	.579	1	.432	.420	.344	.415
4.5	.465	.419	.362	.432	1	.792	.399	.312
4.6	.447	.374	.330	.420	.792	1	.435	.360
4.7	.319	.280	.298	.344	.399	.435	1	.633
4.8	.382	.413	.435	.415	.312	.360	.633	1

N.B. All correlations are significant at the 0.01 level (2-tailed)

6.4.5.2 Indicator Reliability

Indicator reliability is about which part of an indicator’s variance can be explained by the underlying latent variable. The equation below can be used to measure indicator reliability (**Equation 5.1**) (Gotz, et al., 2010).

Equation 5.1: Indicator Reliability

$$rel(x_i) = \frac{\lambda_{ij}^2 \phi_{jj}}{\lambda_{ij}^2 \phi_{jj} + \theta_{ii}}$$

x_i = indicator i

λ_{ij} = loading of the i^{th} indicator

ϕ_{jj} = empirical variance of the latent variable ζ_j

θ_{ii} = error variance of the i^{th} indicator

The equation shows the squared loading for each indicator. The squared loading for each indicator (if the indicator and latent variable are standardised) ranges between 0 and 1. It denotes the proportion of each indicator's variance that is explained by the respective latent variable and researchers would like to see at least one half of each indicator's variance to be explained by the associated latent variable. A common threshold criterion is that more than 50 percent of an indicator's variance should be explained by the latent construct (i.e. item loadings of 0.7 or greater as $0.7 * 0.7 \approx 0.5$) (Bohrstedt, 1970; Gotz, et al., 2010). **Table 6.26** shows all loadings are significant at the 0.01 level and above the recommended 0.7 parameter value (Significance tests were conducted using the bootstrap routine with 500 re-samples) for the motivation scales (Chin, 2010; Gotz, et al., 2010).

6.4.5.3 Construct Reliability

It is important that all the construct's indicators jointly measure the construct adequately (Gotz, et al., 2010). Construct reliability can be measured in two ways: Cronbach's Alpha and Composite Reliability. Cronbach's Alpha assesses the reliability of a set of indicators which basically is a generalised measure of a uni-dimensional, multi-item scale's internal consistency (Cronbach, 1951; Cronbach and Meehl, 1954; Gotz, et al., 2010). A common threshold for adequate values of Cronbach's alpha is 0.6 (Hair, et al., 2010) (see **Equation 5.2**). The composite reliability is similar to Cronbach's alpha, a measure of a reflective construct's reliability, yet it includes the actual factor loading, whereas the alpha uses equal weighting. The composite reliability measure can be used to check how well a construct is measured by its assigned indicators. It has been recommended that in early phases of research, 0.7 or higher is acceptable, but in later phases, the threshold

should be higher, e.g. 0.8 or 0.9 (Fornell and Larcker, 1981; Gotz, et al., 2010; Nunnally, 1978) (See **Equation 5.3**).

Equation 5.2: Cronbach's alpha

$$\alpha = \frac{N \cdot \bar{r}}{(1 + (N - 1) \cdot \bar{r})}$$

N = number of indicators

\bar{r} = average correlation

Equation 5.3: Composite reliability

$$\rho_{cr} = \frac{(\sum_{i=1}^k \lambda_i)^2}{(\sum_{i=1}^k \lambda_i)^2 + \sum_{i=1}^k \delta_i}$$

Table 6.26 shows both Cronbach's alpha and composite reliability for the construct. Composite reliability is not influenced by the number of existent items in each scale and uses item loadings extracted from the causal model analysed. Composite reliabilities in this measurement model range from 0.85 to 0.86 (see **Table 6.26**), above the recommended cut-off of 0.70. In addition, Cronbach's alpha for both short and long motivation is above the cut-off of 0.6. Therefore, there is construct reliability in the reflective measures.

6.4.5.4 Convergent Validity

Average Variance Extracted (AVE) measures the amount of variance captured by a latent construct in relation to the variance due to random measurement error. The convergent validity is based on the correlation between responses obtained by maximally different methods of measuring the same construct. It ranges between 0 and 1 and it is a ratio of the total variance in the indicators that is explained by the common factor (the latent variable). AVE greater than 0.5 is considered sufficient (Fornell and Larcker, 1981; Gotz, et al., 2010; Peter, 1981) (see **Equation 5.4**).

Equation 5.4: Convergent Validity

$$AVE_j = \frac{\phi_{jj} \cdot \sum_{i=1}^{k_j} \lambda_{ij}^2}{\phi_{jj} \cdot \sum_{i=1}^{k_j} \lambda_{ij}^2 + \sum_{i=1}^{k_j} \theta_{ii}}$$

k_j = number of indicators

λ_{ij} = loading of the i^{th} indicator

ϕ_{jj} = empirical variance of the latent variable ζ_j

θ_{ii} = error variance of the i^{th} indicator

Table 6.26 shows that within-method convergent validity is evidenced by the large AVE (> 0.50) which is bigger than the cut off of 0.5, therefore, there is convergent validity in the reflective measures in this study.

Table 6.26 Assessment of the Measurement Model – Reflective measure (Motivation)

Constructs	Items	Loading	Mean (SD)	Std.error	Composite Reliability	Cronbach's Alpha	AVE
Short Motivation	1. Personal Enrichment	0.700**	5.23 (1.00)	0.043	.86	.79	.58
	5. Satisfaction	0.767**	5.55 (0.86)	0.037			
	6. Self-Grant-Enjoyment	0.777**	5.68 (0.86)	0.037			
	7. Re-creation	0.848**	5.01 (1.06)	0.070			
Long Motivation	2. Self-Actualisation	0.740**	4.95 (1.05)	0.046	.85	.80	.61
	3. Self-Express	0.790**	5.00 (0.94)	0.041			
	4. Self-Image	0.784**	5.18 (0.88)	0.038			
	8. Group Attraction	0.802**	3.96 (1.06)	0.046			

Non-standardized coefficients; () $p < 0.10$; (**) $p < 0.05$; (***) $p < 0.01$*

6.4.5.5 Discriminant Validity (Fornell-Larcker Criterion) – Part 1

Discriminant validity is defined as the dissimilarity in a measurement tool's measurement of different constructs. According to Fornell and Larcker (1981, p.46), “discriminant validity is proven if a latent variable's AVE is larger than the common variances (squared correlations) of this latent variable with any other of the model's constructs”. It measures with a construct cross-correlation matrix in which the square root of the AVE is compared to the correlations between the latent variable and all other latent variable constructs. In practice, replace the self-correlation of each latent variable (always a '1' in the matrix) with the square root of the AVE for that latent variable. This is the first part of the final stage of a reflective measurement model's validation process of confirmatory factor analysis (Chin, 1998, 2010; Fornell and Larcker, 1981; Gotz, et al., 2010; Ruiz, et al., 2010). **Table 6.27** illustrates the discriminant validity for both short term motivation and long term motivation. The table shows that the square roots of AVEs are larger than the latent variables' cross-correlations in the same row and/or column which confirm the discriminant validity. The discriminant validity can also be tested with factor loadings and cross loadings (see **Section 6.4.5.6**).

Table 6.27: Inter-construct correlations – Reflective measure

	Cultural Capital	Engagement	Long Motivation	Prior Knowledge	Short-Motivation
Cultural Capital	n.a.				
Engagement	-0.18	n.a.			
Long Motivation	0.54	-0.41	0.77		
Prior Knowledge	0.08	-0.75	0.41	n.a.	
Short-Motivation	-0.43	0.48	-0.65	-0.51	0.76

Discriminant validity of reflective indicators measured by comparing the square root of the AVE (shown on the diagonal) with inter-construct correlations. AVE should be higher than correlations (Chin, 2010); (n.a.) Not applicable.

6.4.5.6 Discriminant validity (Factor Loading and Cross Loading) – Part 2

The loading of an indicator on its assigned latent variable should be higher than its cross loadings on all other latent variables. With a factor loadings and cross loadings matrix in which the loading of an item on its associated construct should be greater than the loading of another non-construct item on that original construct (Henseler, et al., 2009; Ruiz, et al., 2010; Tenenhaus, Vinzi, Chatelin and Lauro, 2005). In practice, all of the loadings exceed 0.74 for these items and load more highly on their own construct than on others. These results provide strong support for discriminant validity of the reflective measures. **Table 6.28** illustrates the discriminant validity for both short term motivation and long term motivation. The table shows that factor loadings and cross-loadings are larger than cross-loadings of other variables in the same row and/or column which confirm the discriminant validity once again.

Table 6.28 – Factor Loading and Cross Loading-Reflective Measure (Motivation)

	Cultural Capital	Engagement	Long Motivation	Prior Knowledge	Short Motivation
Eng-Company of a knowledgeable person	0.1415	-0.1496	0.1217	0.0964	-0.0677
Eng-Guided tour	0.0092	0.5906	-0.2123	-0.4576	0.2402
Eng-Own previous experience	0.1745	-0.8402	0.3474	0.6162	-0.4669
Eng-Playing with materials	-0.0566	0.5948	-0.2062	-0.4616	0.184
Eng-Questioning staff	0.0019	0.476	-0.1205	-0.3785	0.1367
Eng-Watch short movies	0.1449	0.0937	0.0717	-0.1075	-0.0824
Eng-Written info	0.1371	-0.0781	0.1306	0.0251	-0.1638
Eng-interactive area	-0.0701	0.5954	-0.2292	-0.4558	0.2138
Eng-own guide book	0.2828	-0.3132	0.3027	0.1828	-0.2929
Eng-study centre	-0.0385	0.6315	-0.2068	-0.4907	0.2172
Eng-website	0.3441	-0.544	0.3839	0.354	-0.4016
Long motivation - Self-Actualisation	0.4458	-0.2106	0.7399	0.1744	-0.473
Long motivation -Group Attraction	0.3219	-0.4312	0.8025	0.4978	-0.5083
Long motivation -Self-Express	0.5012	-0.2548	0.7896	0.2202	-0.4198
Long motivation -Self-Image	0.4682	-0.3019	0.784	0.2471	-0.4665
Post Bourdieu Cultural Capital	1.00	-0.1794	0.5339	0.082	-0.4308
Short motivation -Personal Enrichment	0.4166	-0.2259	0.4794	0.1458	-0.6319
Short motivation -Re-creation	0.2235	-0.5604	0.5444	0.5666	-0.8418
Short motivation -Satisfaction	0.4304	-0.2576	0.4742	0.23	-0.773
Short motivation -Self-Enjoyment	0.4266	-0.2264	0.4738	0.207	-0.7826
Prior Knowledge -Past Experience	0.1009	-0.7189	0.39	0.9667	-0.4932
Prior Knowledge -Expertise	0.0401	-0.6491	0.3583	0.8729	-0.4647
Prior Knowledge -Informational Familiarity	0.0368	0.5043	-0.2119	-0.6782	0.3486

6.4.6 Evaluation of Formative Measurement Models using PLS: Prior Knowledge and Engagement Scales

The engagement scales and prior knowledge scale are assumed from the theoretical explanations in this chapter, methodology and literature review. They should be counted as formative measures because latent variables of the formative kind are not conceptualised as determining engagement and prior knowledge measures but as a summary of these measurements. A more logical approach is to view the diverse facts of the engagement and prior knowledge constructs as composing constructs. Therefore, the formative measure is likely to be a more appropriate approach for testing the theoretical framework for these two constructs (Chin, 2010; Coltman, et al., 2008; Henseler, et al., 2009). The engagement and prior knowledge constructs' indicators are not internally consistent and are not assumed to be equally valid indicators of the underlying construct. Engagement and prior knowledge items are not sharing a common theme and indicators are not interchangeable (Borsboom, Mellenbergh and Heerden, 2003; Coltman, et al., 2008; Jarvis, et al., 2003). Adding or deleting an item may change the conceptual domain of the construct which was tested in the exploratory interview; personal observation and photographs were taken from different art galleries and museums.

As a result, item inter-correlation plays an important role here. However, there is no empirical assessment of indicator reliability possible in formative measures. Index construction (i.e. formative model) concentrates on explaining unobserved variance and emphasises the role of indicators as predictor rather than predicted variables (Diamantopoulos and Siguaw, 2006). However, indicators in a formative measure could theoretically possess no inter-correlation or high/low inter-correlation. The requirement for interrelated indicators is not the case for formative measures as they may not share a common theme (Coltman, et al., 2008). Nevertheless, if the overall model fit proves acceptable, this can be taken as supporting evidence for the set of indicators forming the formative measure (Diamantopoulos and Winklhofer, 2001).

Indicating measurement is quite straightforward in the reflective measure where researchers employ common factor analysis and a reliability/validity procedure, as

shown for the motivation constructs. However, formative measures evaluation is an on-going study and there are limited agreed ways of checking validity and readability of constructs (Chin, 2010; Henseler, et al., 2009). The following section focuses on five ways of testing validity and reliability of formative constructs for the measurement model in this study.

6.4.6.1 Content Validity

Specification of indicators is critical to linking the latent construct to the targeted content domain. Bollen (1989) argues that content validity is a qualitative type of validity where the concept is made clear and the analyst judges whether the measure entirely represents the domain and researchers should reflect the meanings linked with the concept in prior research.

Formative indicators should capture the entire scope of the construct's domain. Thus, all facets of the formative construct should be considered (Gotz, et al., 2010). Three main points in content validity are as follows:

1. Correct choice (specification) of the indicators is critical to linking the latent construct to the targeted content domain (avoids biased estimation results).
2. Formative indicators should capture the entire scope of the construct's domain. Unlike reflective measures, the error term is not measurement error, but is rather a disturbance term that represents the remainder content of the construct domain that is unexplained by the indicators.
3. Omitting an indicator means omitting a part of the latent construct, according to the meaning of the construct.

Rossiter (2002) argues that it is only possible to test content validity through appropriate reasoning. While some authors, e.g., Diamantopoulos (2005), have argued that this is unsatisfactory and should be accompanied by appropriate statistical tests, Rossiter (2005) argues against it. Even the tetrad-test is only a test for whether indicators are truly reflective but not a test to prove the contrary (Gudergan,

Ringle, Wende and Will, 2008). Therefore, based on both the previous literature and exploratory qualitative study, it is arguable that the items in both engagement and prior knowledge are designed to capture the constructs in their entirety, so deleting an indicator alters the conceptual meaning.

6.4.6.2 Correlation Matrix: Prior Knowledge and Engagement

Table 6.29 shows a correlation matrix which includes three variables for the prior knowledge scale. The majority of variables within the prior knowledge scale are not correlated significantly and have very low Pearson correlations. In addition, information from questions **2.1, 2.2, 2.3, 2.4** and **2.5** was considered as one indicator because the prior knowledge section in the questionnaire was designed to provide information about one of the indicators of the prior knowledge, that of informational familiarity. It was assumed that each of the prior knowledge questions should have equal weighting in order to capture the overall meaning of the component. **Table 6.30** demonstrates a correlation matrix which includes 11 variables within the engagement scale. The majority of engagement predictors are not correlated significantly and have very low Pearson correlation.

Hence, it is arguable that convergent and discriminant validity are not present within the engagement and prior knowledge scales (Hair, et al., 2010; Trochim, 2006). As a result, the difference is attributable to the reflective model not explaining the independent construct as well as the formative model for both engagement and prior knowledge scales.

Table 6.29: Correlation Matrix for Prior Knowledge Scale

	Informational Familiarity	Expertise	Past Experience
Informational Familiarity	1	.023*	.068
Expertise	.023*	1	.133
Past Experience	.068	.133	1

(*) $p < 0.05$; N.B. (2-tailed)

Table 6.30: Correlation Matrix for Engagement Scale

	6.1	6.2	6.3	6.4	6.5	6.6	6.7	6.8	6.9	6.10	6.12
6.1	1	.319*	-.020	.682*	-.227*	.059	.732	-.123*	-.418*	.790*	-.136*
6.2	.319*	1	.151*	.321*	-.034	-.027	.341*	.149*	-.347	.312*	-.181*
6.3	-.020	.151*	1	-.146*	.083	.455*	-.009*	.163*	-.050	-.111*	-.108
6.4	.682*	.321*	-.146*	1	-.338*	-.010	.645*	.045	-.445*	.747*	-.177*
6.5	-.227*	-.034	.083	-.338*	1	.087	-.182*	.146*	.535	-.191*	.383*
6.6	.059	-.027	.455*	-.010	.087	1	-.055	.117*	-.002	.037	.057
6.7	.732*	.341*	-.009	.645*	-.182*	-.055	1	.029	-.386*	.708	-.133*
6.8	-.123*	.149*	.163	.045	.146*	.117*	.029	1	.082	-.041	.022
6.9	-.418*	-.347*	-.050*	-.455*	.535*	-.002	-.386	.082	1	-.402*	.426*
6.10	.790*	.312*	-.111	.747*	-.191*	.037	.708*	-.041	-.402*	1	-.139*
6.12	-.136*	-.181*	-.108*	-.117*	.383*	.057	-.133*	.022	.426*	-.139*	1

(*) $p < 0.05$; N.B. (2-tailed)

6.4.6.3 Indicator Reliability

In formative measures, instead of examining the factor loadings, one examines factor weights, which represent a canonical correlation analysis and provide information about how each indicator contributes to the respective constructs (Mathwick, Malhotra and Rigdon, 2001; Ruiz, et al., 2010). Formative constructs' valid indicators can reveal positive, negative or no correlations. Formative indicators' weights are frequently smaller than reflective items' loadings. Since theoretical and conceptual considerations have led to indicators being assigned to the construct, it is not possible to eliminate very small or non-significant weights as with reflective measures (Gotz, et al., 2010). In practice, eight out of eleven formative items for engagement significantly contribute to the measure ($p < .05$). Only three items do not significantly contribute to the engagement ($p < .1$). All three prior knowledge also significantly contribute to the measure ($p < .05$) (see **Table 6.31**).

6.4.6.4 Multicollinearity or VIF (Variance Inflation Factor)

Multicollinearity for formative measures mean that two or more of the formative indicators for a latent construct share some amount of covariance. The term VIF is derived from the fact that its square root is the degree to which the standard error has been increased due to multicollinearity (Gotz, et al., 2010). As a rule of thumb, the

VIF should not exceed a value of 5 (Hair, et al., 2010; Ruiz, et al., 2010). The researcher performed a collinearity test on engagement and prior knowledge items, the results showed minimal collinearity among the items, with the VIF of all items ranging between 1.18 and 2.70, far below the common cut-off threshold of 5. As a result, the assumption of multicollinearity is not violated (see **Table 6.31**).

In this study, all measurement scales appear to meet reliability and validity conditions. The next part explains the structural model.

Table 6.31- Formative Measures – Prior Knowledge and Engagement

Path	Weights	VIF/ Reliability	Mean (SD)	Std.Error
PK-Info Familiarity	-0.155**	2.01	4.10(1.62)	0.087
PK-Expertise	0.137*	1.98	3.53(1.66)	0.100
PK-Past Experience	0.334**	1.77	4.17(1.48)	0.097
Eng-Company of a knowledgeable person	0.173**	2.60	3.83(1.82)	0.083
Eng-Guided tour	0.091**	1.36	3.97(2.08)	0.090
Eng-Own previous experience	0.420**	1.48	5.34(1.20)	0.052
Eng-Playing with materials	0.549*	2.27	3.23(2.02)	0.087
Eng-Questioning staff	0.219**	1.67	3.47(1.88)	0.081
Eng-Watch short movies	-0.222**	1.39	5.34(1.11)	0.048
Eng-Written info	0.018**	2.51	3.51(1.83)	0.084
Eng-interactive area	-0.089**	1.18	3.84(2.21)	0.096
Eng-own guide book	-0.501**	1.97	3.49(1.98)	0.087
Eng-study centre	0.134*	2.70	3.52(1.91)	0.083
Eng-website	-0.187*	1.35	3.23(2.00)	0.087

Non-standardized coefficients; () $p < 0.10$; (**) $p < 0.05$; (***) $p < 0.01$; (n.a.) not applicable*

6.5 Structural Models using PLS

The relationships between constructs are hypothesised in accordance with theoretical and logical reasoning. The structural (i.e. inner) model is the endogenous variables'

determination coefficient (i.e. the R^2 value measures the predictive power of the structural models) which is like multiple regression's coefficients. The most important point for assessing this is that the model's quality should be based on the path coefficients' directions and significance levels (Chin, 1998; Gotz, et al., 2010). The larger the R^2 , the larger the percentage of variance explained (Hair, et al., 2010). According to Chin (1998), R^2 values of 0.67, 0.33 and 0.19 can be described as 'substantial', 'moderate' and 'weak', respectively.

Figure 6.7 reminds the main hypotheses of this study. In order to examine the hypotheses proposed previously, the structural model (**Figure 6.7**) was simultaneously tested within SmartPLS. The results of the structural models are summarised in **Figure 6.8** and **Figure 6.9**.

H₂: There is a positive relationship between the degree of prior knowledge and the level of engagement with regard to museum visits

H₃₁: Learning-oriented motivation is positively associated with level of engagement with museum exhibits

H₃₂: Enjoyment-oriented motivation is positively associated with level of engagement with museum exhibits

H₄: There is a positive relationship between cultural capital and level of engagement

Figure 6.7: Reminder of Hypotheses

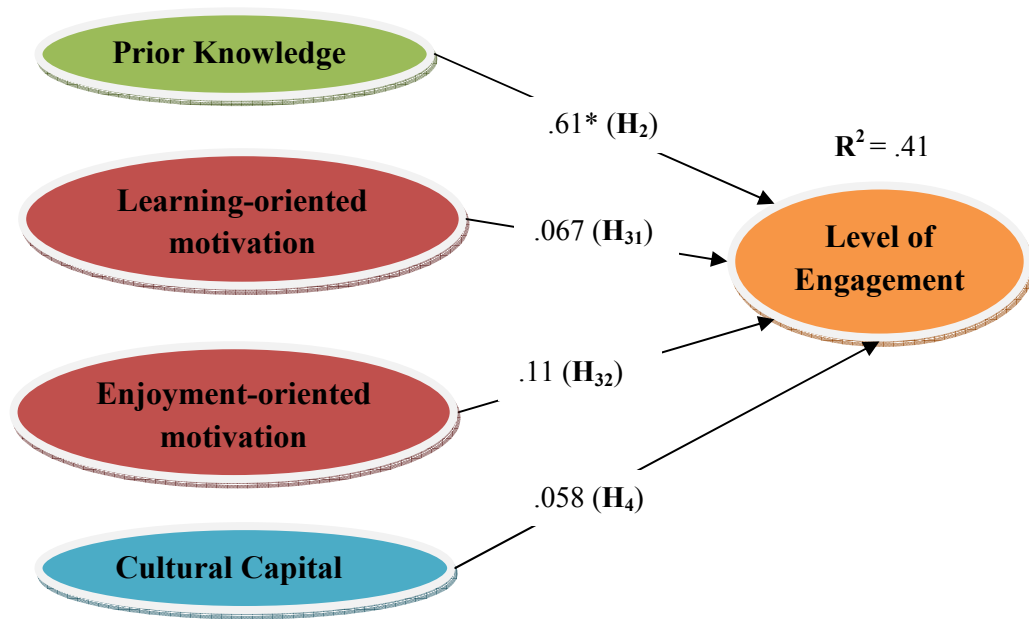


Figure 6.8 – Structural model A - Bourdieu Cultural Capital
 (*) $p < 0.05$

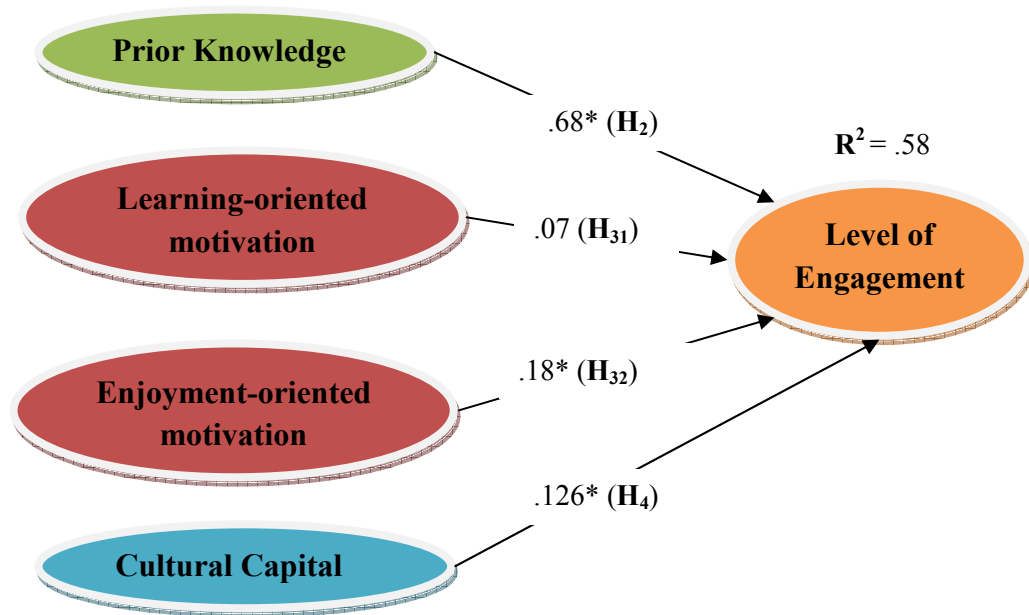


Figure 6.9 – Structural model B – Post-Bourdieu Cultural Capital
 (*) $p < 0.05$

Figure 6.8 shows the structural model with Bourdieu indicators. The influences of long term motivation, short term motivation and cultural capital on engagement were found to be non-significant at the .05 level, so that H_{31} , H_{31} and H_4 were rejected. A significant path loading of .61 supports the influence of prior knowledge on engagement (H_2). With regard to effect size, the model has a moderate predictive power, with an R^2 of .41, denoting that 41 percent of the variance in engagement is explained only by a formative measure of prior knowledge. **Figure 6.9** illustrates the structural model with post-Bourdieu indicators. The influence of long term motivation on engagement was found to be non-significant at the .05 level, so that H_{31} was rejected. However all other path loadings in the model were significant. A significant path loading of .68 supports the influence of prior knowledge on engagement (H_2). Support for H_{32} is provided, with the model showing a significant path loading of .18 between short term motivation and engagement. Finally, H_4 is supported by a significant path loading of .13 between cultural capital and engagement. Concerning effect size, the model has good predictive power, with an R^2 of .58, denoting 58 percent of the variance in engagement explained by the independent variables.

In addition, as mentioned before, indicators in PLS can be modelled in either direction (i.e. formative or reflective). Chin (2010) argues that the formative model should have a higher R^2 because “*PLS based formative indicators are inwards directed to maximise the structural portion of the model*” (Chin, 2010, p.665). Thus, it was discussed both theoretically (see also chapter 2 and 3) and practically (see also **section 5.6, 6.4.2 and 6.4.3**) that cultural capital indexes, prior knowledge and level of engagement are formative as well as learning-oriented and enjoyment-oriented motivations should be measured reflectively. Analysis of structural models (**model A** and **B**) shows that 41% (**model A**) and 58% (**model B**) of the variance in engagement was explained by the independent variables for the engagement construct considered as a formative measure. However, when the researcher tested the models while considering the engagement construct as reflective, the value of R^2 was not as high as the one originated by the formative model (i.e. $R^2 = .22$ for **model**

A and $R^2 = .29$ for **model B**). Therefore, the formative model is better choice for this study.

The component of prior knowledge, which aimed to capture the familiarity, expertise and past experience by visitors that they had before the service, was found to be the major influence on the level of engagement. This finding supports the contention that museum visitors find most satisfying and engaging those that resonate with their entrance narrative from their familiarity and enrich their existing view of the world with bringing their past in means of prior knowledge in order to engage closely with exhibits, therefore, prior knowledge has a considerable influence on level of engagement (Black, 2009; Doering, 1999; French and Runyard, 2011). The short term (enjoyment orientated) motivation component has the second highest influence on engagement with regard to model B. It shows that when visiting museums, most visitors highly expect an experience of fun. In modern museums, besides traditional collections and exhibitions that create historical memories, the function is expanded to dimensions such as recreation, which meet the expectation of fun (Falk and Storksdieck, 2005, 2010; Packer, 2006; Weil, 2000). Visitors mostly expect to experience fun. As long as they continue to accomplish their purpose, museums can present exhibitions or activities with fun e.g. providing changeable contrasts, a relaxing environment or combining local features (Chhabra, 2008; McPherson, 2006; Sheng and Chen, 2011). Styliani, Fotis, Kostas and Petros (2009, p. 525) also note that “... visitors do not want to ‘learn something’ but rather to engage in an ‘experience of learning’ or ‘learning for fun’ that can be ‘important and enjoyable in its own right’...”. It is arguable that visitors are not only affected by the historical period in which they grow up and their cultural knowledge but that this set of circumstances also gives rise to a ‘generational style’ which produces a distinct consciousness of those experiences (Hetherington, 2000; López-Sintas, et al., 2008). The new lifestyle consumers are more interested in frequent consumption of highbrow and lowbrow, i.e. post-Bourdieu arguments (Holbrook, Weiss and Habich, 2002; Sullivan, 2008; Tampubolon, 2010). The theoretical implication will be discussed in the final chapter.

In summary, the aim of this study was to investigate the influence of four sets of variables – short term motivation, long term motivation, cultural capital and prior knowledge – on levels of engagement. To this end, the study used a structural modelling approach to identify predictors of engagement with museum exhibits, using a sample of 535 museum visitors. It was proposed that engagement is predicted by specific knowledge of a museum and its exhibits (prior knowledge), general knowledge and experience (cultural capital) and motivation to learn or be entertained (long and short term motivation). The dependent variables account for 58 percent of engagement, and should therefore usefully be included in a predictive model of engagement. Therefore, structural model (**Model B**) with post-Bourdieu was found the most suitable model.

Besides, the model's *predictive validity* can be tested by means of the Stone-Geisser test criterion Q^2 which is part of soft modelling approach of PLS like hand in glove (i.e. blindfolding procedure in SmartPLS) (Chin, 2010; Geisser, 1975; Loureiro and Kastenholz, 2011; Wold, 1974). Geisser (1975, p.320) defines that “*this technique represents a synthesis of cross-validation and function fitting with the perspective that the prediction of observables or potential observables is of much greater relevance than the estimation of what are often artificial construct-parameters*”. In other words, Q^2 represents a measure of how well observed values are reconstructed by the model and its parameter estimates (Chin, 1998). The rule of thumb is that if $Q^2 > 0$ the model has predictive relevance of one's structural / theoretical model (Chin, 1998; Ruiz, et al., 2010).

Equation 5.5 Stone-Geisser test of predictive relevance

$$Q^2 = 1 - \frac{\sum_D E_D}{\sum_D O_D}$$

Where 'E' is the sum of squared errors (predicted value-actual value) for the removed data points and 'O' is the sum of squared errors using mean replacement.

In practice, Q^2 for engagement is 0.332, Q^2 for long term motivation is 0.441, Q^2 for short term motivation is 0.404 and Q^2 for prior knowledge is 0.585 which means engagement, short term motivation, long term motivation and prior knowledge values greater than zero indicate that **model B** has predictive relevance.

6.6 Summary

This chapter discussed the main findings. The conceptual model is drawn from a broad body of literature from the fields of cultural heritage, consumer behaviour, education, and museum studies and reflects recent thoughts on links between socio-psychological factors and visitor behaviour, within a cultural heritage and museums context. Aggregated level of engagement is theorised and tested to be predicted by prior knowledge (a formative construct relating to knowledge of the specific cultural experience under investigation and comprised of familiarity, expertise and prior experience), short term motivation, long term motivation and post-Bourdieu cultural capital. The findings in this chapter demonstrate that the data collected in the quantitative phase support the findings from the qualitative phase, therefore it provides a good internal validity for the study (Bryman, 2008; Yin, 2003). The main findings from the various analyses can be summarised as follows:

- The results from descriptive statistics in this study in comparison to the MHM-survey and the KGV-survey show that there are similarities and differences between these three surveys, however, this serves the generalisability purpose of the study, since all three took place within the Kelvingrove museum and targeted visitors.
- The results from comparing groups statistics, i.e. ANOVA and *t*-test, illustrated that there were significant differences between demographically different groups and both dependent and independent variables in most cases. This was done in order to support the first hypothesis and Objective 1.
- Factor analysis with the reflective motivation scale showed that there are two subscales of motivation. Two scales of long-term motivation and short-term motivation are developed. Learning-oriented motivation has the lower mean

compared with short term motivation which shows the importance of enjoyment for museum visitors. However, engagement is not predicted by long term motivation (motivation to be learned). Therefore, H₃₁ was rejected. This was done to address objective four.

- The structural model (PLS) with post-Bourdieu was found the most suitable model compared to the structural model with Bourdieu cultural capital. This was done to address Objective 5.
- Engagement is predicted by prior knowledge, Post-Bourdieu cultural capital and short term motivation. This supports H₂ , H₃₁ and H₄ . This was done to address Objective 4.

Theoretical and managerial implications as well as further interpretation of the research will be discussed in the final chapter with regards to research objectives. The limitations of the study and directions for further research in this area will also be discussed.

Chapter 7:

Conclusions

7.1 Introduction

This chapter concludes the thesis. In order to clearly explain how the research objectives are met, the following structure has been used. First, the research objectives with regards to the findings are outlined. This is followed by the methodological contributions and implications for social policy makers. Next, the key theoretical contributions are outlined and managerial implications are addressed. This is followed by an explanation of the limitations of the research. A number of potential areas for future research are identified. Finally, the researcher's personal reflections on the study are expressed.

7.2 Research Objective One: To develop a measure for capturing actual engagement in a cultural environment

Prior studies in museum engagement are mainly concentrated on labels, how many exhibits a visitor attends and for how long (Bitgood, et al., 1994; Falk and Storksdieck, 2005; Serrell, 1998). As mentioned in the literature review chapter, there are no visitors' engagement scales in the museum marketing context, as also highlighted by a number of scholars (inter alia Black, 2009; McDonald, 2011; Simon, 2010; vom Lehn, 2010a; Welsh, 2005).

Therefore, the dynamic engagement facets model was used as a two-way interaction between visitors and exhibits where visitors can engage in multiple ways with a museum (Abdul-Ghani, et al., 2011; Hollebeek, 2010; Welsh, 2005). Edmonds et al.'s (2006) classification of engaging with different types of exhibits (e.g. static and dynamic) and considering visitors' levels of engagement as being pro-actively engaged in the co-creation of experiences was used to develop the level of engagement construct (e.g. Dowell, et al., 2011; Pattakos, 2010; Prahalad and Ramaswamy, 2004; Simon, 2010; White, et al., 2009). Thus, the qualitative and quantitative phases were used to answer Objective 1 based on the literature review

and the research gap (i.e. developing the most suitable measure for level of engagement).

Through the qualitative phase of the fieldwork, including in depth interviews, observation and photographic data as well as the literature review, the level of engagement super-ordinate theme (Attride-Stirling, 2001) emerged. The findings indicate that the level of engagement concept is complex in nature. Level of engagement must be treated as an aggregated construct (i.e. formative measure). Participants in the qualitative stage had mixed feelings about engagement and interaction in the museum. They mainly used a combination of passive-interactive, passive-self-directed, interactive-self-directed and passive-interactive-self-directed engagement; therefore the level of engagement used a variation of engagement items. The researcher observed interactions and visitors' behaviour while simultaneously observing the context in which these actions are undertaken (Spradley, 1980). Afterwards, the theme was further tested by means of a quantitative survey. The scale includes 11 items which capture a mixture of passive, interactive and self-directed items. The analysis revealed that the level of engagement scale has excellent statistical property. As De Vellis (2003) also notes, social science researchers may pay more attention to whether the items share a common cause (i.e. reflective measure) and consequence (i.e. formative measure). In this case, the items constitute a formative measure. This was done in order to answer this objective.

7.3 Research Objective Two: To identify the influential attributes in the pre-visit stage of consumption which affect visitors' consumption during an actual visit

As also highlighted by vom Lehn (2010a; 2010b) and Falk and Storksdieck (2005, 2010) , there is little knowledge available of how visitors draw on resources and use their personal context provided by museums and/or their own experience to augment engagement with exhibits. The literature review revealed that there are three main drivers of engagement within the museum context, namely, cultural capital, prior

knowledge and intrinsic motivation. This was later investigated in the fieldwork by means of both qualitative and quantitative findings.

The qualitative findings illustrate that visitors can be inactive or active in the way they frequently consume museum products which is similarly supported by the post-Bourdieu cultural capital view (e.g. Alderson, et al., 2007; Higgs, et al., 2009; Jones, et al., 2008; Peterson, 2005). The majority of visitors used a composite of expertise, familiarity and past experience to express their level of prior knowledge, which is likewise suggested in previous studies (e.g. Baloglu 2001; Kerstetter and Cho 2004; Prentice, 2004b). Visitors, also, were motivated personally and socially towards museum consumption as also mentioned in the literature (Gould, et al., 2008; Stebbins, 2009). The function of museums for some visitors is a place for relaxing and fun and interacting with others. Whilst some consumers proactively pursue personal fulfilment and social interaction in 'serious leisure' activities, others may simply look for fun in 'casual leisure' activities, but the nature of the museum provides a place for pleasurable engagement (also supported by Csikszentmihalyi and Hermanson, 1995; Simon, 2010; Stebbins, 2009; Whitaker, 2009).

The key quantitative findings indicate the following. The research described here records self-reported levels of engagement activity and, therefore, provides additional evidence that the extent of engagement with museum installations is directly influenced by prior knowledge of the museum and its exhibits. Moreover, the findings represent an advancement in the measurement of prior knowledge within the tourist behaviour field. Whilst reflective measures of prior knowledge have typically been used in the tourist behaviour literature (e.g. Kerstetter and Cho 2004), this study applies formative indicators. The structural model shows this formative prior knowledge construct to influence visitor behaviour. Whilst there is no empirical assessment of indicator reliability possible for formative measures, Diamantopolous and Winklhofer (2001) note that if the overall model fit proves acceptable, this can be taken as supporting evidence for the set of indicators comprising the formative measure. Falk and Storksdieck's (2005) study also confirms that cultural consumers from other countries scored lower than cultural consumers from local areas on all

motivation items. Perhaps, local visitors know the Kelvingrove museum, therefore, they are more motivated. However, non-local visitors are more motivated by learning motivation items (long term) compared to enjoyment motivation items (short term). Ballantyne et al. (2011), Whitaker (2009) and Falk and Storksdieck (2010) found similar results in their studies.

In this study, there were no significant relationships between residence, age and informational familiarity and nostalgic feeling which was indicated in previous studies (e.g. Falk and Storksdieck, 2005). However, the findings demonstrate that there were only significant relationships between informational familiarity and residence, namely visitors from other countries searched for more informational familiarity than other visitors. There was no relationship between age and nostalgia which was found in the previous literature (Davis, 1979; Sierra and McQuitty, 2007).

Cultural consumers with a lower social class had significantly lower motivation on seven motivation items than cultural consumers with a higher social class. Cultural consumers with higher levels of education scored significantly higher on all motivation scales than cultural consumers with lower levels of education. Education, social class and income have a specific influence on motivation which can be positively related to consumers with higher social class, income and education which confirm the findings of previous research (e.g. Bourdieu, 2007; Camegie, 2006; Swartz, 1998).

Cultural consumers who visited the museum with an organised group had significantly lower motivation on four items, that is, questions of self-expression, self-image, re-creation and group attraction, than all other groups. These motivation items belong to long-term motivation and only one of them belongs to short-term motivation (re-creation). Visitor tours should consider more educational and long lasting activities for these consumers (Kotler, et al., 2008). The socialisation concept is relevant here; however, this study did not measure the socialisation concept intensively. Further study is required to find the relationship between engagement and socialisation beyond the museum walls.

Given that some socio-demographic information linked to drivers of engagement, it could be safely argued that there is strong evidence to accept the first part of the first hypothesis: **H₁₁**: There is a relationship between socio-demographic characteristics of visitors and drivers of engagement.

7.4 Research Objective Three: To examine the nature of engagement by cultural visitors during an actual visit

The level of interactivity and engagement with museums has not been researched deservedly in marketing and consumer behaviour studies, as mentioned previously. The first objective of the study was to develop a measure for capturing the level of engagement in a museum marketing context which was explored in the fieldwork. To develop a deeper understanding of the nature of the construct of engagement, it is key to define any relationships between socio-demographic information and the engagement construct. The third objective tested the nature of engagement in the quantitative phase.

Cultural consumers who attended classical education or who belonged to a heritage society scored significantly higher on some engagement items than culture consumers who did not (also supported by Bourdieu and Darbel, 2008; Kotler, et al., 2008). These consumers would like to engage in their serious museum visits as much as possible (Stebbins, 2009). Cultural consumers from other countries scored higher than cultural consumers from local areas and the rest of the UK on the majority of the engagement items. For the majority of the visitors from other countries, perhaps, this is the first visit; therefore, they would like to engage with the museum as much as they can (Black, 2009). However, these visitors had a lower motivation score compared to local visitors (See **section 7.4**). This is an interesting and unexpected result and requires further investigation. It can be argued that the visitors from other countries mostly visited the museum in groups, which was found to be linked to lower motivation. This reflects that further research should separate foreign visitors from local visitors in order to find differences and similarities between these two

groups. As there are no comparable studies available, this needs further investigation in other research opportunities in order to find the credibility of the measure.

Given that some socio-demographic information was linked to the level of engagement, it could be argued that there is strong evidence to accept the second part of the first hypothesis: **H₁₂**: There is a relationship between socio-demographic characteristics of visitors and actual engagement.

7.5 Research Objective Four: To examine the relative predictive power of drivers of engagement in relation to actual engagement among a sample of visitors in museums

The survey results revealed that three (cultural capital, prior knowledge and enjoyment-oriented motivation) out of four influential factors of engagement, except learning-oriented motivation, have significant impact on the level of engagement. The influence of cultural capital will be discussed in the next objective.

The key quantitative findings indicate the following. The significant and strong positive predictive influence of prior knowledge on level of engagement is evidenced. This is consistent with the findings of previous research in which prior knowledge influences both tourism and heritage consumer behaviour in general (Lehto, et al., 2004) and, more specifically, level of engagement with museum exhibits (Fienberg and Leinhardt, 2002). This finding refutes the findings by Falk and Storksdieck (2005) which indicate that visitors with the least prior knowledge demonstrate the greatest interactivity and engagement with museums.

The research explored the link between intrinsic motivation and engagement, differentiating between long term motivation (learning and personal meaning) and short term motivation (enjoyment). Long term motivation was not found to have a significant influence on level of engagement. This was an unexpected finding, since previous literature, particularly within the museums field, expounds links between motivation, to learn and engagement (Black, 2009; Falk and Storksdieck, 2010; Falk

and Dierking, 2000) and the items measuring learning and personal growth load on the long term motivation factor. Thus the desire for personal learning and development as a motivation for visiting museums does not appear to influence museum visitors' interaction with exhibits. Potentially, such visitors feel disenfranchised by the popularisation of museum installations; so called dumbing down (Barr, 2005; Caldwell, 2000). Short term motivation, by contrast, was found to be positively related to level of engagement. Visitors' motivation to enjoy and recreate thus influences the extent to which they engage with museum exhibits. This confirms Packer's studies (Packer, 2006; Packer and Ballantyne, 2004). Rather than Hein and Alexander's (1998) place of learning, it might, therefore, be argued that the engaging museum is a place of fun.

To conclude, the results revealed that 'H₂: There is a positive relationship between the degree of prior knowledge and the level of engagement with regard to museum visits' is accepted, 'H₃₁: Learning-oriented motivation is positively associated with level of engagement with museum exhibits' is rejected and 'H₃₂: Enjoyment-oriented motivation is positively associated with level of engagement with museum exhibits' is accepted.

7.6 Research Objective Five: To identify the most suitable way of measuring cultural capital especially within a museums context

As also mentioned in the literature review chapter, within the specific field of cultural consumption, Bourdieu's (2007) notion of processes of consumption of cultures and lifestyle are widely cited, in relation to cultural capital as an influence on the context of popular and fine arts (Gans, 1974; Prior, 2002). Arguably, Bourdieu did not provide a clear statement about the nature of cultural capital, in particular, the relationship between class and status, which has led to a variety of interpretations of his work (Alderson, et al., 2007; Chan and Goldthorpe, 2007; Savage, et al., 2005; Swartz, 1998).

The study compared the homology argument (Bourdieu) with the omnivore-univore (post-Bourdieu) argument by means of both qualitative and quantitative study in order to either support or refute this argument. The findings reveal that the post-Bourdieu cultural capital indicator has a significant impact on level of engagement within the model and Bourdieu's cultural capital indicator has no significant impact within the proposed structural model. This also confirms the previous literature based on Peterson (2005), Alderson et al. (2007), Chan and Goldthorpe (2007) and Sullivan's (2001; 2008) studies.

A positive significant link was found between the post-Bourdieu cultural capital index and level of engagement, providing evidence for the role of accumulated cultural capital in the consumption and consumer agenda (Falk, et al., 1998; Holbrook, et al., 2002; Tampubolon, 2010) which is argued to influence strategies for museum visitation and learning (Goulding, 2000b). Thus, it is not only specific knowledge of the museum in question which influences level of engagement, but also, albeit to a lesser degree, accumulated cultural knowledge and experience from other sources (i.e. pattern of consumption). Consequently, the research suggests that the established link between cultural capital and active consumption (Holt, 1998; Newman and McLean, 2004) can be extended to the museums context.

All in all, the empirical evidence obtained from the study indicates that the final hypothesis can be supported: **H₄**: There is a positive relationship between cultural capital and level of engagement (see also **section 6.5** and **3.2.5**).

7.7 Key Methodological Contributions

The choice of a post-positivism and mixed-method approach has contributed to knowledge as there is limited empirical evidence on how both observable and non-observable attributes can help to identify visitors' engagement with museum exhibits. The research has drawn from an extensive literature and employed both exploratory qualitative research and a principal survey to define and measure a concept of engagement for the museum context. The formative engagement measure has the

potential to be refined for use in different museum sites, as a means of comparison between them and can also be employed by consumer behaviour researchers in similar setting such as heritage and arts marketing.

Moreover, the level of engagement concept and its measure may be further adapted for the purpose of measuring individuals' level of interaction with other types of cultural heritage experiences. Similarly, the formative prior knowledge measure can be used to address the level of familiarity, expertise and past experience of visitors which was previously used as a reflective measure. By targeting the most appropriate measures and indicators, museums can enjoy maximum benefit from their cultural visitors' interaction and a competitive advantage from other museums. The research contributes methodologically to existing knowledge by investigating the application of the engagement concept in the non-profit service sector. Most studies in the museum context have focused on assessing observational measures of engagement. However, this study developed a self-report measure of engagement in the museum experience.

7.8 Implications for Social Policy Makers

Social policy makers can use the findings of the study to better understand the dynamics of visitors' engagement and experience in their societies. This study promotes museums as forums for public discourse and contributes to sustainable visitors' engagement development by recommending improved museum practice and policy. Similarly, Thelan (2005, p. 333) notes that "*We are living in a time when museums and other meaning-making institutions of popular education are re-considering their civic missions and practices, the places they seek, the ways they engage new partners and audiences, and therefore, their priorities*". The emergence of interaction and a more engaging oriented museum policy introduces an opportunity for museums and communities to reconsider museum philosophy. It is time for a new dialogue to occur between museums and their visitors within their society. It is also important for the culture sector to address these issues through programming and policy tools such as the framework developed in this study.

In addition, despite their crucial role in (re)generation of cultures and civilisations, currently museums are not shielded against the storms of the recent global economic recession (Watson, et al., 2004). In the UK, for example, in response to state budget cuts, publicly-funded museums (which have traditionally been free to enter) have been reviewing their policies to save money. This research offers realistic and significant implications for enhancing provision within the domain of engagement with museums in order to overcome some of the issues after the budget cuts and recognising museums as a place for enhancing both pleasure and education in the society. Policy makers should see how their policies influence the audience development and public relations in museums in the age of budget cuts.

7.9 Key Theoretical Contributions

The aim of this research was to gain a deep understanding of the effects of pre-visit attributes on visitor engagement with the museum experience. Having fulfilled the aim, the research contributes to the existing body of knowledge in areas of consumer behaviour and museum studies.

What is the actual level of visitors' engagement? Museums in the twenty-first century must "*seek contemporary ways to engage audiences with their collections*" (Black, 2009, p. 267). The findings from this study suggest the newly developed engagement construct to stimulate engagement among visitors. Arguably, the museum experience has shifted from the Victorian idea of education only to a more 'learning for fun' aspect (Black, 2009; Packer, 2006; Whitaker, 2009), as well as moving from passive to active visitors (Bagnall, 2003; Peterson, 2005). This study addresses issues by proposing directions for enhancing museum provision for both active and inactive visitors (Higgs, et al., 2009). It also informs both scholars and curators on how to provide new facilities as well as improve the existing ones in order to offer both enjoyment and learning in a single stimulating experience (e.g. actively engage in co-creation of the cultural experience) for different types of visitors (e.g., Prahalad and Ramaswamy, 2004).

Learning and enjoyment goals are an individual and social process in which visitors are constantly and interactively engaged (Black, 2009; Dewey, 1980). In this study the enjoyment goal was seen as a complex, yet positive, motivational process that takes place across a visitor's consumption experience. The findings illustrate that enjoyment-oriented motivation involves both hands-on and self-directed interaction processes and engagement. The role played by prior knowledge (Kerstetter and Cho 2004; Prentice, 2004b) and active cultural capital (Higgs, et al., 2009; Peterson, 2005) in engagement was also acknowledged by participants. In other words, the results reflect that post-Bourdieu cultural capital is a suitable measure of cultural capital in museum studies which supports previous studies (Alderson, et al., 2007; Peterson, 2005; Sullivan, 2007), however these researchers have not studied the influence of cultural capital in museum engagement. Also, the formative rather than reflective prior knowledge measure seems a more appropriate measure and has a strong influence on museum engagement as supported by previous studies (Baloglu 2001; Kerstetter and Cho 2004).

The findings also contribute to existing knowledge by demonstrating that, in support of the claims made in the literature (e.g. Caru and Cova, 2003; Falk and Storksdieck, 2005; Falk and Dierking, 1997; Hollebeek, 2010; Packer, 2006; Slater, 2007), consumption experience stages, consumer engagement and the interactive experience model, in this case museum engagement, play an important role in relation with pre-visit drivers. Delivering interactive services and targeting different audiences is important in improving service quality in museum contexts.

Finally, the findings of this study contribute to other areas of cultural consumption within the broad arena of cultural services marketing. This will foster intercultural learning/enjoyment and engagement processes and will help to establish effective dialogues among a variety of cultural/ethnic strata in contemporary society. Sustaining cultural heritage and encouraging less interested audiences, mobilising younger technology-maniac generations, enhancing connections and cooperation among different players within the tourism, heritage and museum industries and extending event management, and rebranding and rejuvenating conventional images

of museums are the major contributions of the outcomes of this research. These findings can also serve different disciplines (e.g. business and management studies, sociology, psychology, media and cultural studies, etc.) within the broad area of social sciences that are interested in studying the issues of engagement, consumption, experience and the like.

7.10 Managerial Implications

The research provides data to inform managers' choices towards enhancing the museum visitor experience to be more meaningful and entertaining. Broadly, the managerial implications of the thesis can be seen as follows:

Firstly, the findings suggest that prior knowledge acts as a platform for visitors' interaction with museum exhibits. The implication is that, where the goal is to actively engage the visitor, museum exhibits should build upon the familiar, finding a way to link previous cultural experiences to future visits. Thus, in addition to marketing efforts to attract new or first time visitors, relationship marketing techniques should be used to foster previous visitors' long-term engagement with the museum. At the same time, the findings suggest that there is an argument for museums and other heritage attractions to focus some of their efforts on providing the visitor with prior information to increase visitors' familiarity and expertise in advance of their visit. The framework and instrument used to measure engagement in the museum marketing context could be adapted by managers to evaluate the quality of their service performance. The potential benefit in using the framework and the constructs is that it could enable managers to capture both internal and external service delivery issues, associated with cultural consumers.

Secondly, the findings demonstrate the importance of enjoyment-oriented motivation toward engagement with museums. This finding further emphasises that the understanding of the 'learning with enjoyment' aspect of a museum visit is critical to the delivery of services (e.g. Packer, 2006; Whitaker, 2009). With prolonged engagement with museums and art galleries, visitors tend to shift their primary

interest from learning to enjoyment or learning with fun. Currently, there is extensive literature regarding museums and tourism marketing motivation. However, the existing museum literature has overlooked the evolving nature of museum motivations despite their significant impact on marketing or special management strategies. Curators and museum managers in museums need to consider the change of visitor motivation as it tends to progress with the mixture of educational and enjoyable experiences. As the motivation is likely to move from learning to enjoyment, it is desirable that museum products and marketing strategies should also be tailored to this changing motivation.

Thirdly, virtual tours on museum websites may be regarded as familiarisation visits where the visitor increases his prior knowledge and expertise, rather than viewed as substitutes for actual visits. As a further example, the British Museums' use of a series of radio programmes (in collaboration with the BBC), accompanied by online podcasts and photographs, exploring the history of the world through 100 of their artefacts (BBC, 2011) may be cited as an example of how museums could stimulate better informed visitors to draw wider cultural and historic meaning from objects and actively seek them out during future museum visits. Therefore, managers' decisions on design of exhibitions, availability of social spaces, provision of materials to bring experience in the museum to life after the visit plays an important role here.

Fourthly, audience-centred exhibitions and interactive museum programs are seen as important motivating forces in museum, leisure and arts marketing studies in achieving the co-creation of the cultural experience in an interactive environment (Mencarelli, et al., 2010; Shaw, et al., 2011; Stebbins, 2009). However, the findings suggest that museums need to find other, more challenging ways to engage (and avoid disenfranchising) the lifelong learner. The traditional museum environment should not be rejected; rather, museum design should consider the diversity of motivations for visiting museums. The relationship between cultural capital and engagement also reinforces the need for a varied museum product with product differentiation based on segmentation of visitors according to their level of knowledge and motivation.

Finally, future research should investigate different types of engagement (e.g. passive, interactive) within the context of cultural attractions and the potential to use these for segmentation purposes. Marketing managers may be interested in identifying what these engagement types are since this could help segment the heritage marketing market in terms of visitor engagement.

7.11 Limitations and Future Research

Whilst the study makes a significant contribution to the visitor behaviour literature, the limitations of the research are acknowledged. Like any other study, this research has its own limitations. Based on the limitations of the study, a number of issues are identified for future research.

- The social dimension of cultural experiences emerged from the interview stage of the study and is clearly documented in the literature. The role of social capital in engagement was considered beyond the scope of this study, but should form an important strand of future research within this field (i.e. because this study focuses only in pre and during consumption). It should be emphasised that in everyday life situations, museums are present in people's socio-cultural spheres. They constitute an important part of visitors' socialising inside and beyond the museum walls (i.e. emerging theme) (Taheri and Jafari, Forthcoming 2012b). Future study can investigate the role of socialisation in museum contexts in more detail.
- As earlier mentioned, the formative measure of engagement may be incomplete because of being more enjoyment-oriented (i.e. it is learning with fun engagement measure rather than learning only engagement measure). In particular, further research is required to establish and include additional ways in which learning visitors engage with the museum as well as potentially including interaction with social companions as a part of the measure of engagement. Further research could also be undertaken regarding views of long term motivation across groups of culturally and socially diverse

museum visitors. Museum designers should consider themselves part of a large network of educators, with a long-term vision and shared goals regarding their potential impact on visitors' long term motivation.

- The current study was undertaken at only one museum site, and findings may be skewed by the fact that Kelvingrove museum has undergone a recent renovation and, although parts of the museum do retain the character of the original museum, many exhibits are relatively modern and interactive. In addition, this study conceptualised levels of engagement as an important part of an actual visit. It would be interesting to study visitors in other countries rather than the UK to see their level of engagement in other cultures.
- Future research should be conducted within different styles of museums, galleries and heritage attractions to investigate the conceptual model's effectiveness in other similar industry settings and gauge the generalisability of the findings. To further determine the potential of the model, additional research is needed to investigate the model's effectiveness in other settings e.g. theme parks and science centres.
- The visitors in the current study were interviewed during their visit, meaning that only those who made an actual visit were included. Future research should attempt to include visitors after their visit. In ideal conditions, a longitudinal study of visiting behaviour, on-visit perceptions, long lasting perceptions and overall satisfaction, is highly recommended. Such studies will contribute to the understanding of visitors' visitation perception. Several heritage sites, museums and art galleries should be examined simultaneously, to examine patterns in the relationships between visitor behaviour and their characteristics within engagement with heritage sites.
- This study has probably reached the methodological limits of what can be achieved with questionnaires, structural models and interviews; future research into museum culture may be ethnographic and explore the

antecedents of engagement. Further research must engage with museum designers and curators to deepen our understanding of their reasons for leaving and add texture to a story that, as this study illustrates, goes beyond levels of engagement and museums as a place for ‘learning for fun’.

- The space constraints of writing a PhD research (time and word limit) impeded the enclosure of all the interesting material, e.g. observations and the large pool of interview data, in the thesis. Nonetheless, these materials can be used for future publications.

7.12 Personal Reflections on the Research

“The unexamined life is not worth living for a human being” (Plato).

Self-reflection is the cognitive examination of experience. A PhD is a mission of self-exploration and self-reflection of a magnificent experience. It is about gaining a new insight into how and why to start a ‘journey of experience’. For me, this journey of experience has changed me and my worldview about me and the world around me. I have started my journey with a small chat in my PhD interview with faded aim and objectives. Then, I have shifted from a ‘dot’ to a ‘sentence’. The benefits of this journey are undeniable. It is, for me, about essential components of continuous learning, amassing understanding of others, exposing assumptions, encouraging personal adaptability and facilitating transfer of knowledge.

I can see how visitors’ experience/engagement with art and artefacts influences my lifestyle and museum/art gallery consumption pattern. The research methods have given me a new clear window for capturing phenomena with a critical view which would benefit my research, my fellow researchers’ view and education/research world. I have learnt to improve my personal and social skills in order to communicate with my research participants. I have written several papers for prestigious conferences such as the Association for Consumer Research, European

Association for Consumer Research, and Academy of Marketing (see also **Appendix 12**). An immediate outcome of this has been an established strong network with many researchers within the field (i.e. enhancing my social skills). The constructive feedback I have received from a large number of individuals has helped me to rethink my work and improve it. I drove my own, rapid, pace of work on my PhD and related publications through my high level of motivation to contribute to knowledge within the field of consumer behaviour and arts/heritage marketing in particular. I genuinely believe that I am now in the position to pass on my knowledge and skills, as well as learnt mistakes, to my students in the early future.

7.13 Conclusion

The aim of this study was to investigate the effects of pre-visit attributes on actual consumption of museums' engagement. This research addressed five main issues with regards to the literature and methodology gaps. First, it investigated the concept of engagement during an actual visit to museums. Second, it developed a formative engagement construct. Third, it studied influence of drivers of engagement in an actual engagement. Fourth, it found the most suitable cultural capital construct in museum experience. Fifth, it modified the prior knowledge construct, so it can be used as a formative measure. The study identified several knowledge gaps for future research.

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Appendices

Appendix 1: Photographic Data	355
Appendix 2: Researchers Dairy-Interview	369
Appendix 3: Field Notes for Questionnaire.....	372
Appendix 4: Tests of Normality	374
Appendix 5: Distribution.....	376
Appendix 6: Observation Farthest from the Centroid	379
Appendix 7: Final Questionnaire.....	383
Appendix 8: Interview Transcript	388
Appendix 9: Comparing Means for Socio-Demographic Information and Motivation	398
Appendix 10: Comparing Means for Socio-Demographic Information and Engagement	414
Appendix 11: Comparing Means for Socio-Demographic Information and Prior Knowledge and Nostalgia.....	426
Appendix 12: Academic Achievements	429

Appendix 1: Photographic data





























Appendix 2: Researcher's diary - Interview

Location of Interviews:

The interviews were mainly located in university of Strathclyde in available rooms. Refreshments and coffee were provided. I started to chat about the daily news or asking about weather while I was taking the participants to the rooms. This helped in building trust.

Pre-interview Preparation:

Prior to the commencement of the interviews, I emailed and sometimes called participants. This was considered necessary because the participants might have a very busy schedule. Also, if for some reason they cannot come to the interview, it would be possibilities to either reschedule or cancel the interview.

Managing Rapport and Trust:

Building rapport and trust is one of the best ways to obtain objective and genuine information from participants (Easterby-Smith, et al., 1995). In order to gain the trust of the participants, they were told that the study was purely for an academic purpose and that their view would be treated confidentially. The researcher dressed informal in all the interviews in order to build good rapport with them and to have an informal conversation and not put them under certain pressure.

Recording:

Basically, I encouraged participants to speak freely. I also told them that they can ask me stop the recording at any time they feel uncomfortable. The recording procedure is recommended as a good way because it can help in capturing participant's view and amass the reliability of data (Silverman, 2008).

Interview Structure:

Introduction: introduce myself briefly; explain the purpose of the interview briefly and show appreciation for time to spend for the interview; switch up the voice-recording device and ask for permission;

I would like to ask a few questions about your experience about visiting an art gallery or museum within Glasgow or Edinburgh in past 12 months.

General questions about three main stages of their experience, pre-during-post.

Ask questions such as:

- ✓ When was the last time you visited a museum or art gallery in Glasgow or Edinburgh? Where? Why?
- ✓ Generally speaking, how do you prepare a visit to a museum or art gallery?
- ✓ Thinking about your most recent visit to a museum, did you use the same way of preparation for this museum? Why?
- ✓ Thinking back to the time before your last visit to this museum/art gallery, what did you expect to gain from your visit?
- ✓ What were the main benefits of your visit to the museum(s) or/and art gallery(s)?
- ✓ Generally, do you use cafes in museums? If so, what do you mainly do there? What do you talk about? Why? Did you use the cafe in this museum? Why?
- ✓ Let's say you are walking around with your friends/relatives in a museums/art gallery, what do you talk about?
- ✓ In what circumstances would you buy a gift from the gift shop?
- ✓ In what circumstances, would you ask the staff e.g. a tour guide in museums/art galleries any questions?
- ✓ Did you ask any questions about particular works of art or items in art galleries or museums from people in this museum or art gallery? Why?
- ✓ In your opinion, how was the presentation of cultural items in this museum and art gallery? Why?
- ✓ Please can you tell me, how does this museum and/or art gallery compare to other museums and art galleries you have visited in the past? Why?
- ✓ What did you dislike the most in your visit? What led to your dislike? You can compare with other museums which you have visited in the past
- ✓ Please can you tell me if your visit experience involved in... (*show photos from different interactions in museums*)

- ✓ How did you feel about it?
- ✓ Would you like a museum/art gallery to take you through the whole experience step by step or do you like to have some opportunity to create your own experience/agenda? Why?
- ✓ Would you be willing to repeat this visit? Why?
- ✓ How would you describe this museum/art gallery to a friend with similar interests or with similar sensibilities to yourself in a simple paragraph? *Or/and* will you recommend this place to others? Why?
- ✓ After you left the museum, did you look at any follow up information which you have seen/learned in the museum?
- ✓ Did you pick up any information e.g. leaflets? Why? Did you use this information later on?
- ✓ What else would you like to tell me about your visit?
- ✓ Are there any questions in this interview which you have found inappropriate, pointless or naive?

Thank you very much for taking the time to talk to me. That is the end of the interview.

Appendix 3: Field notes for questionnaire

(2.5 hours observation while I was collecting my data)

I went 30 minutes early to the Kelvingrove museum. I saw couple of people queuing in front of the museum including 2 nursery schools, several old/mature couples, cleaners of the museum, one French lady with two kids. Only one lady was reading a guide book and writing down some notes. Perhaps, she wants to explore more in-depth.

The main gate opened at sharp 10:00. One member of staff directed the people inside and asked them if they wanted to have copy of the museum map. Some took one, some said no thanks and some said they have got one already.

There was the Dr. Who exhibition on the lower ground. I hanged around the building to see people's reactions toward the artefacts and toys. I notice people like to play with different things inside the museum. Even more mature people liked to play with the artefacts. I felt what I call 'feeling to play'. Having said that, I think the older generation would like to play with toys with their grandchild or children. But also, they are curious about the toys.

I went back to my data collection points where the exit points (3 different ones) are. I asked the member of staff which door has been used the most. They told me that first, the front door; second, downstairs back door and then the upstairs one.

Some groups of people with disability and children were going out. I did not ask them for my interview because of ethical issues. While I was waiting there, I started talking with different members of staff about how they think people are experiencing the Kelvingrove. One told me that: 'I do not think people appreciate the art gallery anymore, they think it is a place for fun, they just take their kids to run around, and they think the museum is the playground'. Other told me that: 'it used to be different, when I was a child my parents told me that I should appreciate the art and paintings,

but these days parents think we should provide them the education part and we should guide kids around, well, I think that is not our job'.

After collecting some pilot surveys, I went around again. People are experiencing the place in different ways: I saw a man who was staring at a picture for a quite while... he was really enjoying the painting in the French Art section within the museum, I saw another man who was standing front of the picture with a clipboard and painting a picture; I saw an elderly man was talking with his grandchild about the painting, my understanding was that he was teaching his grandchild or the younger guy how he should appreciate the painting and exploring the art gallery for him. I saw young couples, who were playing with the toys in stuffed animals' part.

Appendix 4: Tests of Normality

	Kolmogorov-Smirnov ^a			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
1.1 I felt that I was familiar with Kelvingrove	.271	535	.000	.881	535	.000
1.2 I had good knowledge and expertise about Kelvingrove	.285	535	.000	.862	535	.000
4.1 Visiting Kelvingrove is an enriching experience for me	.258	535	.000	.881	535	.000
4.2 Visiting Kelvingrove allows me to display my knowledge and expertise on certain subjects	.250	535	.000	.894	535	.000
4.3 Visiting Kelvingrove helps me to express who I am	.260	535	.000	.885	535	.000
4.4 Visiting Kelvingrove has a positive effect on how I feel about myself	.269	535	.000	.879	535	.000
4.5 I get a lot of satisfaction from visiting Kelvingrove	.275	535	.000	.845	535	.000
4.6 Visiting Kelvingrove is a lot of fun	.267	535	.000	.845	535	.000
4.7 I find visiting Kelvingrove a refreshing experience	.197	535	.000	.903	535	.000
4.8 Visiting this museum allows me to interact with others who are interested in the same things as me	.245	535	.000	.897	535	.000
6.1 Using screens and monitors inside the museum	.141	535	.000	.908	535	.000
6.2 Guided tour of the museum	.255	535	.000	.824	535	.000
6.3 Watch short movies inside the museum	.237	535	.000	.837	535	.000

6.4 Children's interactive area in the museum	.227	535	.000	.853	535	.000
6.5 My own guide book and literature	.189	535	.000	.893	535	.000
6.6 Written information provided inside the museum	.199	535	.000	.867	535	.000
6.7 Questioning staff in the museum	.185	535	.000	.873	535	.000
6.8 Company of a knowledgeable person such as a friend	.240	535	.000	.813	535	.000
6.9 Own previous experience with this place	.179	535	.000	.889	535	.000
6.10 Playing with materials such as toys, jigsaw puzzle and quizzes	.179	535	.000	.891	535	.000
6.12 The museum website using provided internet inside the museum (Study Centre)	.428	535	.000	.641	535	.000
info fam mean	.211	535	.000	.897	535	.000

a. Lilliefors Significance Correction

Appendix 5: Distribution

Table A: Distribution for Motivation

Motivation	Mean	SDev	Kurtosis	Skewness	Z-Skewness	Z-Kurtosis
4.1 Visiting this museum is an enriching experience for me	5.23	1.0	0.02	-0.08	-0.71	0.07
4.2 Visiting this museum allows me to display my knowledge and expertise on certain subjects	4.95	1.06	-0.27	-0.15	-1.46	-1.26
4.3 Visiting this museum helps me to express who I am	5.00	0.95	0.14	-0.10	-0.92	0.66
4.4 Visiting this museum has a positive effect on how	5.65	0.87	0.15	.07	0.63	0.71

I feel about myself						
4.5 I get a lot of satisfaction from visiting this museum	5.65	0.87	-0.80	0.11	1.95	-2.59
4.6 Visiting this museum is a lot of fun	5.68	0.86	-0.82	0.20	1.86	-3.35
4.7 I find visiting this museum a refreshing experience	5.01	1.62	-0.15	-0.31	-2.51	-0.69
4.8 Visiting this museum allows me to interact with others who are interested in the same things as me	3.96	1.07	0.66	-0.33	-2.59	2.79

Table B: Distribution for Engagement

Engagement	Mean	SDev	Kurtosis	Skewness	Z-Skewness	Z-Kurtosis
6.1 Using screens and monitors inside the museum	3.83	1.92	-1.24	-0.13	-1.21	-4.89
6.2 Guided tour of the museum	3.97	2.08	-1.35	-0.34	-2.21	-3.42
6.3 Watch short movies inside the museum	5.34	1.21	-1.11	-0.75	-2.82	4.76
6.4 Children's interactive area in the museum	3.23	2.02	-1.42	0.21	2.03	-3.72
6.5 My own guide book and literature	3.47	1.86	-1.13	0.02	0.20	-4.38
6.6 Written information provided inside the museum	5.34	1.11	1.47	-0.65	-2.90	3.70
6.7 Questioning staff in the museum	3.51	1.94	-1.41	-0.08	-0.72	-4.70
6.8 Company of a	3.84	2.21	-1.56	-0.28	-2.63	-4.41

knowledgeable person such as a friend						
6.9 Own previous experience with this place	3.94	2.00	-1.24	0.11	1.08	-3.87
6.10 Playing with materials such as toys, jigsaw puzzle and quizzes	3.52	1.91	-1.27	-0.03	-0.32	-3.01
6.11 The museum guidebook	1.12	0.72	44.24	6.62	62.69	209.85
6.12 The museum website using provided internet inside the museum (study centre)	2.83	2.00	-0.07	0.23	2.60	-0.34

Table C: Distribution for Prior Knowledge

Prior Knowledge	Mean	SDev	Kurtosis	Skewness	Z-Skewness	Z-Kurtosis
1.1 Expertise	4.10	1.62	-0.53	0.02	-0.64	0.24
Q2 (Mean): Information	3.53	1.66	-0.91	0.42	3.06	-4.32
Q3: Past Experience	3.77	2.06	-0.27	0.03	-0.31	-1.26

Table D: Univariate Detection for Finding Outliers

Question Number	Value of Z-score	Outlier Number
4.5 I get a lot of satisfaction from visiting this museum	-3.05	1
4.8 Visiting this museum allows me to interact with others who are interested in the same things as me	-2.77	19
	2.85	3
6.3 Watch short movies inside the museum	-2.77	4
	-3.59	15
6.6 Written information provided inside the museum	-3.01	5
	-3.91	8
6.11 The museum guidebook	2.63	3
	4.03	2

	6.82	7
	8.22	2

Observations farthest from the centroid (Mahalanobis distance)

Observation number	Mahalanobis d-squared	p1	p2
72	50.017	.000	.000
69	40.497	.000	.000
65	35.482	.000	.000
68	34.020	.000	.000
263	33.673	.000	.000
58	31.806	.000	.000
5	30.663	.000	.000
261	30.149	.000	.000
33	26.939	.000	.000
61	26.719	.000	.000
176	26.311	.000	.000
88	24.719	.000	.000
89	24.051	.000	.000
15	23.888	.000	.000
265	22.655	.000	.000
232	22.586	.000	.000
35	22.530	.000	.000
180	22.370	.004	.000
144	21.492	.006	.000
303	21.469	.006	.000
48	21.290	.006	.000
445	20.843	.008	.000
477	19.526	.008	.000
458	19.514	.012	.000
177	19.076	.014	.000
246	18.625	.017	.000
158	18.498	.018	.000
102	18.482	.018	.000

Observation number	Mahalanobis d-squared	p1	p2
99	18.433	.018	.000
122	18.168	.020	.000
178	18.065	.021	.000
16	17.987	.021	.000
135	17.875	.022	.000
204	17.401	.026	.000
100	16.983	.030	.000
45	16.724	.033	.000
44	16.585	.035	.000
338	16.443	.036	.000
106	16.287	.038	.000
97	16.185	.040	.000
38	16.154	.040	.000
352	16.150	.040	.000
103	16.022	.042	.000
480	15.868	.044	.000
324	15.651	.048	.000
73	15.630	.048	.000
473	15.630	.048	.000
203	15.596	.049	.000
95	15.579	.049	.000
253	15.548	.049	.000
83	15.514	.050	.000
439	15.508	.050	.000
104	15.494	.050	.000
336	15.262	.054	.000
244	15.237	.055	.000
423	15.003	.059	.000
308	14.831	.063	.000

Observation number	Mahalanobis d-squared	p1	p2
506	14.700	.065	.000
79	14.570	.068	.000
137	14.378	.072	.001
523	14.378	.072	.000
55	14.343	.073	.000
49	14.245	.076	.000
358	14.142	.078	.001
463	14.110	.079	.000
57	14.058	.080	.000
56	14.021	.081	.000
42	14.013	.081	.000
138	13.999	.082	.000
455	13.976	.082	.000
4	13.963	.083	.000
98	13.922	.084	.000
315	13.878	.085	.000
190	13.842	.086	.000
519	13.722	.089	.000
167	13.702	.090	.000
50	13.533	.095	.000
174	13.476	.096	.000
63	13.458	.097	.000
71	13.269	.103	.000
430	13.159	.107	.001
159	13.135	.107	.001
67	13.095	.109	.001
112	13.093	.109	.000
474	12.909	.115	.001
527	12.896	.115	.001

Observation number	Mahalanobis d-squared	p1	p2
77	12.873	.116	.001
327	12.819	.118	.001
278	12.795	.119	.001
37	12.780	.120	.001
413	12.750	.121	.001
195	12.739	.121	.000
82	12.538	.129	.002
151	12.339	.137	.006
160	12.324	.137	.005
7	12.273	.139	.006
110	12.268	.140	.004
331	12.256	.140	.003
131	12.249	.140	.002
348	12.249	.140	.002

Appendix 7: Final Questionnaire

Survey of Visitors in Glasgow

I am in the process of working towards the completion of my PhD at the University of Strathclyde. This survey is intended to help me better understand your experience of Kelvingrove museum. All responses will be anonymous, treated with absolute confidentiality and will be used only for the current study. Please answer each of the questions in order.


The survey should take a maximum of 10 minutes to complete.

Prior Knowledge:

1. Prior to coming to the this museum, how familiar were you with the museum? Please indicate (by circling the appropriate number on each scale) your level of agreement with following statements

Statement	Very strongly disagree	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Very strongly agree	No opinion
1. I felt that I was familiar with the museum	1	2	3	4	5	6	7	0
2. I had good knowledge and expertise about the museum	1	2	3	4	5	6	7	0
3. I had an emotional attachment with the museum from my childhood	1	2	3	4	5	6	7	0

2. To what degree did you use the following sources to obtain information about your visit to Kelvingrove?

Item	Not at all							A lot	Not today but for a previous visit
1. Brochures/Travel Guides	1	2	3	4	5	6	7		
2. Reports from friends and family	1	2	3	4	5	6	7		
3. Website of the Museum	1	2	3	4	5	6	7		
4. Tourist Board information	1	2	3	4	5	6	7		
5. The museum guidebook	1	2	3	4	5	6	7		

3. Have you visited this place before?

(1) No (2) Yes, One time before (3) Yes, several times (please specify)

3a. When did you first visit this museum (approximately)?

3b. When was your last visit to this museum (approximately)?

Motivation:

4. Please indicate (by circling the appropriate number on each scale) your level of agreement with following statements about *your motivation to visit this place*

Statement	Very strongly disagree	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Very strongly agree	No opinion
1. Visiting this museum is an enriching experience for me	1	2	3	4	5	6	7	0
2. Visiting this museum allows me to display my knowledge and expertise on certain subjects	1	2	3	4	5	6	7	0
3. Visiting this museum helps me to express who I am	1	2	3	4	5	6	7	0
4. Visiting this museum has a positive effect on how I feel about myself	1	2	3	4	5	6	7	0
5. I get a lot of satisfaction from visiting this museum	1	2	3	4	5	6	7	0
6. Visiting the museum is a lot of fun	1	2	3	4	5	6	7	0
7. I find visiting this museum a refreshing experience	1	2	3	4	5	6	7	0
8. Visiting this museum allows me to interact with others who are interested in the same things as me	1	2	3	4	5	6	7	0

5. During the past year, how often did you ... (please tick)

Frequency of attending



Item	Never	Once a year	Twice a year	Less often than once a month but at least 3-4 times a year	Less than once a week but at least once a month	At least once a week
1. Attend classical music or opera performance						
2. Attend ballet or dance performance						
3. Attend theatre performance or life drama						
4. Visit museum or art gallery						
5. Go to live pop music performance						
6. Read novels, poems or play						
7. Go to movie in cinema						

Engagement:

6. Please circle the number that represents how much you have used each of the items below during today's visit. 1 indicates used 'not at all', 7 indicates used 'a lot'.

Statement	Not at all A lot						
1. Using screens and monitors inside the museum	1	2	3	4	5	6	7
2. Guided tour of the museum	1	2	3	4	5	6	7
3. Watch short movies inside the museum	1	2	3	4	5	6	7
4. Children's interactive area in the museum	1	2	3	4	5	6	7
5. My own guide book and literature	1	2	3	4	5	6	7
6. Written information provided inside the museum	1	2	3	4	5	6	7
7. Questioning staff in the museum	1	2	3	4	5	6	7
8. Company of a knowledgeable person such as a friend	1	2	3	4	5	6	7
9. Own previous experience with this place	1	2	3	4	5	6	7
10. Playing with materials such as toys, jigsaw puzzle and quizzes	1	2	3	4	5	6	7
11. The museum guidebook	1	2	3	4	5	6	7
12. The website using provided internet inside the museum (Study Centre)	1	2	3	4	5	6	7

7. If applicable, please state any other sources of information that you have used during today's visit?

.....

Please can you tell me:	Not at all	←—————→					A lot
7a. How much did you enjoy your visit today?	1	2	3	4	5	6	7
7b. How much did you learn from your visit today?	1	2	3	4	5	6	7

Background information:

8. Gender: Male Female

9. Where is your current place of residence? (Please circle one item)

(1) Local area (2) Rest of the UK (3) Other country (please specify).....

10. Your age:

18-25 26-35 36-45 46-55 56-64 65 and older

11. Marital status:

12. Which category best describes your annual household gross income group?

5,000 £ or less 10,001-20,000£ 30,001-40,000£ 50,001-60,000£
 5,001-10,000£ 20,001-30,000£ 40,001-50,000£ More than 60,000£

13. Highest level of educational qualification (Please Specify).....

14. Your current /former job (Please Specify).....

15. Highest educational Occupation of your parents and their Qualification: (Please Specify)

Mother:

Occupation:..... Qualification:

Father:

Occupation:..... Qualification:.....

16. Is your current occupation (or former occupation) connected with culture? Yes No

17. Have you done any classical education or ancient culture e.g. Latin, Greek or art?

Yes No

18. Do you belong to a heritage or culture/history/art society? Yes No

19. Did you visit the museum today: alone with your children

with your family with your friend(s) with an organised group

20. Did you buy any art reproduction such as a souvenir or a gift? Yes No

21. Will you recommend this place to others? Yes No

22. What else would you like to tell me about your visit?

.....
.....
.....

THANK YOU FOR YOUR HELP

Appendix 8: Interview Transcript

Interviewer: I would like to ask a few questions about your experience about visiting an art gallery or museum within Glasgow or Edinburgh in past 12 months. When was the last time you visited a museum or art gallery in Glasgow or Edinburgh? Where?

Interviewee: Saturday

Interviewer: Where was it?

Interviewee: The Hunterian art gallery at Glasgow University; I went to see particular exhibition and it was exhibition of work of sculpture Sandy Stoddart, I have sculpture story with my job here, and particularly keen on the Sandy's work because it is traditional sculpture in the classical tradition, like the public monument you would see in the George square, he is working in that idiom rather than abstract or modern conceptual art, yes I went to see the exhibition because I knew it would be a lot of models of his work and I was disappointed in the way that the exhibition was so small and also it did not cover all of his career, it was really most recent work and I wanted to see some early work, some of the projects were not too familiar with here, for instance, he did work in Queens gallery in Buckingham Palace, and I hoped to see some scathes and models on that but the models he had on show where huge some of them because sometimes he works in a special scale.

Interviewer: Generally speaking, how do you prepare a visit to a museum or art gallery?

Interviewee: I would look at the internet first of all, the press, I do not tend to contact the tourist board, because I tend to find these things by myself, and often enough, this might sound like a criticism, but sometimes when you phone the tourist board to ask about the exhibition say like Sandy's work, I would the answer who or what, this happens right! I used to work in tourist industry you know people in the city centre came in and they say that they have been in tourist board and they do not even know the building is here, you cannot know everything maybe

Interviewer: Thinking about your most recent visit to a museum, did you use the

same way of preparation for this museum?

Interviewee: Yes, I cannot remember where I have seen the advert, maybe it was in Herald or Scotsman newspaper, for example, I noticed this morning in the exhibition has been advertised for couple of weeks maybe it was there, but that is the only place I have seen it they advertised in the newspaper in the Scotsman, so you do not even get the adverts about the museums in Edinburgh one, which is fantastic! But yeah I would tend to look at in the net, or maybe see if there was advertised poster etc.

Interviewer: Did you go to Hunterian exhibition by yourself or with somebody?

Interviewee: I went on my own, that is because few weeks ago I invited a friend, she could not manage eventually so I decided to not go on my own in at time, and I was putting off for few weeks and I decided in Saturday morning I visit it.

Interviewer: Has she had the same interest as yourself in art?

Interviewee: No, it would be part of the day out for her, for me if you like is part of my work, as well as interest.

Interviewer: Thinking back to the time before your last visit to this museum/art gallery, what did you expect to gain from your visit?

Interviewee: I expected to learn more about Sandy's work, certainly to see the models which is people very rarely get to see, and I was hoping to buy a guide book, it was very small exhibition turned out to be, and I hoped to get some literature which I could buy and take away, and use for my own work, find out more about Sandy's work not only about in exhibition but through his career, however there was no literature, it was a bit disappointed in that sense yeah, I could have gone with a notepad and took notes from the captions, but the most of the his work done is with Glasgow, and history and concentrate on Glasgow, I am interested in that part, that does not mean I ignore other things he has done, I would take a note of something I cannot take a note of all, but the artist I research and like, we have to have public work in Glasgow.

Interviewer: What were the main benefits of your visit to this place?

Interviewee: Certainly, learning about particular item, and Scottish culture yeah, certainly capturing the imagination, moved emotionally yeah, and indeed I added new things to my past experience, I know Sandy's work for many many years, and I met him couple times and I have been in one of his lectures which is absolutely stunning! I am great fan of his work.

Interviewer: Generally, do you use cafes in museums?

Interviewee: I tend not to, they are too expensive, the last time I used the cafe in museum it was 2 years ago, I gone to Aberdeen to do research and I gone to the Aberdeen art gallery, I was in holiday basically and I decided to have a coffee and sandwich and I read the newspaper, but I tend not too, for instance, I live round the corner from Kelvingrove art gallery, and I see every single day when I get the bus to come to the work, so for me to go to Kelvingrove, it is crazy going to cafe there.

Interviewer: But, if you go outside the UK or in England, what about that? I mean in sense of chatting with others.

Interviewee: Not really no.

Interviewer: Let's say you are walking around with your friends/relatives in a museum/art gallery, what do you talk about? A part from your daily conversation.

Interviewee: I will talk about the exhibit yes, the environment, the architecture, the way things displayed, and also something very important for me is to see other visitors reactions and responds to the art work.

Interviewer: In what circumstances would you buy a gift from the gift shop?

Interviewee: As a souvenir for other people, when I went to Hunterian I was looking specifically for either a poster or a book, some written materials, literature, but it turned out they were none of these things, it was a poster for the exhibition, that was not on sale which I thought was really odd, it was really nice poster, the only item they had on sale it was a signed print, and when I asked about other things in the exhibition, the guy behind the desk said it is about £300, so I almost said to the guy his signature worth £300, has he been on big brother? I thought I leave it today

thanks, I actually prefer one of the Sandy's sculpture.

Interviewer: In what circumstances, would you ask the staff e.g. a tour guide in museums/art galleries any questions?

Interviewee: I tend not unless I knew there were guide around about, I guess people generally speak to the attendance, many years ago I was a museum attendant for a while, I was one of the guard you know, I was keeping eye on the exhibit and visitors, and I would talk to people, and some people would talk to me, they basically make a comments, they wanted to share the experience I guess, sometimes when you see a work of art, you have to say something to someone, but generally I do not usually I do not ask, I do not ask what it is that mean you know, the whole point of the art is to get you to use your brain to figure out what is going on.

Interviewer: What about if you go abroad, and

Interviewee: Sorry to interrupt you, two weeks ago, I was in an exhibition in the GOMA and there was a guy exhibition, I met a friend from New York who wanted to see this, we went with couple of friends to see this exhibition and that was very much more challenging than going to Sandy's exhibition, challenging in many ways, because of the subject materials, and response to it, it was quite different from Sandy's exhibition I would say, Sandy's stuff are mainly in traditional and classical idiom, you can dismiss it is old fusion, if you are in to it as I am you can see what is going on, what is he doing, however when it comes to the exhibition in gallery of modern art quite different, on a quite different level, with the different artist was group exhibition if you like, paintings, photographs, sculpture that sort of things, I spoke with one of the museum attendance just being funny because I was bored, these exhibition do nothing what so ever for me, I counted on a room very modern they had six columns holding up the ceiling, and just be funny they were part of the exhibition, I also asked if the architecture designed the room was guy, he looked at me and he was suppressed, rather than me asking what is this art means, some of the imagery you know ...

Interviewer: But if you go to abroad you know, let's say like Spain or something, do you use tour guide?

Interviewee: It really depends, it depends where I am, sometimes when you visit places you have no option but to go in a guided group, for instance, I am going around Panpai we had to join a group, you were not well come just wander about your leisure, guided groups are good in a sense that you were not go lost specially if you are in odd place, especially when you are exploring an old town and you are getting information there, from someone who got experience and so that is good to do often you just buy a guide book you take the information cards and wonder about, when I was in Spain I went to a Roman town Tarragona which is fantastic and I did not go to tourist office to find out if they were any tour guide to hire, however myself and pal I was with, you are fairly intelligent people you know, and when it comes to old culture in the museums I cannot really contain myself anyway, I am not content to be part of the group, I just want to see everything by myself, I am in my world.

Interviewer: In your opinion, how was the presentation of cultural items in this museum and art gallery?

Interviewee: The presentation was very small exhibition, it was very easy to get to because it was just through the door, I did not have to look for it, I did ask when I went in to be directed to when it was, knowing the building, I thought it might be in a room rather than in the main gallery part, where is surrounded by historical paintings from the previous centuries up to present, so it was very easy to find very crammed, I would say the really occupied the corner, it was very small but that is because there were not awful amount of objects to see on display, they texted on the information cards, it was written by Sandy, so it was not someone else's interpretation it was coming straight from the sculpture, which was excellent, very clear and detailed, and also it was exhibition were everything was a case, it is nice to be able to walk around an object without that barrel of glass front of you, you can actually can get up very close indeed, you can see the working of the sculpture, so that was very interesting, it was pleased in that sense.

Interviewer: Please can you tell me, how does this museum and/or art gallery compare to other museums and art galleries you have visited in the past?

Interviewee: It was a good experience although it was very small, it was not biting

any art galleries or exhibitions, largely small, for instance, the Turner , many years ago I went to the Tate gallery in London, I went speedily to see the major Turner's work and you go to see the exhibition and you come out completely different person, you see, your perception and understanding of the Turner the man and his work completely changes, if you did not know too much about him, the difference being was the Turner, there were hundreds of works on the display, major international famous artist, which took you through all of his life and work, one of the benefits of the exhibition is in fact is he is dead, so you should show the beginning of his career as a boy and up to end, in comparison to Sandy's exhibition, it would not cover his career it was just his later works, so that is different between the large scale and small scale, I have seen exhibitions really have been waste of time, the one I saw in GOMA couple of weeks ago, it is not something I would go normally anyway,

Interviewer: What did you dislike the most in your visit?

Interviewee: I did not dislike anything, disappointed yes for the reasons I have said, I would actually preferred it has been in the separate room because you focus on that, your attention was drawn because it was in one room, but it is a gallery which I found it very satisfying place and enjoy the work because the collection of other stuff is superb.

Interviewer: Have you ever actually used Picture 1 and 2?

Interviewee: I think these things are great, especially if you are in to technology and pushing buttons, I personally because I am fairly old fashion I guess I do not tend to use these things here, I would if I was abroad, in a gallery where I was not familiar at all, I used the audio guide (Picture 3) I do not tend to, I rather go around reading with a guide book.

Interviewer: Do you like to watch any short movie?

Interviewee: Yes, it is very important, looking at these sort of visual things, I am not so in to pushing bottoms in the screens, I do take time to look at film, for instance, when I was in Barcelona, I went to one of museums and I was very interested in Spanish civil war and one section of the museum was dedicated to that obviously

because Barcelona played such important part during that war, because we do not get information in this country about it, to see the film of the events happening that was really important for if being on for 2 hours I would have sat and watch it, it was very very good indeed, although it was in, I cannot remember other part name, anyway just imagery was important, so I would take a time and watch the visual presentation.

Interviewer: What do you think about Picture 5?

Interviewee: Yes, it is very entertaining, I worked for the National Trust of Scotland, and members of staff dressed as in Victorian stuff, it is a good specially for younger kids, but it is great way of communicating with people I would say, I remember one day in Pollok House we had this show and they were telling the audience, let the people the hold the stuff etc, I think it is fabulous, and these people they give 100% more, it is very important I think.

Interviewer: What do you think about picture 7?

Interviewee: It is perfect for kids, they learn something but, and keeps the quite hopefully, they should be one adult only visiting day I think.

Interviewer: Do you think it should be more related to the museum's theme or just fun?

Interviewee: This is very good question; I think any visit in the museums for kids I mean emphases should be on their education, appreciation rather than just keeping them occupied, you know loads of kids are going to museums they get bored, a lot of them maybe grow up working in art you know etc, yeah I think it is good, but not to the extent of what I believe it has happened to Kelvingrove museum with the recent refurbishing which it becomes the children's playground, we have to kept them to minimum, some people want to go to see serious stuff in galleries you know, because really museums and art galleries are for grown up people.

Interviewer: Picture 8 and 9, the Turner gives some introduction, then teaches some Italian words, follows by questions and under each painting there is a question about the painting, so while you are walking around you could fill in these and the answer is on the back of the sheet, what do you feel about this?

Interviewee: This is probably for younger visitors I guess, it is targeting younger people, I would be quite happy to take this sheet with me because of very nice reproduction of the paintings and it is beautifully produced, however I would not use as an aid to understand or interpreting things, but you know, museums should be a serious place but fun as well, you know I think today one of the most difficult tasks for a gallery is to appeal to everyone at the same time and this is what Kelvingrove art gallery is doing, we cannot blame them for wanting to appeal to everyone, they want to have visitors number as high as possible, however you can diminish the experience for loads of people by trying to target everyone, I have feeling about the Kelvingrove, one think you cannot do when you go to Kelvingrove specially in the weekend is to enjoy the art, mainly because it is crowded out with families with children, the interpretation of the exhibits by the producers, it has been arranged in the way that there are on this level basically, as far as I am concerned, it is a bit childish you know, it is appealing to the kids, they are trying too hard really, they are feeding the information on the plate, it should be serious place, but I do not mean you should leave your smile outside but it should be like that, serious I mean a place to go to study of what is on show, and peaceful, it should be a very pleasant place, and my enjoyment of exhibition reduced if they are kids running around, but if the thing in museums are serious if fact if they are serious they can be funny itself, but when I went to Hunterian gallery, I went there with serious mind because I wanted to see man's work, I want to touch it which you are not allow to do, you should not do anyway, but it is part of experience of art you want to touch it, you know, knowing Sandy had touch it you know, his breath being all our the work you know, the same for Turner as well.

Interviewer: Would you like a museum/art gallery to take you through the whole experience step by step or do you like to have some opportunity to create your own experience/agenda?

Interviewee: I would like to opportunity to create my own agenda and not just always have to started on number one and ended number 500 whatever, depending on how well I know the work it is going to be exhibited or the artist or whatever, sometimes you have no option at all, because you are guided specially through a

retain root, say if I go to Kelvingrove what would my favourite things be, say it was Renaissance painting and to get to that display you have to go through 19th century Scottish art, I would walk through the gallery and have feeling about it, and then I explore the other things, sometimes if I do go for instance when I was in the museum of archaeology I wanted to started number one I wanted to see everything and there are something which you are interested in but you want to see everything, it is great if you can have the opportunity to I want to see this first, that is what I want to see and then the rest, rather than being told you have to start here because no longer your experience, you have to experience the things in the way the designer the exhibition has decided, it is in some sense you are using somebody else's experience and imagination you know, but sometimes they have no option when there is extremely popular exhibition, for example, Dr. Who, it was exhibition in 1970 in British museum, I went there as a boy, and we were put off from going to exhibition, because we would have to queued for hour after hour, and they you would have to follow specified root you know, I have been in exhibition where it has been to turning back, one way system only!

Interviewer: Would you be willing to repeat this visit?

Interviewee: Yes, I would not rush back to see because so few items on show, I saw everything, other exhibition in past I have gone back to see them, because there were just so good. It happens we have exhibition with the city, say for instance the Turner, if there is in Kelvingrove museum I mean the temporary one I would go back.

Interviewer: How would you describe this museum/art gallery to a friend with similar interests or with similar sensibilities to yourself in a simple paragraph?

Interviewee: It is very small which was limited in scope, I would say it was very interesting, always great to see the artist work, you can see the process of the work, it is good place if you are interested in art.

Interviewer: After you left the museum, did you look at any follow up information which you have seen/learned in the museum?

Interviewee: No I really expected to see his work and I like to go to his studio in the

future.

Interviewer: Did you pick up any information e.g. leaflets?

Interviewee: No, there was not anything.

Interviewer: What else would you like to tell me about your visit?

Interviewee: The gallery did what suppose to do except provide information for me take away, it was limited, I mean because no information to take away, you know, it was good to have some tangible thing to take away so I can carry on that experience and enjoyment, it would be more memorable in that sense.

Interviewer: Are there any questions in this interview which you have found inappropriate, pointless or naive?

Interviewee: No, it was great to talk with, I like and enjoyed very much.

Interviewer: Thanks very much indeed for your help.

Interviewee: No problem at, I enjoyed talking with you.

Appendix 9: Comparing Means for Socio-Demographic Information and Motivation

Variables			Descriptives			Independent samples test				Effect size	
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Equality of variances	t-value	df	p-value	Eta squared	Interpretation
4.1	Occupation connected to culture	Yes	40	6.00	0.93	yes	5.16	533	.000	0.048	small-moderate effect
		No	495	5.17	0.98						
4.2	Occupation connected to culture	Yes	40	5.75	1.15	yes	5.06	533	.000	0.046	small-moderate effect
		No	495	4.89	1.03						
4.3	Occupation connected to culture	Yes	40	5.90	0.93	yes	6.48	533	.000	0.073	moderate effect
		No	495	4.93	0.91						
4.4	Occupation connected to culture	Yes	40	5.80	0.94	yes	4.65	533	.000	0.039	small-moderate effect
		No	495	5.13	0.87						
4.5	Occupation connected to culture	Yes	40	6.35	0.83	yes	5.49	533	.000	0.053	small-moderate effect
		No	495	5.59	0.84						
4.6	Occupation connected to culture	Yes	40	6.38	0.74	yes	5.48	533	.000	0.053	small-moderate
		No	495	5.62	0.85						

4.7	Occupation connected to culture	Yes	40	5.58	1.75	yes	2.30	533	.022	0.010	small effect
		No	495	4.96	1.61						
4.8	Occupation connected to culture	Yes	40	4.60	1.28	yes	4.02	533	.000	0.029	small-moderate
		No	495	3.91	1.03						
4.1	Classical education	Yes	237	5.59	0.94	no	7.68	511.07	.000	0.100	moderate-large
		No	298	4.95	0.96						
4.2	Classical education	Yes	237	5.30	1.02	yes	6.96	533	.000	0.083	moderate
		No	298	4.68	1.01						
4.3	Classical education	Yes	237	5.35	0.92	yes	8.15	533	.000	0.111	moderate-large
		No	298	4.72	0.87						
4.4	Classical education	Yes	237	5.46	0.87	no	6.55	499.20	.000	0.074	moderate
		No	298	4.97	0.84						
4.5	Classical education	Yes	237	5.96	0.83	yes	7.94	533	.000	0.106	moderate-large
		No	298	5.40	0.82						

4.6	Classical education	Yes	237	5.98	0.80	yes	7.63	533	.000	0.098	moderate-large
		No	298	5.44	0.83						
4.7	Classical education	Yes	237	5.33	1.65	yes	4.12	533	.000	0.031	small-moderate
		No	298	4.76	1.56						
4.8	Classical education	Yes	237	4.29	1.03	yes	6.72	533	.000	0.078	moderate-large
		No	298	3.69	1.02						
4.1	Belong to heritage society	Yes	81	6.00	0.88	yes	7.91	533	.000	0.105	moderate-large
		No	454	5.10	0.96						
4.2	Belong to heritage society	Yes	81	5.68	0.99	yes	7.00	533	.000	0.084	moderate-large
		No	454	4.82	1.02						
4.3	Belong to heritage society	Yes	81	5.75	0.85	yes	8.24	533	.000	0.113	moderate-large
		No	454	4.87	0.90						
4.4	Belong to heritage society	Yes	81	5.75	0.81	yes	6.50	533	.000	0.073	moderate
		No	454	5.08	0.86						
4.5	Belong to heritage	Yes	81	6.26	0.80	yes	7.24	533	.000	0.089	moderate-large

	society	No	454	5.54	0.83						
4.6	Belong to heritage society	Yes	81	6.26	0.77	yes	6.90	533	.000	0.082	moderate-large
		No	454	5.57	0.83						
4.7	Belong to heritage society	Yes	81	5.64	1.68	yes	3.86	533	.000	0.027	small-moderate
		No	454	4.90	1.59						

Variables			Descriptives			Independent samples test			Effect size		Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Equality of variances	F-value	p-value	Eta squared	Interpretation	Group mean differs sign from ...
4.1	Residence	Local	316	5.33	.992	No	3.88	.022	0.015	Small	Other country
		Rest of UK	82	5.17	.829						
		other	137	5.04	1.08						Local area
4.2	Residence	Local	316	5.09	.989	No	6.78	.001	0.027	small	Other country
		Rest of UK	82	4.87	1.02						
		other	137	4.69	1.17						Local area
4.3	Residence	Local	316	5.16	.885	No	12.28	.000	0.050	Small-medium	Other country

		Rest	82	4.95	.859						
		other	137	4.66	1.03						Local area
4.4	Residence	Local	316	5.34	.826	No	12.86	.000	.057	Medium	Other country
		Rest of UK	82	5.16	.693						
		other	137	4.84	1.03						Local area
4.5	Residence	Local	316	5.80	.826	Yes	12.01	.000	.043	Small-medium	Other country and rest of the UK
		Rest of UK	82	5.44	.833						Local area
		other	137	5.42	.905						Local area
4.6	Residence	Local	316	5.82	.832	No	11.92	.000	.041	Small	Other country and rest of the UK
		Rest	82	5.42	.740						Local area
		other	137	5.47	.924						Local area
4.7	Residence	Local	316	5.81	.983	No	137.72	.000	.41	Very large	Other country and rest of UK
		Rest of UK	82	4.67	1.19						Local area and other country
		other	137	3.36	1.72						Local area and rest of the UK

4.8	Residence	Local	316	4.30	.860	No	59.97	.000	.22	Large	Other country
		Rest of UK	82	4.04	.867						Other country
		other	137	3.11	1.14						Local area and rest of the UK
4.1	Income	5001-20000£	268	4.93	.884	No	36.37	.000	0.122	Large	20001-30000£ and 30001-60000£
		20001-30000£	199	5.41	.995						30001-60000£ and 5001-20000
		30001-60000£	68	5.94	.976						5001-20000 and 20001-30000£
4.2	Income	5001-20000£	268	4.61	1.10	No	35.11	.000	0.126	Large	20001-30000£ and 30001-60000£
		20001-30000£	199	5.18	.890						30001-60000£ and 5001-20000
		30001-60000£	68	5.66	1.10						5001-20000 and 20001-30000£
4.3	Income	5001-20000£	268	4.73	.897	Yes	28.01	.000	.099	Medium	20001-30000£ and 30001-60000£
		20001-30000£	199	5.17	.882						30001-60000£ and 5001-20000
		30001-60000£	68	5.57	.951						5001-20000 and 20001-30000£
4.4	Income	5001-20000£	268	4.92	.838	Yes	32.73	.000	.115	Medium	20001-30000£ and 30001-60000£
		20001-	199	5.32	.821						30001-60000£ and

		30000£									5001-20000
		30001-60000£	68	5.81	.885						5001-20000 and 20001-30000£
4.5	Income	5001-20000£	268	5.34	.803	Yes	47.15	.000	0.150	Large	20001-30000£ and 30001-60000£
		20001-30000£	199	5.84	.786						30001-60000£ and 5001-20000
		30001-60000£	68	6.28	.866						5001-20000 and 20001-30000£
4.6	Income	5001-20000£	268	5.40	.836	Yes	38.57	.000	0.126	Medium-large	20001-30000£ and 30001-60000£
		20001-30000£	199	5.84	.768						30001-60000£ and 5001-20000
		30001-60000£	68	6.28	.789						5001-20000 and 20001-30000£
4.7	Income	5001-20000£	268	4.79	1.52	no	5.53	.005	.021	small	20001-30000£ and 30001-60000£
		20001-30000£	199	5.15	1.64						30001-60000£ and 5001-20000
		30001-60000£	68	5.47	1.81						5001-20000 and 20001-30000£
4.8	Income	5001-20000£	268	3.80	1.03	yes	10.11	.000	.036	Small	20001-30000£ and 30001-60000£
		20001-30000£	199	4.01	1.03						30001-60000£ and 5001-20000
		30001-60000£	68	4.43	1.16						5001-20000 and 20001-30000£

4.1	Occupation	Upper middle class	123	5.78	.948	No	15.36	.000	0.131	Medium-large	Middle class, lower middle class, skilled working class, student
		Middle class	85	5.49	.895						Lower middle class and skilled working class
		Lower middle class	150	4.99	.863						Upper middle class and middle class
		Skilled working class	87	4.80	1.06						Upper middle class , middle class
		Working class	34	5.09	1.13						Upper middle class
		Student	56	5.04	.808						Upper middle class
4.2	Occupation	Upper middle class	123	5.41	.991	yes	12.91	.000	0.108	Medium	lower middle class, skilled working class, student and working class
		Middle class	85	5.31	.939						Lower middle class and skilled working class and student
		Lower middle class	150	4.81	.960						Upper middle class and lower middle class
		Skilled working	87	4.53	1.10						Upper middle class , middle class

		class									
		Working class	34	4.76	1.10						Upper middle class
		Student	56	4.57	1.00						Upper middle class, middle class
4.3	Occupation	Upper middle class	123	5.48	.852	Yes	14.88	.000	0.123	Medium-large	lower middle class, skilled working class, student and working class and student
		Middle class	85	5.24	.972						Lower middle class and skilled working class
		Lower middle class	150	4.81	.880						Upper middle class and lower middle class
		Skilled working class	87	4.63	.887						Upper middle class , middle class
		Working class	34	4.85	.784						Upper middle class
		Student	56	4.95	.903						Upper middle class,
4.4	Occupation	Upper middle class	123	5.63	.863	No	12.58	.000	0.107	Medium	lower middle class, skilled working class, student and working class and student

		Middle class	85	5.38	.845						Lower middle class and skilled working class
		Lower middle class	150	5.01	.815						Upper middle class and lower middle class
		Skilled working class	87	4.82	.815						Upper middle class , middle class
		Working class	34	5.00	.853						Upper middle class
		Student	56	5.07	.912						Upper middle class,
4.5	Occupation	Upper middle class	123	6.15	.796	Yes	18.13	.000	0.146	Large	lower middle class, skilled working class, student and working class and student
		Middle class	85	5.91	.811						Lower middle class and skilled working class and middle class and student
		Lower middle class	150	5.38	.766						Upper middle class and lower middle class
		Skilled working class	87	5.36	.807						Upper middle class , middle class

		Working class	34	5.35	.812						Upper middle class and middle class
		Student	56	5.50	.894						Upper middle class and middle class
4.6	Occupation	Upper middle class	123	6.15	.790	Yes	15.65	.000	0.128	Medium-large	lower middle class, skilled working class, student and working class and student
		Middle class	85	5.86	.804						Lower middle class and skilled working class and middle class and student
		Lower middle class	150	5.49	.740						Upper middle class and lower middle class
		Skilled working class	87	5.34	.874						Upper middle class , middle class
		Working class	34	5.29	.871						Upper middle class and middle class
		Student	56	5.59	.860						Upper middle class
4.8	Occupation	Upper middle class	123	4.34	1.06	no	5.43	.000	0.058	Medium	lower middle class, skilled working class, student and working class

		Middle class	85	3.98	1.01						
		Lower middle class	150	3.91	.90						Upper middle class
		Skilled working class	87	3.59	1.07						Upper middle class
		Working class	34	3.88	1.12						
		Student	56	3.84	1.29						Upper middle class
4.1	Education	GCSE	115	4.80	.984	No	28.381	.000	0.142	large	University degree
		High school	144	4.97	.823						University degree
		HNC/HND	60	5.10	.951						University degree
		University degree	216	5.68	.975						GCSE, High school and HNC/HND
4.2	Education	GCSE	115	4.58	1.00	yes	24.35	.000	0.120	Medium	University degree and HNC/HND
		High school	144	4.59	1.01						University degree and HNC/HND
		HNC/HND	60	5.05	1.01						GCSE and High school

		University degree	216	5.37	.970						GCSE and high school
4.3	Education	GCSE	115	4.53	.872	Yes	28.41	.000	0.139	Large	HNC/HND and university degree
		High school	144	4.78	.881						University degree
		HNC/HND	60	5.03	.823						University degree and GCSE
		University degree	216	5.39	.898						GCSE, High school and HNC/HND
4.4	Education	GCSE	115	4.90	.759	No	23.06	.000	0.113	Medium	University degree
		High school	144	4.92	.920						University degree
		HNC/HND	60	5.08	.834						University degree
		University degree	216	5.18	.889						GCSE and high school and HNC/HND
4.5	Education	GCSE	115	5.26	.739	Yes	29.27	.000	0.141	Large	HNC/HND and university degree
		High school	144	5.40	.846						University degree
		HNC/HND	60	5.63	.798						University degree and GCSE

		University degree	216	6.02	.798						GCSE, High school and HNC/HND
4.6	Education	GCSE	115	5.29	.770	Yes	25.55	.000	.126	Medium-large	University degree and HNC/HND
		High school	144	5.47	.852						University degree
		HNC/HND	60	5.68	.786						University degree and GCSE
		University degree	216	6.02	.786						GCSE and high school and HNC/HND
4.7	Education	GCSE	115	4.58	1.43	Yes	7.68	.000	0.041	Small	HNC/HND and university degree
		High school	144	4.80	1.61						University degree
		HNC/HND	60	4.97	1.59						University degree and GCSE
		University degree	216	5.39	1.65						GCSE, High school and HNC/HND
4.8	Education	GCSE	115	3.67	.980	Yes	9.08	.000	0.048	Small	University degree
		High school	144	3.88	1.07						University degree
		HNC/HND	60	3.75	1.08						University degree

		University degree	216	4.23	1.04						GCSE and high school and HNC/HND
4.3	Visiting group	Alone	23	5.22	.795	No	4.80	.001	.021	Small	An organised group
		With your children	35	5.17	.707						An organised group
		With your friends	309	5.10	.946						An organised group
		With your family	108	4.89	.824						An organised group
		With an organised group	60	4.52	1.14						Alone, with children, friend and family
4.4	Visiting group	Alone	23	5.52	.730	No	8.09	.000	0.028	small	An organised group
		With your children	35	5.23	.731						An organised group
		With your friends	309	5.32	.825						An organised group
		With your family	108	5.03	.814						An organised group
		With an organised group	60	4.58	1.15						Alone, with children, friend and family

4.7	Visiting group	Alone	23	5.91	.73	No	34.42	.000	.034	Small	Family and an organised group
		With your children	35	5.66	.99						An organised group
		With your friends	309	5.27	1.41						An organised group
		With your family	108	4.97	1.61						An organised group and alone
		With an organised group	60	3.0	1.63						Alone, with children, friend and family
4.8	Visiting group	Alone	23	4.09	.59	No	14.70	.000	.118	Medium	An organised group
		With your children	35	4.03	.74						An organised group
		With your friends	309	4.16	1.02						An organised group
		With your family	108	3.89	1.03						An organised group
		With an organised group	60	2.97	1.11						Alone, with children, friend and family

Appendix 10: Comparing Means for Socio-Demographic Information and Engagement

Variables			Descriptives			Independent samples test				Effect size	
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Equality of variances	t-value	df	p-value	Eta squared	Interpretation
6.3	Classical education	Yes	237	5.58	1.10	Yes	4.13	533	.000	0.031	small-moderate
		No	298	5.15	1.26						
6.5	Classical education	Yes	237	3.85	1.88	Yes	4.20	533	.000	0.032	small-moderate
		No	298	3.17	1.84						
6.6	Classical education	Yes	237	5.51	1.05	Yes	3.20	533	.001	0.019	small
		No	298	5.21	1.15						
6.8	Classical education	Yes	237	4.28	2.18	Yes	4.24	533	.000	0.033	small-moderate
		No	298	3.48	2.18						
6.9	Classical education	Yes	237	3.78	2.07	Yes	3.02	533	.003	0.017	small
		No	298	3.26	1.92						
6.11	Classical education	Yes	237	2.84	2.18	No	6.26	438.41	.000	0.068	moderate
		No	298	1.76	1.70						
6.1	Heritage society	Yes	81	3.31	2.12	No	-2.46	103.49	.015	0.011	small

		No	454	3.93	1.87						
6.3	Heritage society	Yes	81	5.62	0.93	Yes	2.22	533	.027	0.009	very small
		No	454	5.30	1.25						
6.4	Heritage society	Yes	81	2.57	1.99	Yes	-3.21	533	.001	0.019	small
		No	454	3.34	2.01						
6.5	Heritage society	Yes	81	4.53	1.64	No	6.17	120.28	.000	0.067	moderate
		No	454	3.29	1.87						
6.6	Heritage society	Yes	81	5.70	0.91	Yes	3.19	533	.002	0.019	small
		No	454	5.28	1.13						
6.8	Heritage society	Yes	81	4.38	2.14	Yes	2.43	533	.016	0.011	small
		No	454	3.74	2.21						
6.10	Heritage society	Yes	81	3.09	2.08	No	-2.06	104.38	.041	0.008	very small
		No	454	3.60	1.87						
6.12	Heritage society	Yes	81	3.33	2.18	No	5.01	102.78	.000	0.045	small-moderate
		No	454	2.04	1.90						

Variables			Descriptives			Independent samples test			Effect size		Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Equality of variances	F-value	p-value	Eta squared	Interpretation	Group mean differs sign from ...
6.1	Income	5001-20000£	268	3.93	1.90	Yes	4.75	.009	.017	small	
		20001-30000£	199	3.54	1.90						30001-60000£
		30001-60000£	68	4.31	1.94						20001-30000£
6.5	Income	5001-20000£	268	3.21	1.94	No	9.66	.000	.035	Small	30001-60000£
		20001-30000£	199	3.56	1.71						30001-60000£
		30001-60000£	68	4.29	1.90						5001-20000 and 20001-30000£
6.7	Income	5001-20000£	268	3.36	1.86	Yes	5.67	.004	.020	Small	30001-60000£
		20001-30000£	199	3.47	1.96						30001-60000£
		30001-60000£	68	4.24	2.00						5001-20000 and 20001-30000£
6.10	Income	5001-20000£	268	3.57	1.80	No	4.56	.012	.017	small	
		20001-30000£	199	3.26	2.01						30001-60000£

		30001-60000£	68	4.07	1.91						20001-30000£
6.12	Income	5001-20000£	268	1.96	1.86	No	9.45	.000	.034	small	30001-60000£
		20001-30000£	199	2.31	1.99						30001-60000£
		30001-60000£	68	3.10	2.28						5001-20000 and 20001-30000£
6.3	Occupation	Upper middle class	123	5.56	1.02	No	3.58	.004	.042	small	Working class
		Middle class	85	5.61	1.32						Working class and student
		Lower middle class	150	5.33	1.09						Working class
		Skilled working class	87	5.28	1.14						
		Working class	34	4.68	1.82						Upper middle class, middle class and lower middle class
		Student	56	5.02	1.13						Middle class
6.5	Occupation	Upper middle class	123	4.09	1.74	No	7.75	.000	.071	Medium	Lower middle class and skilled working class

		Middle class	85	3.65	1.52						skilled working class
		Lower middle class	150	3.30	1.87						Upper middle class and skilled working class
		Skilled working class	87	2.59	1.91						Upper middle class , middle class and lower middle class and student
		Working class	34	3.18	1.96						
		Student	56	3.89	2.05						Skilled working class
6.6	Occupation	Upper middle class	123	5.67	.94	Yes	9.49	.000	.082	medium	Lower middle class, skilled working class, student
		Middle class	85	5.68	1.08						Lower middle class, skilled working class, student
		Lower middle class	150	5.24	1.06						Upper middle class, middle class, student
		Skilled working class	87	5.05	1.14						Upper middle class and middle class
		Working class	34	5.56	.86						student

		Student	56	4.73	1.31						Middle class, upper middle class, lower middle class and working class
6.8	Occupation	Upper middle class	123	4.18	2.24	No	3.546	.004	.031	Small	student
		Middle class	85	4.29	2.29						student
		Lower middle class	150	3.45	2.22						
		Skilled working class	87	4.00	2.01						
		Working class	34	3.85	2.27						
		Student	56	3.16	1.96						Upper middle class and middle class
6.12	Occupation	Upper middle class	123	3.09	2.27	No	8.93	.000	.084	Medium	Middle class, lower middle class, skilled working class,
		Middle class	85	2.09	1.83						Upper middle class
		Lower middle class	150	1.71	1.60						Upper middle class and student

		Skilled working class	87	1.62	1.55						Upper middle class , working class and student
		Working class	34	2.74	2.49						Skilled working class
		Student	56	2.61	2.12						Skilled working class and lower middle class
6.1	Visiting group	Alone	23	4.35	1.96	No	33.10	.000	0.112	Medium	
		With your children	35	5.20	1.05						With friend and family
		With your friends	309	3.45	1.93						With children and organised group
		With your family	108	3.66	1.96						With children and organised group
		With an organised group	60	5.13	1.03						Friend and family
6.2	Visiting group	Alone	23	2.57	2.10	No	33.83	.000	0.103	Medium	With children , family and organised group
		With your children	35	4.57	1.89						alone
		With your friends	309	3.66	2.12						Organised group

		With your family	108	4.07	1.94						Alone and organised group
		With an organised group	60	5.55	.999						alone, friend and family
6.4	Visiting group	Alone	23	2.04	1.94	Yes	12.195	.000	.084	Medium	Family and organised group and children
		With your children	35	3.60	2.26						alone
		With your friends	309	2.87	1.88						Family and organised group
		With your family	108	3.71	2.06						Alone and friends
		With an organised group	60	4.40	1.82						Alone and friends
6.5	Visiting group	Alone	23	3.13	1.86	Yes	6.406	.000	0.046	Small	
		With your children	35	3.49	1.52						
		With your friends	309	3.79	1.85						Family and organised group
		With your family	108	3.08	1.86						friends
		With an organised	60	2.68	1.92						Friend

		group									
6.8	Visiting group	Alone	23	1.61	1.58	No	14.55	.000	0.068	Medium	Children, friend, family and organised group
		With your children	35	4.71	1.97	Alone and family					
		With your friends	309	4.08	2.16	alone					
		With your family	108	3.47	2.19	Alone and children					
		With an organised group	60	3.57	2.22	Alone					
6.9	Visiting group	Alone	23	4.35	1.87	No	51.719	.000	0.154	Large	Organised group
		With your children	35	3.80	1.62	Organised group					
		With your friends	309	3.78	1.93	Organised group					
		With your family	108	3.56	1.97	Organised group					
		With an organised group	60	1.32	1.12	Alone, children, family and friends					

6.10	Visiting group	Alone	23	2.91	2.25	No	23.598	.000	0.101	medium	Children and organised group
		With your children	35	4.89	1.25						Alone, friend and family
		With your friends	309	3.16	1.84						Children and organised group
		With your family	108	3.57	2.02						Children and organised group
		With an organised group	60	4.70	1.29						Alone
6.12	Visiting group	Alone	23	2.96	2.53	No	13.64	.000	0.054	small	With children and organised group
		With your children	35	1.43	1.29						Alone and with friends
		With your friends	309	2.52	2.11						With children and organised group
		With your family	108	2.05	1.88						
		With an organised group	60	1.30	1.30						Alone and with friends
6.1	Residence	Local	316	3.24	1.92	No	82.39	.000	0.174	Very large	Rest of UK and other
		Rest	82	3.93	1.83						Local area and other

		other	137	5.14	1.18						Local area and rest of UK
6.2	Residence	Local	316	3.22	2.08	No	111.89	.000	.207	Very large	Rest of UK and other
		Rest	82	4.39	1.98						Local area and other
		other	137	5.42	1.04						Local area and rest of UK
6.4	Residence	Local	316	2.62	1.94	No	52.24	.000	.153	large	Rest of UK and other
		Rest	82	3.45	1.76						Local area and other
		other	137	4.49	1.72						Local area and rest of UK
6.7	Residence	Local	316	3.04	1.92	No	36.83	.000	0.109	Medium-large	Rest of UK and other
		Rest	82	3.62	1.80						Local area and other
		other	137	4.55	1.61						Local area and rest of UK
6.8	Residence	Local	316	3.75	2.25	No	10.30	.000	0.029	small	Rest of the UK
		Rest	82	4.70	1.85						Local area and other

		other	137	3.51	2.19						Rest of the UK
6.9	Residence	Local	316	4.26	1.81	Yes	96.52	.000	.266	Very large	Rest of UK and other
		Rest	82	3.26	1.60						Local area and other
		other	137	1.83	1.54						Local area and rest of UK
6.10	Residence	Local	316	2.98	1.92	No	40.685	.000	0.132	Medium-large	Rest of UK and other
		Rest	82	3.78	1.70						Local area and other
		other	137	4.61	1.45						Local area and rest of UK
6.12	Residence	Local	316	2.76	2.21	No	30.23	.000	0.102	Medium	Rest of UK and other
		Rest	82	1.60	1.49						Local area
		other	137	1.39	1.20						Local area

Appendix 11: Comparing Means for Socio-Demographic Information and Prior Knowledge and Nostalgia

Variables			Descriptives			Independent samples test			Effect size		Post hoc outcomes
Dependent Variable	Independent Variable	Categories	N	Mean	SD	Equality of variances	F-value	p-value	Eta squared	Interpretation	Group mean differs sign from ...
1.1 familiar	Residence	Local	316	5.65	.805	No	350.10	.000	.620	Very large	Rest of UK and other country
		Rest of UK	82	4.59	1.18						Local area and other country
		other	137	2.66	1.22						Local area and rest of the UK
1.2 expertise	Residence	Local	316	5.62	.745	No	352.71	.000	0.634	Very large	Rest of UK and other country
		Rest of UK	82	4.59	1.15						Local area and other country
		other	137	2.63	1.24						Local area and rest of the UK
1.3 nostalgia	Residence	Local	316	5.79	.897	No	824.67	.000	0.731	Very large	Rest of UK and other country
		Rest of UK	82	3.60	1.47						Local area and other country
		other	137	1.91	.966						Local area and rest of the UK

2. informational familiarity	Residence	Local	316	1.88	1.03	Yes	185.66	.000	.411	Very large	Rest of UK and other country
		Rest of UK	82	2.82	1.07						Local area and other country
		other	137	3.88	.968						Local area and rest of the UK
1.1 familiar	Age	18-26	56	4.23	1.87	No	3.46	.018	0.023	small	26-35 and 36-45
		26-35	168	4.87	1.49						18-25
		36-45	221	4.86	1.49						18-25
		46 and older	90	4.38	1.79						
1.2 Expertise	Age	18-26	56	4.27	1.89	No	3.09	.028	0.019	small	
		26-35	168	4.82	1.45						
		36-45	221	4.85	1.46						
		46 and older	90	4.34	1.84						
1.3 Nostalgia	Age	18-26	56	4.00	2.21	No	1.96	.121	0.011	small	

		26-35	168	4.53	1.89						
		36-45	221	4.64	1.91						
		46 and older	90	4.20	2.07						
2 Informational familiarity	Age	18-26	56	2.85	1.43	Yes	2.01	.111	0.007	small	
		26-35	168	2.38	1.38						
		36-45	221	2.52	1.25						
		46 and older	90	2.65	1.38						
3. Past experience	Age	18-26	56	3.39	2.25	No	0.84	.472	0.004	small	
		26-35	168	3.86	1.92						
		36-45	221	3.85	1.96						

Appendix 12: Academic Achievements

Publications:

- Taheri, B. and Thompson, K. (2011). The Effects of Pre-visit Attributes on Active Consumption of Museums Experience, *European Advances in Consumer Research*
- Taheri, B. and Jafari, A. (forthcoming 2012) Socializing through cultural consumption, *Advances in Consumer Research*
- Taheri, B. and Jafari, A. (forthcoming 2012). Museums as Playful Venues in the Leisure Society. In Richard Sharpley and Philip Stone (Eds.) *The Contemporary Tourist Experience: Concepts and Consequences*. New York: Routledge.

Refereed Conference Papers:

- Taheri, B. and Thompson, K. (2011). Influence of prior knowledge on museum engagement, Academy of Marketing, University of Liverpool Management School, July.
- Taheri, B. And Thompson, K. (2011). Engagement and the museum: co-creation of value or play? Advancing the Social Science of Tourism, University of Surry, England, July.
- Taheri, B. and Thompson, K. (2011). Museums as a ‘playful’ venue: learning with fun, Advances in Hospitality and Tourism Marketing and Management, Istanbul, Turkey, June.
- Taheri, B. and Thompson, K. (2010). Formative vs. reflective constructs in tourism context: review and empirical testing, CBTS in Bruneck/Brunico, Italy, December.
- Taheri, B. and Thompson, K. (2010). Autotelic experience: engagement in museum exhibit, Academy of Marketing, 9th Arts, Heritage, Non-profit and Social Marketing SIG, King’s College, University of London, September.
- Taheri, B. (2009). Consumer tourism experience: serious leisure or creative tourism? EuroCHIRE, HAAGA-HELIA, Finland, October.
- Taheri, B. and Thompson, K. (2009). Consumer operant resources and the co-production of cultural tourism experiences, ATLAS, Aalborg, Denmark, May.

Other Conference Papers:

- Taheri, B. (2011). Influence of cultural visitors' psychological factors on museum engagement, Poster presented at the University of Strathclyde Research Day, Barony Hall, June.
- Taheri, B. (2010). The effects of drivers of engagement on actual engagement in museum exhibits, Poster presented at the University of Strathclyde Research Day, Barony Hall, June.
- Taheri, B. and Thompson, K. (2010). Drivers of engagement: the effects of pre-visit attributes on active consumption of museum experience, Poster presented at ACR Workshop on Enhancing the Status of Consumer Research in Non-Western Contexts, Glasgow, UK, July.
- Taheri, B. and Thompson, K. (2009). Cultural tourism consumption: serious leisure or creative tourism? Poster presented at the University of Strathclyde Research Day, Barony Hall, June.