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OPEN DAY EVENTS  
DEVELOPING AUDIENCES IN ART MUSEUMS

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***That all our knowledge begins with experience  
there can be no doubt.***

*For how is it possible that the faculty of cognition should be awakened into exercise otherwise than by means of objects which affect our senses, and partly of themselves produce representations, partly rouse our powers of understanding into activity, to compare to connect, or to separate these, and so to convert the raw material of our sensuous impressions into a knowledge of objects, which is called experience? In respect of time, therefore, no knowledge of ours is antecedent to experience, but begins with it.*

*Critique of Pure Reason*

**Immanuel Kant, 1781**

## **BIOGRAPHY**

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## **ABSTRACT**

Museums have a major challenge: redefining their strategies and positioning in order to become more attractive and improve visitors' satisfaction. In order face this challenge, museums are using different marketing tools, such as open door events.

In this master dissertation the author questions how an annual open door event that combines art with entertainment and socialization may contribute to developing the museums' audiences. Audience development means not only attracting new publics to the museum facilities, but also motivating them to return. Understanding the ability of such an event to attract newcomers and to motivate repeat visits is essential to event evaluation and to strategy definition.

This exploratory research tests different factors influencing event satisfaction and the propensity to return to the museum after attending the event. Empirical support is provided to some of the core advantages of open door events: they attract newcomers to the museum venues, and event satisfaction is associated with intention to return to the event and recommend it. Still, the positive association of event experience with intention to return to the museum on a regular day was not statistically supported by this study.

## RESUMO

Os museus têm um desafio principal: redefinir as suas estratégias e posicionamento de modo a tornarem-se mais atractivos e a melhorarem a satisfação dos visitantes. Para enfrentar este desafio, os museus estão a usar diferentes ferramentas de marketing, tais como os eventos de acesso livre.

Nesta dissertação de mestrado a autora questiona o contributo de um evento anual de acesso livre, que combina manifestação artística com entretenimento e socialização, para o desenvolvimento de audiências dos museus. Desenvolver audiências significa não só atrair novos públicos às instalações dos museus, mas também motivá-los a voltar. Compreender a capacidade de tal evento para atrair novos visitantes e para os motivar a repetição da visita é essencial para avaliar o evento e para definir a estratégia.

Esta pesquisa exploratória testa a forma como diferentes factores influenciam a satisfação do evento e a propensão para voltar ao museu depois de usufruir do evento. Algumas das principais vantagens dos eventos de acesso livre são suportadas empiricamente: os eventos atraem novos visitantes aos espaços do museu, e a satisfação do evento está relacionada com a intenção de voltar ao evento e recomendá-lo. Contudo, a associação positiva entre experiência durante o evento e intenção de voltar ao museu num dia normal não é estatisticamente suportado por este estudo.

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## 1. INTRODUCTION

### 1.1. Relevance

The quietness of the museums' opening hour contrasts with the challenging times museums are facing. Museums need audiences to be viable and worthy of public support (Hooper-Greenhill, 2000; Gilmore, 2003; Scott, 2006). Attracting new audiences and building stronger relationships with visitors is more than a challenge, it is a matter of survival (Burton & Scott, 2003; Gilmore, 2003; Hayes & Slater, 2002; Kolb, 2005; Mejón et al., 2004).

There are several signs of change. Improving the museums' investment is not automatically resulting in larger audiences (Burton & Scott, 2003; Kolb, 2005). Publics are less likely to identify themselves with the arts (Bradburne, 2001; Kotler & Kotler, 1998); the audience is aging (Kolb, 2005) and declining (Bradburne, 2001; Burton & Scott, 2003; Kolb, 2005). Furthermore, art museums are less democratic than other museums (Hooper-Greenhill, 2000), and this is still an unsolved problem, with museums not being capable to attract popular social classes (Sandell, 2000). Museums must deal with barriers preventing a wider audience to become their visitors, as, for instance, psychological barriers make some people reluctant to visit them (Mejón et al., 2004);

Although providing unique offerings (Kolb, 2005), museums face increased competition for audiences' leisure time (Kolb, 2005; Tobelem, 1998). This leisure time is decreasing (Kolb, 2005). Change is also present in the patterns of consumption, both for the leisure choices and for the expectations towards museums, demanding new ways of experiencing and enjoying culture (Burton & Scott, 2003; Kotler, 2004; McLean, 1995; Tobelem, 1998).

Financing programs for more exigent publics is a daily concern for museums, as funding is decreasing due to change of policies, increased competition and economical constraints (Goulding, 2000; Hooper-Greenhill, 2000; Hume et al., 2006; Kolb, 2005; Kotler, 2004; Kotler & Kotler, 2000; Mejón et al., 2004; Tobelem, 1998; Weil, 1997).

In such a context, improving audience numbers is not only a means of improving revenue resources through ticket sales and other self generated income (Gilmore, 2003; Hayes & Slater, 2002; Kirchberg, 1996; Kolb, 2005; Kotler & Kotler, 2000; McLean, 1995; Vaughan, 2001; Weil, 1997), but also helps justifying patrons donations and public funding (Gilmore, 2003; Kolb, 2005; Scott, 2006). Audience development and funding are interrelated goals (Kotler & Kotler, 2000).

While museums are challenged to reinvent themselves (Kotler & Kotler, 1998), marketing can be of good use in order to increase their attractiveness (Kirchberg, 1996) to reach broader audiences (Goulding, 2000; Hooper-Greenhill, 2000; Stephen, 2001), to provide augmented offerings towards entertainment (Kotler, 2004; Kotler & Kotler, 2000; Vaughan, 2001), and tightening their ties to the society (Gilmore, 2003; Kotler, 2004; Kotler & Kotler, 2000), by better communicating and using typical market tools and techniques (Tobelem, 1998).

## **1.2. Antecedents**

In general, museums are familiar with marketing, and have been using its tools since the 1970's (Kolb, 2005), first as part of the strategic planning (Kolb, 2005), and later concerning visitors' satisfaction (Kolb, 2005; Weil, 1999). Still, marketing entrance in museums was caused by the decrease in funding (Tobelem, 1998).

In result of the decrease of both audience and funding, together with the new marketing approach, museums came closer to its publics. The traditional superiority of museums was put aside (Burton & Scott, 2003; Gilmore, 2003; Kolb, 2005), improving access and democracy (Gilmore, 2003; Burton & Scott, 2003), and adapting their offerings to visitors needs and expectations (Kolb, 2005; Tobelem, 1998; Weil, 1999).

Museums risk to be irrelevant to their public if audiences' needs and expectations are not considered (McLean, 1995); in order to succeed, museums' focus has to turn towards the audiences (Kirchberg,

1996), their needs and expectations (Tobelem, 1998). Museums must adapt to changing circumstances (Kolb, 2005; Kotler & Kotler, 1998; Reussner, 2003; Tobelem, 1998; Weil, 1997), serving their publics (Weil, 1997) and being part of the community (Kotler & Kotler, 2000). Museums have to be attractive (Reussner, 2003), providing participation and entertainment value when the audiences require it (Gilmore, 2003; Kolb, 2005), and offering richer experiences for visitors (Kotler & Kotler, 2000).

Finally, in order to succeed, museums must use creativity (Gilmore, 2003; Kolb, 2005) so they can build stronger relationships to present and future audiences (Hayes & Slater, 2002; Kolb, 2005; Welsh, 2005).

### **1.3. Implications**

Events, augmented products (Tobelem, 1998) and museum experience approach (Kotler & Kotler, 2000; McLean, 1995) are means of improving the relationship with visitors and of developing audiences. Still, these marketing tools must be set in the right context: museum mission and values must always be protected and never compromised (Kolb, 2005; Kotler & Kotler, 1998; Kotler & Kotler, 2000; McLean, 1995; Tobelem, 1998).

Events are used as means of strengthen community ties, reinforcing sense of belonging and increase their audiences (Kotler & Kotler, 2000). When implementing events, museums must understand their effects on audiences and on their motivation to become repeat visitors (Gilmore, 2003). Although events are becoming frequent in museum context, little research is available on motivations and consumption patterns of visitors attending events (Axelsen & Arcodia, 2004).

This master dissertation intends to contribute to understanding the effects of attending open day events to art museum's audience development.

### **1.4. Dissertation's Structure**

Facing such a challenge, this dissertation starts with an overall review of the literature concerning arts marketing and audience development. It does not intend to review basic concepts of marketing,

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but just their implications on the art museum context. The literature review starting point is the audience development definition and the characterization of museum audiences. Then, using contributes of marketing and consumer behaviour theory, the text explores the factors affecting the audiences' decision process and behaviour, the visitors' profiles and the art museums' goals and strategies adapted to present environment. Finally, we introduce to this analysis the special events' tool in the context of audience development in art museums.

As a result of literature support, the third part of this dissertation presents the framework of the study held during "Serralves em Festa", in June 2006. Assumptions, problem and hypothesis will be defined, prior to the fourth chapter, dedicated to research methodology, which will regard the research universe, the sample and the research instruments and techniques used.

The last two chapters of this dissertation will present the results of the study (Chapter 5), and the conclusions (Chapter 6), highlighting the main findings, managerial implications, limitations and contributions for future investigations.

## **2. LITERATURE REVIEW**

### **2.1. Basic Concepts**

This literature review will focus on marketing and consumer behaviour contributes to art museums. It is assumed that the basic marketing and consumer behaviour concepts are known. What will be presented here are insights that can contribute to a wider understanding of the use of open day events by art museums and their expected effects on museum attendance and audience development.

This exploratory review will start with the basic concept of audience development, the definition of museum audience(s) and the scope of museum's competition.

#### **2.1.1. Audience Development**

Most literature concerning audience development uses a simplifying phrase: broaden audiences. This would focus audience development in attracting new publics to the museum venue. Still, the complete notion of audience development can be subdivided in three complementary realities: new publics, increasing attendance and improving experience.

##### **2.1.1.1. Attracting larger and more diverse audiences**

A major task for museums is reaching non visitors. This means increasing the number and range of people that visit museums, by democratizing museum access and promoting social inclusion (Bennett & Kottasz, 2006; Gilhespy, 2001; Hayes, 2003; Hayes & Slater, 2002; Hill et al., 2004;

Kolb, 2005; Kotler & Kotler, 1998; McCarthy & Jinnett, 2001; McLean, 1995; Reussner, 2003; Sandell, 2000; Vaughan, 2001).

By attracting new publics to art museums, both arts and the museum awareness and visibility will raise (Kotler & Kotler, 1998), which is according most museums' missions, setting themselves at the service of communities and arts.

Still, turning non visitors into visitors is a controversial idea (Kirchberg, 1996). Some authors consider that potential audiences are obtainable (Kolb, 2005), while others point that a goal of wider publics cannot be completely fulfilled (Reussner, 2003). Museums can make art experience more accessible to non-visitors; still, it's theirs the decision of whether taking that opportunity (Gilhespy, 2001), or not. Moreover, the result of such audience development policies is unknown or questionable (Hayes & Slater, 2002), and there are risks of unsatisfying needs and aspirations of current visitors by attracting broader groups of non visitors (Hayes & Slater, 2002).

Non-visitors showing great potential are the ones that have some degree of commitment to the arts, such as attenders elsewhere and switchers (Hayes & Slater, 2002), and non-visitors being inclined to participate in museum experiences (McCarthy & Jinnett, 2001). The identification and characterization of potential visitors enables museums to design strategies adapted to each segment (Hayes & Slater, 2002).

#### **2.1.1.2. Increase attendance**

Strategic action, though, will mean nurturing both new visitors and existing audiences (Hayes & Slater, 2002; Kawashima, 1999; Kotler & Kotler, 1998; Reussner, 2003).

Visitors' figures will also increase if regular visitors go to the museum more often (Hill et al., 2004; Kotler & Kotler, 1998). The number of visits is a loyalty indicator (Hayes & Slater, 2002; Kotler & Kotler, 1998), and it shows also the level of involvement with the museum by its regular visitors. Loyalty and involvement can be encouraged by building relationships with visitors (Mejón et al., 2004; Reussner, 2003) and providing satisfying experiences.

### **2.1.1.3. Improve visitors' experience**

Audience development strategies require understanding the museum's publics, visitors or non-visitors (Kawashima, 1999), and aligning this knowledge with offerings design and communication (Savage, 1996). Museums have to focus on the visitors, their needs, interests and expectations (Reussner, 2003) to achieve museums' goals, as their long term viability depend on carefully planned interventions (Andreasen, 1991; Hayes & Slater, 2002).

A sustained audience development technique requires that the person who attends the museum enjoys the experience (Hill et al., 2004) and fulfills his/her expectations. Improving the experience provided and the levels of satisfaction and commitment ought to be considered as a long term goal for museums (Andreasen, 1991; Hayes, 2003; Hill et al., 2004; Kawashima, 1999; Kotler & Kotler, 2000; McCarthy & Jinnett, 2001); newcomers will be more likely to return to the museum venue if they enjoy the experience, and regular visitors will be motivated to visit more if their expectations are fulfilled.

Still, museums own expectations must not be overstated (Weil, 1999). The reasons assisting visitors to come to the museum are not controllable by museums nor is what they take away from their experience (Weil, 1999); that depends on the visitor profile and behaviour variables, as we'll see in the next pages.

### **2.1.2. Audience vs Audiences**

In this dissertation we will use the term "audiences" and not its singular. Art museums do not have a homogeneous audience (Kotler & Kotler, 1998; Weil, 1997), but rather different audiences regarding their level of involvement (Kolb, 2005), their interests, intentions and expectations (Kotler & Kotler, 1998). These diverse audiences only have one common characteristic: museums are trying to exchange something of value (Hill et al., 2004) with all of them. These plural audiences require different strategies from museums (Kawashima, 1999; Kolb, 2005; Kotler & Kotler, 1998), and enable different and more effective positioning and targeting (Colbert, 2002; Hayes, 2003; Tobelem, 1998).

Museum audiences are primarily divided in main groups, visitors and non-visitors. They behave differently, although both groups tend to think well of museums (Burton & Scott, 2003). Museums

have easier access to visitors; as for non-visitors, some of them may be impossible to attract and maintain (Hayes & Slater, 2002), due to their attitudes towards museums.

Arts involvement is a gradual process (Andreasen, 1991), justifying museums' effort to convert non-visitors into visitors, and to improve overall involvement.

This dissertation proposes segmentation based on patterns of consumption and attitudes. The public is first divided in two groups: the persons that visit museums, and the ones that never do. Then, visitors will be divided in two segments, according to their level of commitment to visiting museums: regular and casual visitors. As for non-visitors, we'll consider, according to their attitudes: the intenders, the indifferent and the hostile.

#### **2.1.2.1.Regular visitors**

Only a small share of museum visitors has greatest levels of loyalty (Hayes & Slater, 2002). They build a relationship with the museum by repeated visits, that is, sustained action (Bradburne, 2001). Regular visitors might cooperate with museum's values and mission (Savage, 1996) and contribute to audience development by positive word-of-mouth (Savage, 1996), acting as part-time marketers. This is the group where the museum will find the more satisfied customers (Caldwell, 2000).

In order to nurture them and maximize their long time value, museums should focus on the enhancement of their individual experience (Hayes & Slater, 2002).

#### **2.1.2.2.Casual visitors**

Not all existing audiences show high levels of involvement; moreover, the patterns of loyalty vary among visitors (Hayes, 2003). Casual visitors enjoy visiting museums (Kotler & Kotler, 2000), despite not doing it on a regular basis. Still, they are responsible important visiting figures and they are an interesting target segment to museums (Kawashima, 1999) due to their potential to increase visits.

In order to increase visiting, they might need improvement of augmented services (Hayes & Slater, 2002; Kotler & Kotler, 2000), or a strong brand with coherent values (Hayes & Slater, 2002), towards satisfying their needs, motivations and aspirations.

Despite the dynamism of the involvement process (Andreasen, 1991; Hayes & Slater, 2002), museums must accept that not all of their visitors will be frequent and committed visitors (Kolb, 2005); many of them choose to occasionally consume high culture (Kolb, 2005). So, for casual visitors there is a two-fold strategy: adding value to museums offerings to reinforce visiting behaviour (Hayes & Slater, 2002), and accepting their nature of casual visitors, providing products and events adapted to the different levels of involvement (Kolb, 2005).

### **2.1.2.3.Intenders**

Among the non visitors, one can identify significant differences of interest for visiting museums (Andreasen, 1991). Some can be considered attitudinally loyal (Hayes, 2003), but exhibiting inertia characteristics (Hayes & Slater, 2002) or being not able to overcome barriers that prevent them from become visitors (Hayes, 2003).

Intenders face barriers that can be either structural (economic, distance, spare time), limiting access to the museum, or psychological (personality, perception, memory), reinforcing inertia (Hayes & Slater, 2002). For instance, the museums' building, guards and rules can be intimidating for non visitors (McLean, 1995). Little knowledge of the art form pose risks (Kolb, 2005) and make non-visitors afraid of disappointment, as they do not have a trial opportunity (Colbert et al., 2001). Intenders may also worry about their image (Colbert et al., 2001; Prentice, 2001); either the museum attendance may not correspond to their self-image, or may result in an image by others different from their aspirations.

If these barriers are broken down, intenders offer significant potential to museums (Hayes & Slater, 2002). Converting intenders into visitors implies identifying the barriers preventing them to come to the museum, and select the ones that can be influenced or even eliminated by the museum (Hayes & Slater, 2002).

#### **2.1.2.4. The indifferent**

Still, barriers can be perceptual (Hayes, 2003), and some of the non visitors are just not interested in arts (Andreasen, 1991). Not all individuals are identified with art museums (Prentice et al., 1997); moreover, as remarked in the introduction, publics are less likely to identify themselves with the arts (Bradburne, 2001; Kotler & Kotler, 1998).

Publics are empowered to ignore and even marginalize museums (Savage, 1996). Publics' perceptions and image are not controlled by museums. If these perceptual barriers are to be reduced, museums can use extensive education and outreach activities (Hayes & Slater, 2002), which have long term and undetermined effects (Hayes & Slater, 2002).

#### **2.1.2.5. The hostile**

Finally, there is a segment of public that the museum cannot reach (Hill et al., 2004), because those non attenders have a negative attitude towards arts or art museums (Hayes, 2003) and have the power to stay away from museums (Savage, 1996). This negative attitude does not have to be based neither on previous experience (Hill et al., 2004), nor on reality (Vaughan, 2001).

In a process of broaden audiences, the museum might try to attract these segment of non visitors. This will be quite demanding, and paybacks will be long term, if at all (Hayes & Slater, 2002).

### **2.1.3. Art Museum Competition**

Museums compete for visitors' limited free time (Colbert, 2002; Colbert et al., 2001; Kolb, 2005), and therefore must be situated within the context of expanded leisure market (Axelsen & Arcodia, 2004; Colbert, 2002; Colbert et al., 2001; Hill et al., 2004; Hume et al., 2006; Kolb, 2005; Kotler, 2004; Vaughan, 2001). This is a diversified market (Colbert, 2002), which includes all kind of cultural and leisure offers, as well as just staying at home (Burton & Scott, 2003; Kolb, 2005; Kotler & Kotler, 1998) and doing nothing. Therefore, art museums compete with each other, but also with other types of museums and any leisure activity: they all apply for individuals' free time.

Time available for leisure depends on lifestyle, life stages and socio-economic factors (Burton & Scott; 2003). Museum offers are unique among leisure market (Kotler & Kotler, 1998), and are value propositions for individual and family leisure (Burton & Scott, 2003). But museum experience requires mental engagement (Burton & Scott, 2003), and cultural learning background (Burton & Scott, 2003; Kolb, 2005), and this may not motivate the publics to spend their scarce free time in museums (Burton & Scott, 2003; Kolb, 2005).

While competition is getting larger and more diverse, museums need to differentiate their offer (d'Astous et al., 2006; Mejón et al., 2004; Vaughan, 2001). This would not mean to modify their core products (Colbert, 2002), but to use secondary products (Colbert, 2002), entertainment (Vaughan, 2001) and distinctive images (d'Astous et al., 2006) to attract and retain visitors, enhance the experience and improve consumer satisfaction.

## 2.2. Museum Visitors' perceptions, attitudes and motivations

Museum attendance is influenced by a set of personal and behavioural factors that have to be explored in order to understand how and why visitors attend museums, and how the museum can influence attendance and develop its audiences.

Just to make clear some of the concepts<sup>2</sup> that will be more present in this text, I'll use **image** as a set of attributes one identifies, classifies and considers relevant; image implies previous knowledge, awareness. **Involvement** refers to the level of importance and interest, from inertia to passion; it influences the attention paid, according to the relevance of the information. **Motivation** is the internal process that causes action to satisfy a need. **Attitude** is a qualitative evaluation (for instance: good/bad; adequate/inappropriate); it is subjective, gives a personal significance and it is prior to behaviour. And **Perception** is reception of stimuli and identification of their characteristics.

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<sup>2</sup> As there are different uses of the same term among authors, all the consumer behaviour concepts presented here will follow Solomon's (1999) definitions.

In the marketing approach, perception is reality (d'Astous et al., 2006), either it is correct or not. Perception of the museum is how the museum offerings are seen in the audience individuals' subjective reality (Hirschman & Holbrook, 1982).

Museums can try to influence its audiences' mental representations, through communication and the experience provided. Still, museums cannot control the audiences' perceptions. If there is a substantial difference between what one individual perceives as the museum offering and his/her needs, museums will not be able to attract him/her to its venue. Scott (2000) found that museums are perceived as educational, discovery, intellectual experiences, challenging, provoking, absorbing, fascinating, innovative places where you can touch the past, while ideal leisure would be relaxed atmosphere, entertaining, a good place to take family and friends, friendly, fun, exciting, great value for money, plenty of room to move. This perception gap, real or not, penalizes the museum audience.

Still, perceptions and attitudes evolve. They are either reinforced or changed by new experiences and information (Hooper-Greenhill, 2004; McCarthy & Jinnett, 2001).

The reasons assisting museums' visitors are plural and complementary (Botti, 2000; Weil, 1999) and might have nothing to do with the art form itself (Colbert, 2002; Kolb, 2005). One of the main reasons for attending museums is self improvement and learning (Colbert, 2002; Hooper-Greenhill, 2004; Kelly, 2003; Kolb, 2005; Kotler, 2004; Kotler & Kotler, 1998; Jansen-Verbeke & van Rekom, 1996; Scott, 2006; Weil, 1997; Welsh, 2005). Museums have been increasingly (Kelly, 2003) using learning as a classical positioning (Kotler, 2004). Still, an effective positioning implies understanding audiences' attitudes towards learning (Kelly, 2003) and the process of learning (Hooper-Greenhill, 2004; Welsh, 2005) to have an adequate response to the implicit needs, and become more engaged with communities (Welsh, 2005).

Entertainment is the other major motivation for visiting museums (Colbert, 2002; Jansen-Verbeke & van Rekom, 1996; Kolb, 2005; Kotler & Kotler, 1998; Welsh, 2005). Considering the expanded leisure market, visitors seek in museums benefits similar to other leisure providers (Kolb, 2005).

Museums are aesthetic experience providers (Kolb, 2005; Kotler & Kotler, 1998), where learning and entertainment happen. So, having enjoyable learning experiences (Colbert, 2002; Hooper-Greenhill, 2004; Kotler, 2004; Kotler & Kotler, 1998; Kelly, 2002; Scott, 2006) is another motivation for visitors, and increasingly positioning for museums (Kelly, 2003).

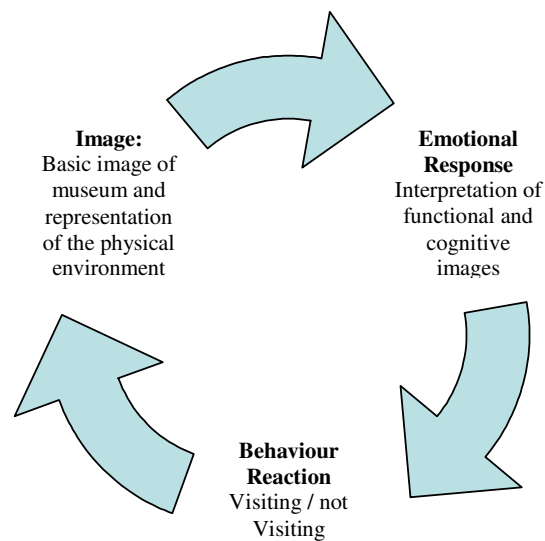
Socialization is a complementary reason for attending museums (Colbert, 2002; Kotler & Kotler, 1998; Kolb, 2005; Weil, 1997). Moreover, either learning or entertainment, are opportunities to socialize (Jansen-Verbeke & van Rekom, 1996). Museums have socialization areas like restaurants, coffee shops or auditoriums (Stephen, 2001) to enhance social experience.

Another important motivation for attending museums is seeking emotional arousal (Hirschman & Holbrook, 1982). Hedonism provides some clues of the importance of imaging. Individuals generate not only multisensory impressions but also multisensory images, which include historic recollections and also pure fantasy (Hirschman & Holbrook, 1982). Arts consumption in general and museum attendance in particular may derive from this multisensory imagery (Babin et al., 1994; Hirschman & Holbrook, 1982), and can be motivated merely by the desire to enter or create an altered state of reality (Hirschman & Holbrook, 1982).

Being so diverse, motivations to attending museums must be researched and analyzed (Botti, 2000; Caldwell, 2000; Hill et al., 2004) to make the museums' approach to the market effective (Botti, 2000; Kotler & Kotler, 2000). Hence, as visitors' needs are multifaceted, museums have to combine their educational mission with the intangible impacts that the audiences value the most (Botti, 2000; Scott, 2006). Museums have to design adequate responses to meet not only utilitarian and intellectual needs, but also hedonic and emotional needs (Babin et al., 1994; Jansen-Verbeke & van Rekom, 1996), in order to satisfy their audiences.

### **2.3. Museum Image**

Both visitors and non-visitors have their own image of a specific art museum or museums in general. This image can be realistic or not; still, it is determinant to the individual decision (Vaughan, 2001). Image is an on-going process, resulting from information, perceptions and impressions of each individual (Vaughan, 2001). Image determines the emotional response of the individual (like/dislike) and consequently influences the decision of attending or not (Vaughan, 2001).



**Graphic 1: Reaction to Images (Based on Vaughan, 2002)**

Although a museum cannot control the image audiences hold about its venues and offerings, it can invest on awareness and visibility. Museums can attempt to correct negative image with more accurate information and communication (Colbert, 2002; Kotler & Kotler, 2000), and provide satisfactory experiences, as experiences contribute to the image process.

The image is, therefore, influencing the pattern of attendance (Vaughan, 2001). Knowing the images held by the different audiences will contribute to positioning and differentiating the museum from the competitors. It is also essential for defining the communication towards the different target segments (Vaughan, 2001) in an audience development strategy.

## **2.4.Experience**

Visitors come to the museums with their images and expectations. The experience determines the visitor's satisfaction, and consequently reinforces or changes expectations, attitudes and overall museum image. The experience is seen as an elixir (Kotler, 2004), influencing future buying

decisions, intention to return and recommend, that is to say, influencing audience development (Andreasen, 1991; Bradburne, 2001; Colbert et al., 2001; Gilmore, 2003; Hill et al., 2004; Hume et al., 2006; Kawashima, 1999; Kotler, 2004; Kotler & Kotler, 2000; McCarthy & Jinnett, 2001; Savage, 1996; Vaughan, 2001).

It is essential to evaluate the experience provided (Kolb 2005; Kotler, 2004; Kotler and Kotler, 2000; McPherson, 2006; Prentice, 2001), concerning previous image and expectations that might have been created. Expectations should be met or exceeded, otherwise the visitor will be disappointed (Bennett & Kottasz, 2006; Hill et al., 2004; Savage, 1996; Vaughan, 2001), and less likely to come back or to spread positive word-of-mouth. On the other hand, an intense experience will have a long term impact on the visitor (Bennett & Kottasz, 2006; Kotler & Kotler, 2000).

Aesthetic and learning are only two of the types of museum visitors' experiences. Museums also provide entertainment (Kotler & Kotler, 1998; Vaughan, 2001), social experience (Colbert, 2003; Kotler & Kotler, 1998; Prentice & Andersen, 2003), the physical setting experience (Goulding, 2000), and the hedonic experience (Babin et al., 1994; Hirschman & Holbrook, 1982). Moreover, social and entertainment experiences are becoming more important for visitors than the traditional aesthetic and learning (Kotler & Kotler, 2000), and museums follow the trend of increasing participatory experiences emphasizing entertainment and socialization facets of the visitors' experience (Kotler, 2004).

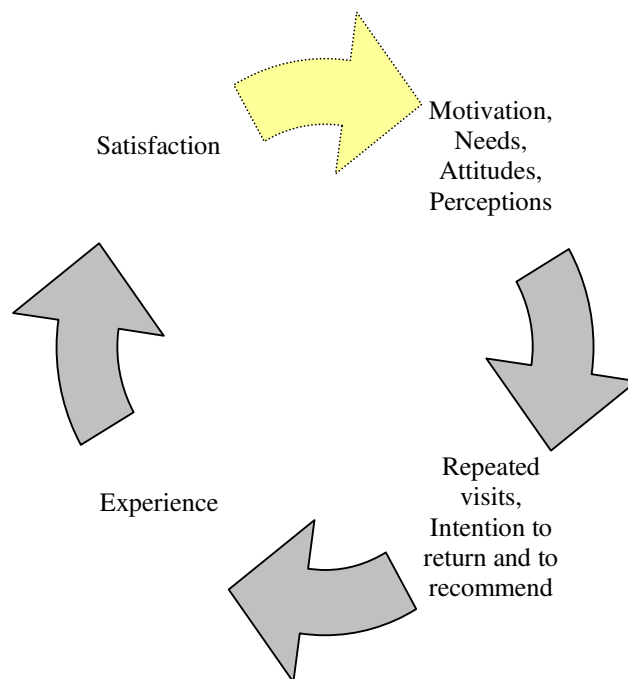
Museums offers are designed towards global memorable experiences, combining learning, leisure, participation and delight (Babin et al., 1994; Bradburne, 2001; Burton & Scott, 2003; Gilhespy, 2001; Hooper-Greenhill, 2004; Kolb, 2005; McLean, 1995; McPherson, 2006; Prentice, 2001; Savage, 1996), contributing to the complete experience that, ultimately, will be the basis of satisfaction level. This improved visitor experience is a response to both the expanded competition and the audiences' more exigent needs (Burton & Scott, 2003; Kawashima, 1999).

## 2.5.Satisfaction

Satisfaction depends on the overall experience, which includes the museum offering and also non-service dimensions (McLean, 1994), reputation, the social environment of visitors in the museum (Kolb, 2005; Mejón et al., 2004), the building and venues (Caldwell, 2000; Kolb, 2005).

Providing satisfying experiences is the way museums most influence audiences' motivations, attitudes, perceptions, and attending behaviour. Satisfaction affects future decisions to return to the museum and to recommend it (Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Kawashima, 1999 Yoshitomi, 2002).

The relationship between satisfaction and these behavioural variables still need to be tested (Hume et al., 2006); it is expected to be positive but non-linear, with extreme feelings being stronger than medium feelings (Bennett & Kottasz, 2006; Harrison & Shaw, 2004). Monitoring satisfaction of the different segments of visitors will help anticipating future demand (Caldwell, 2000), due to the expected relationship among satisfaction and behaviour variables.

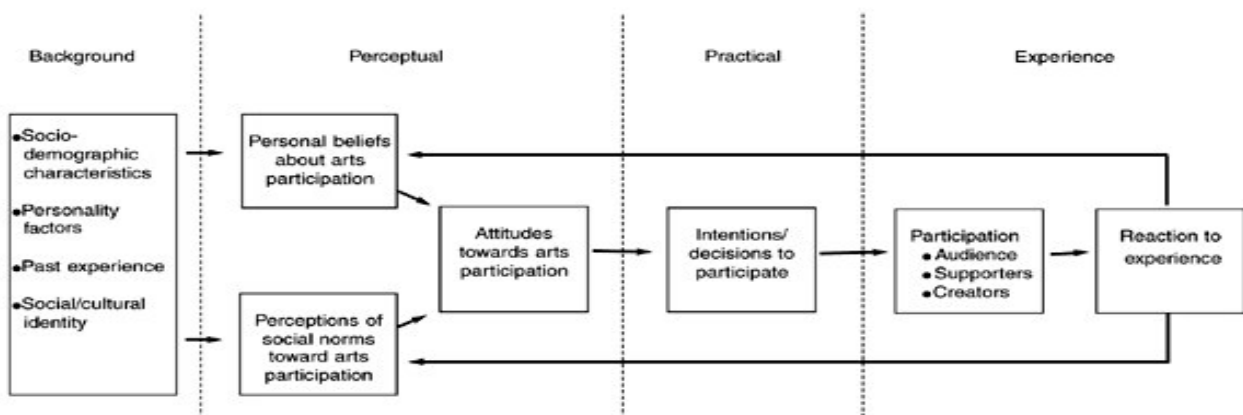


**Graphic 2: Consumer Behaviour Process**

## 2.6. Decision making process

So far we've pointed some of the elements interfering with the decision-making process: perceptions, image, attitudes, motivations, experience and satisfaction. Developing audiences in the long run implies enhancing visitors' experience, and the new behavioural models focus on experience and its dynamism (Yoshitomi, 2002). The decision making process is influenced by different factors, either personal or social (Kolb, 2005). Before analyzing the visitors' profile, I'll present two behavioural models that synthesize many of the ideas previously exposed.

McCarthy & Jinnett (2001) synthesized the literature in a dynamic model of decision making process. This model emphasizes how the experience is influenced by intentions, attitudes, beliefs and perceptions, and how it influences back perceptions and beliefs. Past experience is a key determinant to attendance patterns. Moreover, personal characteristics, like socio-demographics, personality and social identity are important constraints to museum attendance, and these are out of museums' influence. Museum action may influence perceptions and attitudes, mostly by providing satisfactory experiences, but cannot do much with the personal background.



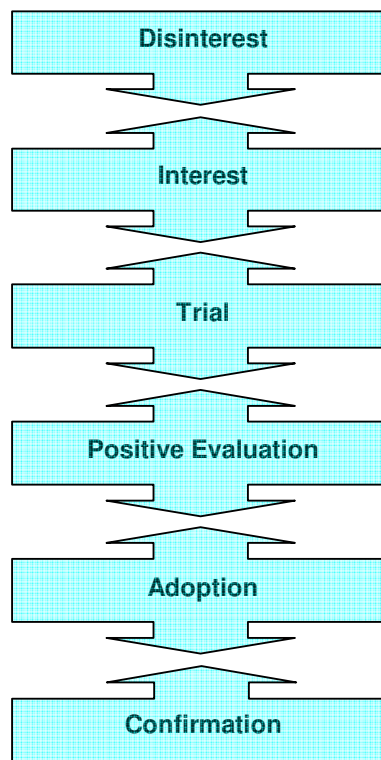
Graphic 3: Participation Model - McCarthy & Jinnett (2001)

This model provides the strategy guidelines for developing audiences: providing experience that can change perceptions and improve attitudes. Only after this sequence will the motivations raise and, if there aren't any major barriers, will raise the participation.

In the case of non-visitors, it is necessary to evaluate which section of the model is determinant to non-attending museums. It can be practical barriers, like the case of intenders, which have positive attitudes and are motivated but for some external reason cannot make it. Indifferent and the hostile to museums will not consider museums as a potential leisure activity, so it's the perceptual sector that prevents them from attending museums.

This model highlights the difficulty of changing attitudes. The experience will affect perceptions and personal beliefs, which will slowly change the attitudes. This is both difficult and time consuming.

Complementarily, Andreasen (1991) focused the process of involvement with the arts, that is, how the level of attendance evolves. According to this author, adoption happens after an art learning process that is not completely satiated, and depends on not perceiving major barriers.



**Graphic 4: Performing Arts Adoption Process, based on Andreasen (1991)**

Involvement with museums is a progressive process, due to changes in the circumstances, while not a deterministic one. Each person can move between the different stages, being more involved with museums, or decreasing his or her participation in museum activities. The progression can skip one of the stages, and involvement can also stop at some point. There is potential among non attenders, but action developing audiences from the disinterest stage is likely to be very expensive and not very successful.

Understanding the decision process and the involvement process of museum visitors is important for positioning and segmenting in an effective way. Both McCarthy & Jinnett (2001) and Andreasen (1991) emphasize the importance of the visitor profile determining the decision of attending museums and being involved. Therefore, we'll now focus demographic, social and psychological factors influencing museum attendance.

## **2.7. Visitor profile**

Demographic, social and psychological factors are likely to influence leisure decisions (Andreasen, 1991; Kirchberg, 1996; McCarthy & Jinnett, 2001; Vaughan, 2001). Museums can use knowledge on these profile factors in order fight back the barriers and reach wider audiences (Hill et al., 2004).

Attendance rates and sociodemographic profile is stable among all industrialized countries (Colbert et al., 2001; Colbert, 2002), despite differences of public investment towards arts democratization in some countries (Colbert, 2002). Museum visitors are not population representative; rather, they are quite homogeneous (Andreasen, 1991; Colbert et al., 2001; Colbert, 2002; Kirchberg, 1996; Kolb, 2005): museum visitors are well educated, earn higher income, and have white-collar jobs.

### **2.7.1. Social Factors**

Museum visitors' behaviour is influenced by interests, attitudes and values of reference groups (Andreasen, 1991; Colbert, 2002; Colbert et al., 2001; Kolb, 2005; Kotler & Kotler, 2000), and can also be a means to socialization itself (Andreasen, 1991).

For some museum visitors, attendance patterns are set in an early age (Andreasen, 1991; Colbert, 2002; Kolb, 2005; McCarthy & Jinnett, 2001) encouraged by family or friends. Childhood exposure is more likely in museum attenders than in indifferent or hostile audiences (Andreasen, 1991). Visiting museums as a child integrates the experience background, but it will contribute to building audience if that person goes beyond the trial stage as childhood exposure will likely facilitate involvement (Andreasen, 1991) and have positive influence on adult cultural experiences (Colbert, 2002; Colbert et al., 2001). Therefore, developing future audiences may include providing events for children (Colbert, 2003) and museum encounters in the early ages, providing memorable and positive artistic experiences (Colbert, 2002).

Amateur art practice is also likely to positively influence museum attendance (Andreasen, 1991; Colbert, 2002), although the correlation between these two factors remains unknown (Kawashima, 1999).

Socialization practices of groups and families differ from one social class to another (DiMaggio & Useem, 1978), as well as the rate of annual exposure to high arts (DiMaggio & Useem, 1978). Museum attendance patterns often correlate positively with social class (DiMaggio & Useem, 1978; Kawashima, 1999). Social class is defined in terms of income, education and occupation, being education the most important factor determining museum attendance (DiMaggio & Useem, 1978).

### **2.7.2. Demographic factors**

Demographic factors are the most accepted as influencing museum audiences (Andreasen, 1991; Colbert, 2002; Colbert et al., 2001; Hill et al., 2004; Kirchberg, 1996), and are commonly used for segmenting and targeting (Colbert, 2002; Colbert et al., 2001). There is correlation, which does not imply causation (Kolb, 2005). Demographic factors determine the intensity of existing risks (Colbert

et al., 2001), leisure time and lifecycle (Andreasen, 1991). Marital status and family (children) are major barriers for attending more (Andreasen, 1991).

Audience development strategies tend to focus younger audiences. Museum visitors tend to be younger than average population (Kirchberg, 1996) and, on average, younger visitors are more likely to increase attendance and the oldest are less interested in the arts (Andreasen, 1991). Nevertheless, museums seem to deter young visitors, who feel that they do not belong (Mason et al., 2006; Prentice, 2001). Museums' perceptions vary with age (Prentice, 2001) and young people's identity, experience and lifestyles might be incompatible with museum image and offers (Mason et al., 2006).

Concerning gender, the majority of museum visitors are women (Kirchberg, 1996), who are more likely to adopt museum consumption and to have positive evaluations of museum experience (Andreasen, 1991).

Museum visitors have higher income than the average population (Andreasen, 1991; Kolb, 2005). Moreover, income influences positively museum attendance (Kirchberg, 1996), and indifferent or hostile audiences have significantly lower income (Andreasen, 1991). Moreover, income can be a barrier to attend museums (Andreasen, 1991). In order to incorporate this information into audience development strategy, it is necessary to understand if the non visitor nature is due to lack of opportunity, or a matter of paying museum fees (Kolb, 2005). In the first case museums would benefit from outreach programs, accessing the arts to as many people as possible. Otherwise, museums can lower entrance prices for lower income groups.

Education has a strong positive relation with museum attendance (DiMaggio & Useem, 1978; Kawashima, 1999; Kirchberg, 1996). It affects art consumption and participation (DiMaggio & Useem, 1978). Well-educated are more likely to be interested in different leisure products, while less educated usually choose practical leisure activities (Colbert, 2002). Well educated have faster adoption processes (Andreasen, 1991), and college is a favorable environment for exposure to arts and cultural socialization (Andreasen, 1991; DiMaggio & Useem, 1978). Consequently, university graduates may represent more than 70% of contemporary art museums' audiences (Colbert, 2002).

Like other demographic factors, education is not deterministic to museum attendance; less educated and lower income individuals may be regular visitors to museums, but visitors' profile is not similar to population distribution (Colbert, 2002).

As graduates are the major group of museum visitors (Colbert, 2002; Kolb, 2005), museums operate in a rather limited market segment, considering the percentage of the population that completed college. This effect is more visible for art museums, as education is a stronger predictor for art museums than it is for science or history museums (DiMaggio & Useem, 1978). Perception barriers depend on educational level (DiMaggio & Useem, 1978) and it is easier for the well-educated to consider the arts comprehensible and interesting (DiMaggio & Useem, 1978). Still, the increase of university graduates has not automatically expanded museum attendance.

Occupation is strongly related to other two demographic variables, education and income, and positively related to the likelihood of attending museums (Andreasen, 1991; DiMaggio & Useem, 1978; Kirchberg, 1996). Occupation is also an important dimension of lifestyle (Andreasen, 1991), as it determines, for instance, availability and pattern of leisure time.

Finally, distance and region are sometimes indicated as influencing attendance. Although distance may produce important attendance barriers, it is a weak explanatory variable for museum attendance (Kirchberg, 1996).

### **2.7.3. Psychological factors**

Throughout these pages, we've emphasized the importance of consumer psychology to museum attendance. Museum visitors have a pattern of perceptions, beliefs, attitudes and motivations that differentiate them from non visitors (Hill et al., 2004).

Regular visitors have positive long-lasting attitudes that are precious assets to museums (Colbert et al., 2001). These attitudes are based in both experience and involvement, which is quite demanding for the experiences provided (Colbert et al., 2001). Perceptions and social values are also long lasting and based on experience, social and family values (Kolb, 2005).

To successfully compete as a leisure facility, museums must understand and act according to images and attitudes of their audiences (Vaughan, 2001), repositioning in the minds of the audiences, becoming more attractive and motivating increased visiting.

Motivation is a key factor for the decision process (Colbert et al., 2001; Crompton & McKay, 1997), especially in the present conjuncture of less time for leisure and more leisure alternatives (Kolb,

2005). As we've seen previously, this motivation depends on past experience, but also on product involvement (Colbert et al., 2001), that is, the interest or importance that the arts have to the consumer (Colbert et al., 2001).

## **2.8. Repositioning museums**

Museums have a wide set of goals: heritage, education, access, funding, diversity, excellence, innovation and service quality maximization (Gilhespy, 2001).

The new visitor approach became essential to museums' survival. Still, it is a fulfillment for museums (Weil, 1999), and not a surrender to the adverse context; it is an instrument towards museums' vision. Museums' strategies have implicit the vision of maximizing attendance (Gilhespy, 2001), turning visitors into repeated visitors (Mejón et al., 2004), and repeated visitors into enthusiasts (Kolb, 2005).

Both visitor orientation and education goals make necessary to improve the visiting experience (Reussner, 2003). As the publics become more exigent and their interests more diversified, they demand enjoyable and value experiences to consider coming to the venue. Museums' offerings have to be redesigned and adapted. Even the educational mission of the museums is in stake, as it will only be accomplished if visitors are provided with a worthwhile experience (Reussner, 2003). Museums have always offered arts experience, and the question now is to raise visitors involvement with the experience (Kolb, 2005), stimulating them to participate more, to co-create unique and memorable moments and to visit museums regularly (Kotler & Kotler, 2000). Audience development is a central question, and seems to be common field for any museum attempt to meeting the future.

Experience is enhanced by designing offerings adapted to different segments (Colbert, 2002; Kotler & Kotler, 2000), regarding their needs and priorities (Kolb, 2005), and providing augmented services that combine the aesthetic and educational mission of museums with appealing programs and multifaceted events (Kotler & Kotler, 2000).

These different segments must be targeted to maximize audience, but also to address the public service critical dimension of museums (McLean, 1995), becoming integrated in their communities, evolving toward social inclusion and availability (DiMaggio & Useem, 1978; Hayes & Slater, 2002; Hooper-Greenhill, 2004; Kolb, 2005; Kotler & Kotler, 1998; Mason et al., 2006; McPherson, 2006; Reussner, 2003; Scott, 2006; Weil, 1997). This raises the question of museums' social inclusion. It is important to say that integrating the museum in its community does not necessarily means reflecting minorities or regional factors in the product, the place or the price (Kotler & Kotler, 2000). It's main meaning is building relationship with the community, welcoming the community in the museum's venues, cooperating with the community's roles, namely the traditional educational role, and, above all, becoming vital to community life and identity (Colbert, 2002; Kotler & Kotler, 2000; McPherson, 2006; Reussner, 2003; Sandell, 2000).

Traditionally, museums tended to exclude some range of audiences (Sandell, 2000), contributing to an elitist and inaccessible image (Kotler & Kotler, 2000). Moreover, wider audiences' segments may meet resistances from traditional art audiences (DiMaggio & Useem, 1978), although the idea of museum social inclusion could bring social benefits (Sandell, 2000; Stephen, 2001) is accepted since the mid 19<sup>th</sup> century (Sandell, 2000).

In practice, this is done by changing museum image and become accessible to wider audiences, while competing against leisure industry (Kolb, 2005; Kotler, 2004; McPherson, 2006; Stephen, 2001). Again, entertainment must be seen as a tool for developing audiences and accomplish the museum mission, and not as a threat to that mission (Kotler & Kotler, 2000; Mason et al., 2006; McPherson, 2006; Stephen, 2001). Entertainment, as well as experience, must be included in the museum strategy cooperating with its mission, considering that nowadays experience and entertainment are more important to visitors than the intellectual factors (Kotler & Kotler, 2000). It is up to creativity to design offers that combine entertainment, learning and intellectual stimuli (Kolb, 2005; Kotler & Kotler, 2000). Still, the issue is not moving towards entertainment; it is using entertainment and marketing techniques to turn visitors into museum enthusiasts and reinforce museum mission (Kotler, 2004; Kotler & Kotler, 2000; Stephen, 2001).

Repositioning museums towards experience, accessibility and entertainment implies knowing the audiences and designing the whole marketing mix towards their different segments, addressing their needs and interests. Events are one of the instruments to this repositioning (Kotler & Kotler, 2000). They help the museum with the community ties, reinforce the belonging, and attract new visitors to

the museum. Some special events will be an effective means of changing the elitist and inaccessible image of the museums held by significant segments of the audiences (Kotler & Kotler, 2000). Events can act simultaneously at community integration, entertainment and experience (Kotler & Kotler, 2000). That's what makes them so interesting for analysis.

## **2.9.Special Events**

So far, we have been clarifying concepts and identifying variables affecting audience development in museums. As the theme of this dissertation is the contribution of open day events to audience development in art museums, it's time to introduce special events in the analysis. The special event approach will start by its definition, and then we will explore its application and influence in the art museum audience development context.

### **2.9.1. Defining events**

Special events include a wide range of initiatives, either named in the literature as events, special events or festivals. Special events in museums have two major characteristics: they are infrequent and different from the organization's usual activities (Getz, 1997). Moreover, they are provided in a wide range of patterns: festivals and commemorative days (Axelsen & Arcodia, 2004; Kotler, 2004), opening night exhibition events, family and traveling programs (Kotler, 2004), open days, workshops, demonstrations and artists talks (Axelsen & Arcodia, 2004), and other initiatives museums' creativity turn to light.

In the museum context, special events tend to have a strong entertainment aspect together with the educational experience (Savage, 1996). They have a more relaxed and informal atmosphere (Tobelem, 1998) may be of free access and held outside the museum building (Colbert, 2003). By providing events, museums open the doors and welcome wider audiences (Kolb, 2005; Mejón et al., 2004; Tobelem, 1998). Special events may create special image in the audiences' minds (d' Astous et

al., 2006; Axelsen & Arcodia, 2004; Colbert, 2003; Tobelem, 1998), and can be used to increase museum relevance (Axelsen & Arcodia, 2004), increase audiences' participation in the museums (Andreasen, 1991; d'Astous et al., 2006; Axelsen, 2006; Axelsen & Arcodia, 2004) and become a major attraction for residents and tourists (d'Astous et al., 2006; Prentice and Andersen, 2003).

### **2.9.2. Events and audience development**

Consumers cannot desire what they do not know (Kolb, 2005). Events induce trial (Andreasen, 1991), as they are more appealing to non visitors than regular museum activities (Axelsen, 2006), by reducing attendance barriers (Andreasen, 1991) and providing entertainment (Savage, 1996). These are moments when the museums receive audience groups with very different patterns of loyalty and museum going experience; some are frequent visitors to the museum that accept the invitation to gather in additional attendance activities, and others are just event goers. Event goers are likely to be interested in cultural experience, education (Crompton & McKay, 1997), socialization (Crompton & McKay, 1997; Prentice and Andersen, 2003) and leisure (Prentice and Andersen, 2003). Event visitors must be distinguished and analyzed in terms of profile, in order to adequately meeting the event visitors' needs (Axelsen & Arcodia, 2004) to effectively attract audiences.

There is an inherent risk in attracting non visitors, especially if they are in the hostile group: they might not repeat the museum experience (Hill et al., 2004). Although many museum events are designed to promote social inclusion (Kotler, 2004; Prentice and Andersen, 2003), the arts tend to contribute more to social exclusion than otherwise (Gilhespy, 2001), especially if it is the case of the more demanding contemporary art. Despite the risks, events are associated to increased and more diversified museum attendance (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005) and building new relationships with their audiences (Axelsen & Arcodia, 2004; Mejón et al., 2004). During events, visitors tend to spend more time in the museum, tend to be more frequent and tend to bring company with them (Axelsen & Arcodia, 2004).

### **2.9.3. Events as a marketing mix tool**

Events are a strategy for museum's positioning and differentiation (d'Astous et al., 2006; Colbert et al., 2001; Mejón et al., 2004), enabling top of mind (Colbert, 2003), positive associations (Caldwell,

2000; Colbert, 2003) and a stronger brand (Caldwell, 2000). Events project the official corporate image (Colbert et al., 2001) to its various audiences.

In marketing theory, events part of organization's promotion. Promotion is the agent of change (Colbert et al., 2001) enabling museum to influence perceptions and attitudes (Colbert et al., 2001; Mejón et al., 2004) and improve awareness (d'Astous et al., 2006; Colbert et al., 2001). Through events, museums access publicity; for many museums publicity is the main communication vehicle to potential visitors (Colbert et al., 2001), together with recommendations and word of mouth. Some of the museum's publics just attend its events, and do not come to the museum during its regular activities. For them, the event might be considered a product of the museum. Moreover, an event can be a cultural packaging combining culture and entertainment (Kolb, 2005) or a program modernization (Axelsen & Arcodia, 2004) adapted to audiences' new interests and needs, or to different target segments (Colbert, 2003). As any offering, events will only be successful if the potential audience considers it a valuable offer (Weil, 2003). Packaging the art museum product as an event protects the product, creates a brand identity, and enables attracting new audiences (Kolb, 2005). Furthermore, in present times cultural products tend to events (Kolb, 2005), in the museum tradition of providing art experience to its visitors (Kolb, 2005).

#### **2.9.4. Events in the museum's mission context**

Providing events does not mean to change the core product (Kolb, 2005). The change is in communication, packaging and delivery (Kolb, 2005). Events are used to reinforce the museum overall mission and identity (Colbert, 2003; Colbert et al., 2001), sharing its values (Colbert, 2003), and satisfying social needs (Gilhespy, 2001; Kotler, 2004) of participation and access (Axelsen & Arcodia, 2004).

#### **2.9.5. Events as buying decision facilitator / motivation**

It is interesting to evaluate motivational factors for attending an art museum special event and compare them to motivation to visit the same museum during regular day. Most of the event's motivations are similar to museum's: escapism, learning, experiencing something unique, socializing, esteem (Axelsen, 2006; Axelsen & Arcodia, 2004; Gilhespy, 2001). Nevertheless, the

most important motivational factors for attending special events are engagement in social experiences and sharing encounters (Axelsen, 2006). Events are the complete package (Axelsen, 2006; Kolb, 2005), providing art experience as well as other additional and valuable benefits (Kolb, 2005). One important additional benefit is social interaction (Axelsen & Arcodia, 2004), which is even more important in events than in regular museum visits (Axelsen & Arcodia, 2004). Event goers give more importance to socialization and personal recommendations (Axelsen & Arcodia, 2004).

Special events attract broader audiences by changing the elitist and inaccessible image of museums into a more appealing, congenial and even mundane environment (Kotler & Kotler, 2000). An example is when the event takes place outdoor the museum's building. In an audience development strategy this can be of some relevance, as outdoor events tend to attract broader audiences, more representative of local public (DiMaggio & Useem, 1978).

Special events can capture personality dimensions like dynamism and innovation (d'Astous et al., 2006) and communicate it to its publics. And they are an opportunity to repositioning towards entertainment, and provide different experiences and encounters desired by visitors (Axelsen, 2006).

In order to evaluate the effects of art museum's special events on audience development, one need to understand why people go to events (Axelsen & Arcodia, 2004), either in the case of museum frequent visitors, museum casual visitors, and especially non visitors. As emphasized before, events encourage first-time attendance and exposure to arts (Andreasen, 1991). Although more difficult to achieve, it would be interesting to estimate relationships between personality dimensions and event goers' decision (d'Astous et al., 2006; Crompton & McKay, 1997), though a regression analysis (d'Astous et al., 2006), using the results to strategies of segmentation (d'Astous et al., 2006), positioning and overall audience development.

### **2.9.6. Special Events vs. Audience Development Outline**

As a conclusion to the literature review, and to support the next chapters of this dissertation, this section presents an outline of the main contributions, previously presented, to understanding special events in a context of audience development.

### 2.9.6.1. Special Events definition

#### Definition

Any initiatives provided by museums that are infrequent and different from the usual activities (Getz, 1997).

#### Pattern

festivals and commemorative days (Axelsen & Arcodia, 2004; Kotler, 2004); opening night exhibition events; family and travelling programs (Kotler, 2004); open days; workshops; demonstrations and artists talks (Axelsen & Arcodia, 2004); other creative initiatives.

#### Event experience

Events provide complementary experiences and encounters desired by visitors (Axelsen, 2006).

**Table 1: Special Events Definition**

Events are out of ordinary activities, and they can be understood either as complementary offers, augmented products or a promotion tool, depending on their characteristics and objectives, and how the event goes see them. They have a strong social aspect, as they provide much more interaction and participation than usual museum activities. Moreover, events combine different ranges of experiences, from the aesthetic and cultural experience, to socialization and entertainment, providing an improved visitor experience.

### 2.9.6.2. How/Why Events are expected to develop museum's audiences

Events are expected to help museums in more than one aspect of audience development. They are likely to attract wider publics, due to the range of experiences provided, the roles of entertainment, interaction and participation. Event goes are both museum visitors and non visitors.

At the same time, museum's events are a means to improve museum visitors' experiences, as noted above. The question is: do events have an increased museum attendance effect? Museums expect them to have a positive effect on loyalty and involvement, but there are event goers that remain non visitors, and that come to the museum only to attend special activities.

#### Audience Development

Events attract increased and more diversified museum attendance (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005) representative of local public (DiMaggio & Useem, 1978), by changing the elitist and inaccessible image of museums into a more appealing, congenial and even mundane environment (Kotler & Kotler, 2000); Events help museums building new relationships with their audiences (Axelsen & Arcodia, 2004; Mejón et al., 2004) and increase audiences' participation in the museums (Andreasen, 1991; d'Astous et al., 2006; Axelsen, 2006; Axelsen & Arcodia, 2004). Events are a major attraction for residents and tourists (d'Astous et al., 2006; Prentice and Andersen, 2003).

**Table 2: Events and Audience Development**

#### 2.9.6.3.Event goers expected profile

As noticed previously, museum's events are likely to attract wider audiences, and the event venue may gather both regular visitors, casual visitors, and non visitors.

#### Event Goers Profile

Events attract groups with very different patterns of loyalty and museum going experience, as they are more appealing to non visitors than regular museum activities (Axelsen, 2006).

**Table 3: Event Goers Profile**

#### 2.9.6.4. Events expected influence on perception, image and attitudes

Events are expected to influence positively audiences' perceptions. Events are a direct or indirect way of promoting both the museum and the arts.

##### Perceptions

Events have positive influence on perceptions (Colbert et al., 2001; Mejón et al., 2004), improve awareness (d'Astous et al., 2006; Colbert et al., 2001) and increase museum relevance (Axelsen & Arcodia, 2004); enabling top of mind (Colbert, 2003) and a stronger brand (Caldwell, 2000).

##### Image

Events create a positive special image in the audiences' minds (d'Astous et al., 2006; Axelsen & Arcodia, 2004; Colbert, 2003; Tobelem, 1998).

##### Attitudes

Events have positive influence on attitudes (Colbert et al., 2001; Mejón et al., 2004), and create positive associations (Caldwell, 2000; Colbert, 2003).

**Table 4: Events effect on Perceptions, Image and Attitude**

Events are also likely to create positive images in audiences' minds, which is most important for attracting non visitors and help them with psychological barriers preventing attendance. Events enable museums to communicate their values, mission and enlarged range of benefits. If the event going experience is positive and memorable, events will also have a positive effect on attitudes and associations.

### 2.9.6.5.Events expected motivations

#### Motivations

<p>Most of the event motivations are similar to museum's: escapism, learning, experiencing something unique, socializing, esteem (Axelsen, 2006; Axelsen &amp; Arcodia, 2004; Gilhespy, 2001). Event goers are likely to be interested in cultural experience, education (Crompton &amp; McKay, 1997), leisure (Prentice and Andersen, 2003) and most of all (Axelsen, 2006) socialization (Axelsen, 2006; Crompton &amp; McKay, 1997; Prentice and Andersen, 2003).</p>
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**Table 5: Events effects on Motivation**

Event goers have similar motivations to museum visitors, but they value more socialization, participation and leisure.

### 2.9.6.6.Events expected effects on decision process

Events can help fighting some attendance barriers back. They provide a trial for non visitors in a more congenial environment, a make the decision process easier.

#### Decision Process

<p>Events encourage first-time attendance and exposure to arts, induce trial and reduce attendance barriers (Andreasen, 1991).</p>
--

**Table 6: Events and Decision to Go to the Museum**

### 2.9.6.7.Events repositioning museums

Museums can use events as a tool to reposition in the minds of the audiences. Events combine entertainment with the traditional museum offers in a friendlier atmosphere. The experience provided is more diversified, according to the more diversified interests and needs of wider

audiences. And by attracting wider audiences events promote the relationship between museums and their communities, democratizing participation and access.

#### Repositioning Towards Entertainment

Events provide entertainment (Axelsen, 2006; Savage, 1996) together with the educational experience (Savage, 1996) and cultural offer (Kolb, 2005). Events are provided in a more relaxed and informal atmosphere (Tobelem, 1998).

#### Improving museum going experience

Events are valuable offers (Weil, 2003) for museum's positioning and differentiation (d'Astous et al., 2006; Colbert et al., 2001; Mejón et al., 2004); they provide different experiences and encounters adapted to new interests and needs of the audiences (Axelsen, 2006), or to different target segments (Colbert, 2003) in a more relaxed and informal atmosphere (Tobelem, 1998). They may be of free access and held outside the museum building (Colbert, 2003).

#### Repositioning towards community

Events welcome wider audiences (Kolb, 2005; Mejón et al., 2004; Tobelem, 1998), promote social inclusion (Kotler, 2004; Prentice and Andersen, 2003), satisfy social needs (Gilhespy, 2001; Kotler, 2004) and promote participation and access (Axelsen & Arcodia, 2004).

**Table 7: Events and Museum Repositioning**

### 3. FRAMEWORK

#### 3.1. Research Questions

The basic proposition of this study is that by providing satisfying experiences during an open day event, an art museum will develop its audiences, both by attracting non visitors to its venues, and by motivating the event goers to return to the museum and recommend it.

Such an event may gather in the same venue from frequent visitors to people that never came to the museum and take the event as a trial opportunity, and these groups might make different decisions whether invest their future leisure time in the museum or not. An interesting issue in this context is:

- (a) to analyze in which extent a pleasant and satisfying experience during the special event affects the visitor's willingness to return to the museum,
- (b) to verify if propensity to return varies according to visitors' loyalty patterns.

Therefore, the main problem of this research is:

<b>Do open day events develop art museum audiences?</b>
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This problem is divided in four complementary questions:

**Q1:** What is the relationship between museum involvement and event satisfaction?

**Q2:** Will a satisfactory experience during the event enhance propensity to return to the museum in the next three months?

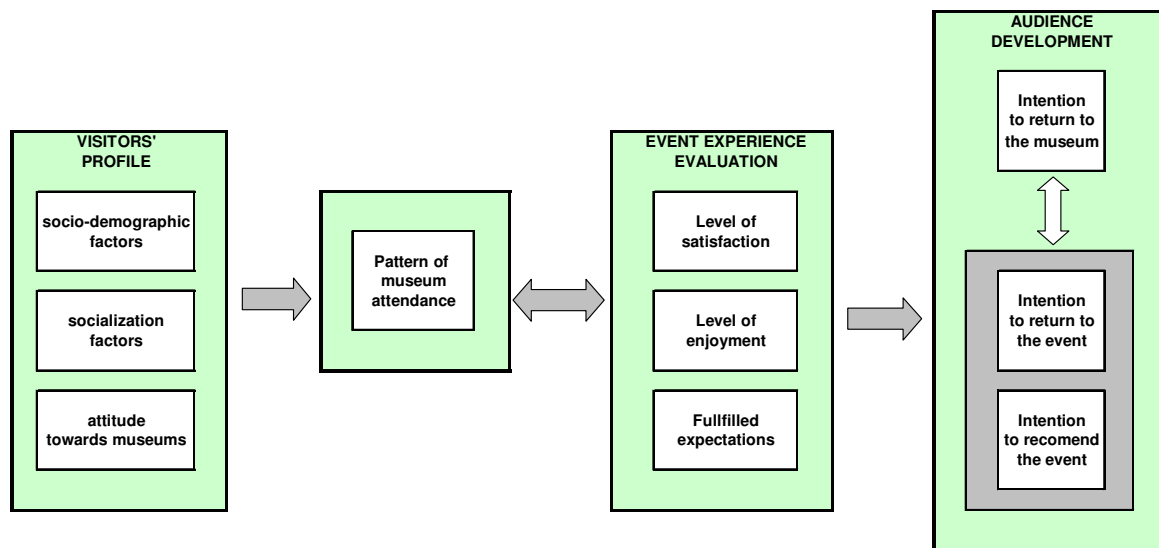
**Q3:** Will satisfactory experience during the event enhance propensity to return to future editions of the event and recommend it?

**Q4:** What is the relationship between event goers' propensity to return to the museum during an open day event and the propensity to return on a regular day?

### 3.2. Theoretical model for this investigation

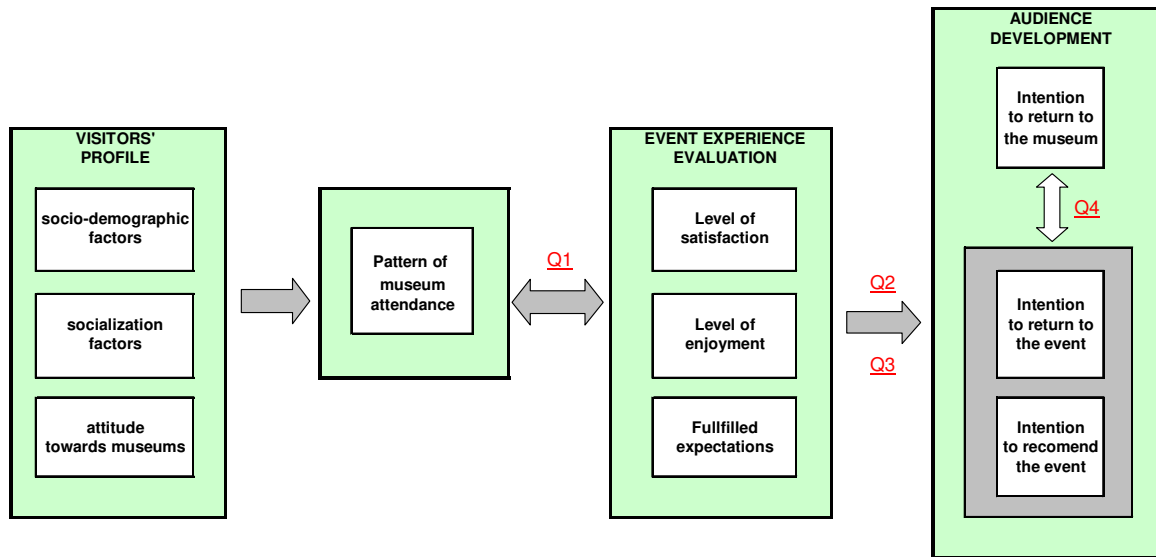
Considering the theoretical contributes described previously, and also the main variables related to special events, museum audiences and audience development, the graphic below illustrates a synthesis of the relations among those variables, which will be tested during this dissertation's investigation.

The theoretical variables are linked with arrows, according to the expected relationship between them. The questionnaire will try to confirm these relations, and measure their intensity.



**Graphic 5: Research Model**

The research model was designed in order to test the research questions, and the four questions are considered in the relations (arrows) among groups of variables.



**Graphic 6: Research Model and Questions**

Question **Q1** focus the relationship between pattern of museum attendance and event satisfaction. This research will test if there are differences in the level of event satisfaction, segmenting visitors by their involvement with museums.

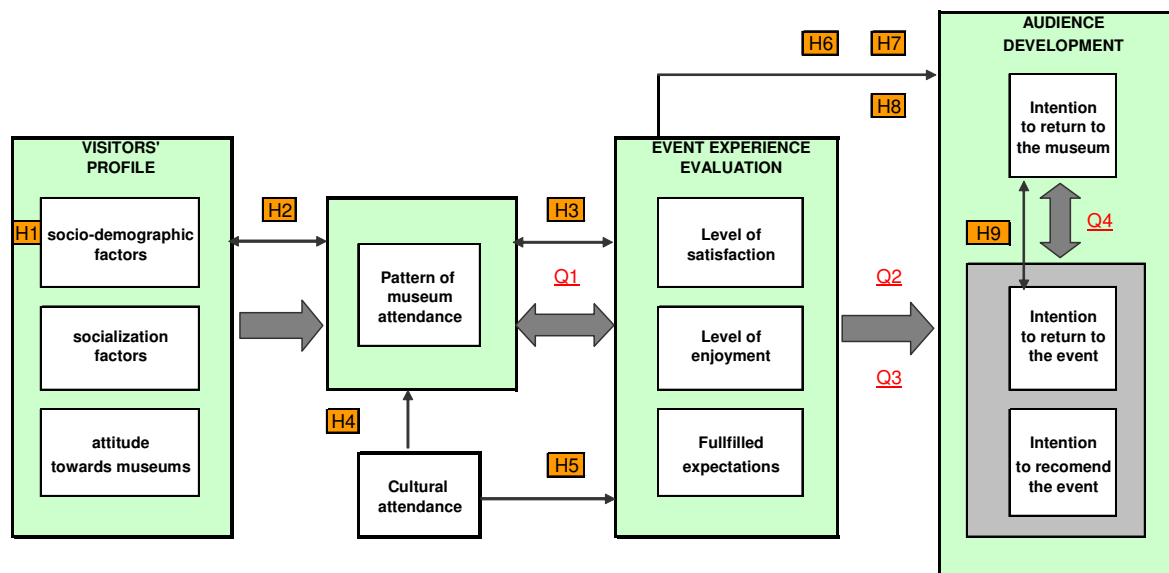
Questions **Q2** and **Q3** explore the effect of event experience on audience development, that is, on the visitors' intentions to return to the museum, either for a regular visit or for a similar special event.

Finally, as audience development is considered both by intention to return to museum regular activities and to museum's special events, question **Q4** aims to see if there is any relationship between these two propensities and if it is relevant to analyze these two effects separately.

### 3.3. Hypotheses

The research model and questions are the setting for the hypotheses formulation which will be tested by the empirical part of this study.

These hypotheses cover the four questions underlined previously, but, due to the exploratory nature of this study, the questionnaire is also an opportunity to test how the several personal factors (demographic, socialization, attitudes, and museum experience) affecting museum attendance. As this is an interesting matter for museum strategy of segmentation and positioning, there will be some additional hypotheses on these matters.



Graphic 7: Research Model and Hypotheses

#### H1. Event goers include not only museum regular visitors but also newcomers.

Events reduce attendance barriers (Andreasen, 1991) and are likely to be more appealing to non visitors than regular museum activities (Axelsen, 2006). Therefore, events are associated to more diversified museum attendance (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005).

## **H2. There is a positive relation between visitors' profile and the pattern of museum attendance**

Visitors' profile has an important role in the decision making process of attending museums (Andreasen, 1991; McCarthy & Jinnett, 2001). Regarding this matter, we'll test the following set of hypotheses:

### **H2.1. There is a positive relation between visitors' education and the pattern of museum attendance**

Museum visitors are well educated (Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kawashima, 1999; Kirchberg, 1996; McCarthy & Jinnett, 2001).

### **H2.2. There is a positive relation between visitors' income and the pattern of museum attendance**

Museum visitors earn higher income (Andreasen, 1991; Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001).

### **H2.3. There is a positive relation between visitors' occupation and the pattern of museum attendance**

Museum visitors have white-collar jobs (Andreasen, 1991; DiMaggio & Useem, 1978; Kawashima, 1999; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001).

### **H2.4. There is a positive relation between visitors' attitudinal attachment to museums and the pattern of museum attendance**

Museum visitors have a pattern of perceptions, beliefs, attitudes and motivations that differentiate them from non visitors (Andreasen, 1991; Hill et al., 2004; McCarthy & Jinnett, 2001), which are

long lasting (Colbert et al., 2001; Kolb, 2005) and therefore determinant to the pattern of museum attendance.

**H2.5. There is a positive relation between visitors' socialization profile and the pattern of museum attendance**

Museum visitors' behaviour is a means to socialization (Andreasen, 1991). The socialization profile influences positively the museum visits (Andreasen, 1991; DiMaggio & Useem, 1978; McCarthy & Jinnett, 2001).

**H3. There is a positive relation between visitors' pattern of museum attendance and event satisfaction**

As museum satisfaction is a learning process (Andreasen, 1991; McCarthy & Jinnett, 2001), it is expected that frequent visitors are more likely to be satisfied in an art museum event, and therefore that satisfaction is positively related to attendance patterns.

**H4. There is positive relation between other cultural activities attendance and museum attendance**

Cultural attendance is likely to provide familiarity to the arts, and therefore contribute to audience development within museums (Hill et al., 2004; Kolb, 2005; Kotler & Kotler, 1998; McCarthy & Jinnett, 2001).

**H5. There is positive relation between other cultural activities' attendance and event satisfaction**

As a result of H4 and H3, other cultural activities' attendance and event satisfaction are expected to be positively related.

**H6. The propensity to return to the museum on a regular day is positively related to event satisfaction**

**H7. The propensity to return to the museum event is positively related to event satisfaction**

These hypotheses, together with H1, are a synthesis of the whole study presented in this dissertation, and refer to its main question: whether providing a satisfying event will contribute to audience development.

A positive experience will favorably affect event goers' intentions, attitudes, beliefs and perceptions towards the museum, and will be a key determinant to future attendance patterns, namely the propensity to return (Andreasen 1991; Bradburne, 2001; Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Hill et al., 2004; Hume et al., 2006; Kawashima, 1999; Kotler, 2004; Kotler & Kotler, 2000; McCarthy & Jinnett, 2001; Savage, 1996; Vaughan, 2001; Yoshitomi, 2002).

Still, the relationship is expected to be positive but non-linear, with extreme feelings being stronger than medium feelings (Bennett & Kottasz, 2006; Harrison & Shaw, 2004).

**H8. The propensity to recommend the event is positively related to event satisfaction**

Satisfaction will also positively affect intention to recommend the event experience (Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Kawashima, 1999 Yoshitomi, 2002). Satisfied event goers' may act as part-time marketers and contribute to audience development with positive word-of-mouth (Savage, 1996). Therefore, the relation between satisfaction and intention to recommend is expected to be positive.

**H9. Intention to return to the museum is correlated with intention to return to the event**

Finally, as event satisfaction is expected to positively affect all behavioural variables, intention to return to the museum is expected to be correlated with intention to return to the event. As this

investigation is an exploratory research, this hypothesis could provide an additional insight into the problem approached.

### 3.4. Model variables and research variables

Event satisfaction is a major variable for this research, due to its exploratory nature and to the background of consumer behaviour that was developed in the second chapter (literature review). Next table is an alternative synthesis of the research model, showing the relationships between research questions, hypotheses and variables.

	<u>Q1</u>			<u>Q2</u>			<u>Q3</u>		<u>Q4</u>
Model Variables	H1	H2	H3	H4	H5	H6	H7	H8	H9
Socio-Demographic Factors	x	x							
Socialization Factors		x							
Attitudinal Museum Attachment		x							
Pattern of Museum attendance		x	x	x					
Pattern of Cultural Attendance				x	x				
Event Satisfaction			x		x	x	x	x	
Intention to return to the museum						x			x
Intention to return to the event							x		x
intention to recomend the event								x	

**Table 8: Model Variables and Hypotheses**

As a synthesis, here are the model and research variables:

<b>Model Variables</b>	<b>Research Variables</b>
Socio-Demographics	Occupation
	(Years of) Education
	Household Income
Pattern of Museum attendance	Number of annual visits to the hosting museum
	Number of annual visits to museums in general
Cultural Activities annual attendance	number of annual cultural activities: concerts, exhibitions, museum visits, monument visits, theatre, ballet, cinema, artist meetings, conferences
Socialization Factors	Grab every chance to socialize
	Enjoy sharing oppinions
Attitudinal Museum Attachment	Museum visiting Importance
	Museum visiting importance to child development
	Museum visiting is fun
Level of Satisfaction	Event overall satisfaction
	Experience evaluation in terms of amusement
	Overall Event performances' Expectations
Propensity to Return	individual intention to return to next years' edition of the event
	individual intention to recommend next years' edition of the event
	individual intention to return to the museum within the next 3 months

**Table 9: Model and Research Variables**

### 3.5. Research setting

Testing this research model required an art museum special event, aimed to develop audiences by providing satisfying experiences to its regular visitors but also attracting non-visitors to its venues. It would improve the analysis if the event could gather both visitors and non visitors, and if it had simultaneously a cultural and entertainment profile. “Serralves em Festa” annual event of contemporary art museum of Serralves Foundation, located in Porto, Portugal, contextualized this research.

Contemporary Art Museum of Serralves Foundation<sup>3</sup> is a cultural institution whose mission is raising awareness of both contemporary art and natural environment. Its mission declares a broader audience strategy. Its venues include a multi-disciplinary contemporary art museum, and an 18 hectares natural park.

“Serralves em Festa” is an open day free of charge festival aimed to share with the community Serralves Foundation’s venues and contemporary art manifestations. This is an annual event<sup>4</sup>, taking place during June’s first weekend since 2004, offering 40 hour non-stop of activities comprising more than 70 art performances and involving more than 300 performers. These activities combine several contemporary art manifestations parallel to the museum exhibitions: music concerts, cinema sessions, circus, theatre, family activities, guided tours to the exhibitions, buildings’ architecture and the park, DJ night parties, and fireworks. Almost all activities are held in the 18 hectares park that surrounds the museum; only some performing arts, movie sessions and some guided tours take place inside the museum buildings.

The event attracted 42.000 visitors in 2004, 54.000 visitors in 2005, and 50.000 visitors in 2006, the year of this analysis. “Serralves em Festa” audience represents 16% of the total museum visits, as the foundation received a total of 315.000 visitors in the year 2006.

Moreover, this museum uses not only this open day event to audience development, but also many of the techniques usually indicated for art museums: weekly free entrance morning, visitor card, special

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<sup>3</sup> [www.serralves.com](http://www.serralves.com)

<sup>4</sup> There are other similar events in Europe: ArtsFest in Birmingham, UK, and Uitmarkt, Amsterdam, The Netherlands.

events for children and families (summer activities, learning activities, school visits), guided tours, cultural tourism, artistic activities in the auditorium, jazz in the park, cinema sessions related to contemporary arts exhibits, social venues consisting on cafes, restaurants, book and gift shop, colloquiums, seminars and courses. The “Serralves em Festa” event is part of the audience development policy that the museum expresses in its mission.

## 4. METHODOLOGY

This chapter will expose the methodology used to study special events' effects on audience development. First, the research method will be systematized, concerning the exploratory analysis towards the framework previously presented. I'll characterize the universe of the exploratory analysis, and the sample that was obtained for this study, justify the survey method chosen for this study, and present an overall characterization of the sample composition and data statistical properties. Finally, we'll go through the statistical analysis techniques that will be used to test the research hypotheses.

The conduction of a marketing research may be conceptualized in six sequential steps (Malhotra, 2007), which were followed in this study.

The first step (Malhotra, 2007) was defining the problem. As previously exposed in chapter 3, the investigation problem regarded in this study is whether open door events are effective means to develop audiences in art museums. This problem takes in account the literature background concerning arts marketing and consumer behaviour, and previous empirical works on audience development. It is clear that the study intends to contribute to the marketing decisions of museum managers.

The complete definition of the investigation problem made the second step (Malhotra, 2007) possible: developing an approach to the problem. Therefore, an analytical model was conceived, and research questions and hypotheses were defined, and supported by the literature background. All the aspects of this step were presented in the previous chapter.

The present chapter will explore steps three to five of Malhotra (2007) research process. Therefore, in this chapter we will:

- expose the procedures used to get the information needed, that is, research design formulation (third step). This included anticipating the information needed for the marketing decision making; defining variables; defining measure scales; choosing the more appropriate methods to collecting data; designing the questionnaire and the sample plan; planning the data analysis.
- explain how the data was collected (fourth step). In this case, the data collection consisted on personal interviews held by a field force trained in order to minimize the data-collection errors.
- describe the data preparation and analysis (fifth step).

Finally, this study will present in next two chapters the report of its results and the presentation of its conclusions and implications, which represent the sixth and final step of the research process (Malhotra, 2007).

So, before analyzing the results, let's find out which methodology was considered more adequate to this research, regarding its goals and its exploratory nature.

#### **4.1. Research method**

This investigation is an exploratory quantitative research: it intends to provide insights and contribute to better understanding of the problem using statistical analysis (Malhotra, 2007). The main problem is, as we've seen in the previous chapter, whether or not open day events are an effective tool for art museums' audience development. We will, therefore, test 9 hypotheses and examine relationships between variables that were pointed out by the literature review. Complementarily, we'll use the data collected to characterize the event goers' profile and museum attendance patterns.

This study is based on a survey method, where the individuals sampled are asked a set of questions (Malhotra, 2007). The survey addresses demographic characteristics, behaviour patterns, intentions, attitudes and experience evaluation. A formal questionnaire was used to structured data collection, comprising mainly fixed alternative questions, in order to facilitate the quantitative statistical analysis.

As it was possible to form and train a capable field force, a personal interview was chosen for survey method, as it is specially appropriate when we consider respondents' experience (Malhotra, 2007), as it provides control over the data collection, and it is more efficient for the respondent to come to the interviewer than to self minister the questionnaire (Malhotra, 2007), as it motivates the participation in the survey.

As the event had only one entrance and way out, the respondents were intercepted while they were leaving the event venue, so the answers could appropriately reflect the experience.

Briefly, this personal interview where the respondents were intercepted at the event exit was chosen because of its major advantages (Malhotra, 2007): it is a very flexible method, comprising a wide range of questions; the interaction provides stimuli and control of data collection environment; and it provides a high response rate. As for the disadvantages towards other survey methods (Malhotra, 2007), this method provides low sample control; it is not adequate to obtain nor sensitive information neither a great amount of data per interview; it is expensive and it has a high potential for interviewer bias. Taking these limitations in consideration, we implemented a not too long questionnaire, and provided intensive training for the interviewers.

## **4.2. Research instruments**

The questionnaire designed for this research had nine questions concerning the research variables, which ultimately reflected the variables of the research model: socio-demographic factors; attitudes towards museums; socialization factors; attendance patterns for museums and for other cultural activities; level of satisfaction and behavioural impact of the event. The research instrument is available in appendix 1.

The questionnaire was based on the theoretical background presented in the chapter of literature review, and reflecting the research model presented in the framework chapter. The questions were pretested and reduced to the minimum amount due to time and event's organization constraints. The personal interviews took ten to fifteen minutes to be completed.

The respondents were asked about their attendance pattern to: previous editions of this event, this museum, other museums and different cultural activities (music concerts, art exhibits, museum visits, monument visit, ballet, cinema, conferences and author presentations).

The information about experience evaluation consisted on: fulfilled expectations per type of event activity (theatre, music, children and family activities, cinema, exhibits, guided tours, dance, street circus, and night music party); event overall satisfaction and enjoyment evaluation.

The data on attitude towards museums and socialization was obtained through a series of questions. For socialization we used two questions reflecting interest for being with friends and for sharing opinions; for attitudes towards museums we used three questions, concerning interest, educational value and enjoyment of museums in general. Finally, respondents were asked demographic information: age, gender, occupation, education, household and income.

Only the attendance patterns and the socio-demographic questions were open, but were converted in categorical scales. All the others were fixed-alternative questions, using 5-graded Likert scales for level of satisfaction and behavioural impact of the event, and 7-graded Likert scales for attitudinal and socialization factors.

To reduce error, both positive and negative statements were used to rating scales, and the questions were posed in varying order by the interviewers. The rating scales' answers were converted to positive only during the statistical analysis work. The scale descriptors were the commonly used scales in marketing (Malhotra, 2007), adjusted to the Portuguese language reality, to make the terms as natural as possible to the respondents.

VARIABLES	SCALE DESCRIPTORS				
Attendance intention; Attendance Pattern;	Definitely will not	Probably will not	Might or might not	Probably will	Definetely Will
Satisfaction	Not at all satisfied	Not Satisfied	Neither satisfied nor dissatisfied	Satisfied	Very satisfied
Fulfilled Expectations	much less than expected	less than expected	as expected	more than expected	much more than expected

**Table 10: 5-graded Likert Scale Descriptors Model Used**

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VARIABLES	SCALE DESCRIPTORS						
Socialization and Attitudes	Strongly disagree	Disagree	Somewhat disagree	nor agree nor disagree	Somewhat agree	Agree	Strongly agree

**Table 11: 7-graded Likert Scale Descriptors Model Used**

The structure of the questions and the wording was also object to a pretest, in order to guarantee independence, clearness and easy understanding.

### 4.3. Research Data

This research comprises mainly ordinal data, which has implications on the amount of information that the variables provide, and also the meaningful mathematical operations that can be performed on those numbers (Seskin, 2007, p.3). That is the case of all variables expressed in likert scales. We are assuming that these ordinal variables are organized in rank orders, whose rank differences may not be constant (Seskin, 2007, p.3), as no information is provided about the distances between adjacent ranks (Seskin, 2007, p.3).

The questionnaire data was subject of some transformations, as follows:

- Occupation answers were organized in terms of collars, into four categories: under-employed, blue collar job, white collar job and gold collar job;
- Education was converted in eight categories, according to school level: (i) up to primary school, (ii) 5-6 school years, (iii) 7-9 school years, (iv) 10-11 school years, (v) completed secondary school, (vi) uncompleted university, (vii) university degree and (viii) post-graduation, master degree or PhD;

- 
- Household income was converted in a categorical scale, with differences between ranks not constant: (i) up to 500 Euros, (ii) 501-1000 Euros, (iii) 1001-1500 Euros, (iv) 1501-2000 Euros, (v) 2001-2500 Euros, (vi) 2501-3500 Euros, (vii) 3501-5000 Euros (viii) more than 5000 Euros;
  - Number of museum visits variables<sup>5</sup> were converted in a categorical scale, with differences between ranks not constant: (i) up to 1 visit per year, (ii) 2 visits per year, (iii) 3-4 visits per year, (iv) 5-6 visits per year, (v) 7-12 visits per year, (vi) 13-24 visits per year, (vii) more than 24 visits per year;
  - Cultural activities attendance new variable aggregates the original 10 variables of cultural attendance, which were summed and then converted in a categorical scale with differences between ranks not constant: (i) up to 2 activities per year, (ii) 3-4 activities per year, (iii) 5-6 activities per year, (iv) 7-12 activities per year, (v) 13-24 activities per year, (vi) 25-52 activities per year, (vii) more than 52 visits per year;
  - The three attitudinal variables<sup>6</sup> were converted in a new “attitudinal attachment to museums”, which is the mean of the three original variables;

As a result, all the data was converted into ordinal measures:

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<sup>5</sup> “Number of annual visits to the hosting museum” and “Number of annual visits to museums in general”

<sup>6</sup> “Attending museums is important to me”, “Attending museums is important for child development” and “Visiting museums is fun”

Model Variables	Research Variables	Abbreviations	Scale	Level of Measurement
Socio-Demographics	Occupation	job	4 point scale	ORDINAL
	Education	education	8 point scale	ORDINAL
	Household Income	income	8 point scale	ORDINAL
Pattern of Museum attendance	Cultural activities annual attendance	CultAct	7 point scale	ORDINAL
	Number of annual visits to the hosting museum	Serralves_Visits	7 point scale	ORDINAL
	Number of annual visits to museums in general	Museum_Visits	7 point scale	ORDINAL
Socialization Factors	Socialization Propensity	socialize	7-point likert scale	ORDINAL
	Socialization Sharing Propensity	share_op	7-point likert scale	ORDINAL
Attitudinal Museum Attachment	Museum visiting Importance	important	7-point likert scale	ORDINAL
	Museum visiting importance to child development	At_learn	7-point likert scale	ORDINAL
	Museum visiting fun	At_fun	7-point likert scale	ORDINAL
	Museum attitudinal attachment	QCL_1	7-point likert scale Construct (Mean {important; At_learn; At_fun})	ORDINAL
Level of Satisfaction	Event overall satisfaction	sat	5-point likert scale	ORDINAL
	Experience evaluation in terms of amusement	fun	5-point likert scale	ORDINAL
	Overall Event performances' Expectations	OverallExpectation	5-point likert scale; Mean Construct	ORDINAL
Propensity to Return	individual intention to return to next years' edition of the event	INT_event	5-point likert scale	ORDINAL
	individual intention to recommend next years' edition of the event	INT_recomend	5-point likert scale	ORDINAL
	individual intention to return to the museum within the next 3 months	INT_museum	5-point likert scale	ORDINAL

**Table 12: Research Data - Levels of Measurement After Recodification**

#### **4.4. Constructs' Internal Consistency Reliability**

To measure the internal consistency of variable constructs we'll use the Cronbach's alpha<sup>7</sup>, which varies from 0 to 1. When alpha is more than 0.6 it is generally accepted that the internal consistency reliability is satisfactory (Malhotra, 2007, p.285).

In this research we have 3 attitudinal variables towards museums: "Attending museums is important to me", "Attending museums is important for child development" and "Visiting museums is fun". These are all scale variables in a 7-point likert scale. As explained previously, for this study analysis, they were converted in a museum attachment construct. The internal consistency reliability is satisfactory, as the Cronbach's Alpha for these three items equals 0.740.

As for the two socialization variables, the construct has an unsatisfactory internal consistency reliability, as the Cronbach's Alpha is only 0.451. For this reason, the socialization items are used separately and not as a construct. This option allows the full single consideration of each one variable since they capture distinct psychographic features.

Therefore, several constructs were obtained from the questionnaire. Cultural activities attendance intensity results of the sum of the different cultural activities attendance; attitudinal museum attachment resulted of the means of the related variables in the questionnaire.

#### **4.5. Population**

The research population is the "Serralves em Festa" 3<sup>rd</sup> Edition 2006 event goers, that is, the persons that came to the Serralves venues during the 40 hours (non stop) of the event, from 8 am June 4<sup>th</sup> 2006 to 12 pm June 5<sup>th</sup> 2006.

"Serralves em Festa" 3<sup>rd</sup> edition received a total of 50.000 visitants.

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<sup>7</sup> Cronbach's alpha: the average of all possible split-half coefficients resulting from different splittings of the scale items (Malhotra, 2007, p.285).

## 4.6. Sample

A subgroup of “Serralves em Festa” event goers was randomly and systematically selected and invited to participate in this study: Interviewers approached every fifth person leaving the event venue.

As stated previously, the refusal rate was approximately 25%. As the research focused the event experience, the selected respondents were approached on their way out of the event venue.

The number of valid interviews obtained is over 700. This is considered acceptable. We can use the statistical formula for determining the size of the sample

$$n = \sigma^2 \left( \frac{Z}{D} \right)^2$$

where D stands for the maximum permissible difference between the sample mean and the population mean; Z is the z-value associated with the desired level of confidence – in this case we used a z-value of 1.6449 regarding a 90% level of confidence;  $\sigma$  is the standard deviation of the population.

If we assume that Z and D are previously known, the sample size will positively depend only on the population standard deviation. In this case,  $Z=1.6449$  and we specify precision in relative terms, that is, in percentage points of the mean. Based on similar analysis, we consider a mean error margin of 3.5%.

If we use the maximum possible population variation,  $\sigma = 0.5$ ; the level of confidence 90% defines a  $Z = 1.6449$  and the precision  $D = 0.035$ , the sample size is:

$$n = (0.5)^2 \left( \frac{1.6449}{0.035} \right)^2$$

$$n = 553$$

So, even within maximum population variance, the sample obtained in the research is acceptable for statistical analysis at a 90% level of confidence, and considering a mean margin error of 3.5%.

#### 4.7. Preliminary Data Analysis

Descriptive statistics are used here as methods and procedures for presenting and summarizing data (Seskin, 2007, p.1). Therefore, for descriptive purposes, measures of frequency distribution enable an overall characterization of the sample and a first approach to the results of the questionnaire. This can be useful for an exploratory research, as it provides basic information and some underlying meanings and properties of the data. Mean analysis will be complemented with coefficient of variation, skewness and kurtosis statistics, in order to evaluate the variance, symmetry and flatness of the frequency distribution towards the mean.

##### 4.7.1. Event goers' profile

Regarding demographic variables, and as expected for art museums, “Serralves em Festa” event goers are well educated (58.8% are graduated, and 8.5% have also a master degree, a post graduation or a PhD). The majority has a gold collar job (50.8%), and lives in the neighborhood (77.8%). More women than men came to the event (55.9%); both gender and age have a distribution similar to the Portuguese population.

		Residence			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	driving time greater than 30 min.	167	22,2	22,2	22,2
	Nearby FS	584	77,8	77,8	100,0
	Total	751	100,0	100,0	

**Table 13: Event goers' residence**

**Education**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	primary school	34	4,5	4,7	4,7
	Up to 6 school years	24	3,2	3,3	8,0
	Up to 9 School years	30	4,0	4,2	12,2
	Up to 11 School years	27	3,6	3,7	16,0
	complete secondary education	91	12,1	12,6	28,6
	Uncomplete University	91	12,1	12,6	41,2
	University degree	363	48,3	50,3	91,5
	Post Graduation, Master, PhD	61	8,1	8,5	100,0
	Total	721	96,0	100,0	
Missing	System	30	4,0		
Total		751	100,0		

**Table 14: Event goers' education level****household income**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Até 500 Euros	24	3,2	5,3	5,3
	from 500 to 1000 Euros	68	9,1	15,1	20,4
	From 1000 to 1500 Euros	70	9,3	15,5	35,9
	From 1500 to 2000 Euros	87	11,6	19,3	55,2
	From 2000 to 2500 Euros	66	8,8	14,6	69,8
	From 2500 to 3500 Euros	62	8,3	13,7	83,6
	From 3500 to 5000 Euros	43	5,7	9,5	93,1
	More than 5000 Euros	31	4,1	6,9	100,0
	Total	451	60,1	100,0	
Missing	System	300	39,9		
Total		751	100,0		

**Table 15: Event goers' household income**

**job**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Underemployed	192	25,6	26,4	26,4
	Blue collar Job	24	3,2	3,3	29,7
	White collar job	142	18,9	19,5	49,2
	Gold collar Job	369	49,1	50,8	100,0
	Total	727	96,8	100,0	
Missing	System	24	3,2		
Total		751	100,0		

**Table 16: Event goers' job****gender**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	326	43,4	44,1	44,1
	Female	414	55,1	55,9	100,0
	Total	740	98,5	100,0	
Missing	System	11	1,5		
Total		751	100,0		

**Table 17: Event goers' gender****age**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	age <= 25	141	18,8	19,3	19,3
	25 < age <= 35	186	24,8	25,4	44,7
	35 < age <= 45	145	19,3	19,8	64,5
	45 < age <= 55	136	18,1	18,6	83,1
	55 < age <= 65	83	11,1	11,3	94,4
	age > 65	41	5,5	5,6	100,0
	Total	732	97,5	100,0	
Missing	System	19	2,5		
Total		751	100,0		

**Table 18: Event goers' age**

One first conclusion is that the event brought to the museum venues people with a demographic profile similar to what would be expected for art museums regular activities.

#### 4.7.2. Event goers experience and attitude towards museums

Still, the museum involvement is not homogeneous among “Serralves em Festa” event goers. Most of the event goers have previous experience on the event’s 2006 edition (52.1%).

**Past experience with the event**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	This is my first visit to SeF event	387	51,5	52,1	52,1
	I have been there at least once	356	47,4	47,9	100,0
	Total	743	98,9	100,0	
Missing	System	8	1,1		
Total		751	100,0		

**Table 19: Past experience with this event**

Furthermore, for 14.8% of the event goers this is the first visit to Serralves – meaning that the event brought 14.8% newcomers to Serralves. As we’ve seen previously, most of “Serralves em Festa” event goers (77.8%) live nearby Serralves Foundation.

**Have you ever visited Serralves museum?**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	632	84,2	85,2	85,2
	No	110	14,6	14,8	100,0
	Total	742	98,8	100,0	
Missing	System	9	1,2		
Total		751	100,0		

**Table 20: Past experience with this Museum**

**Museums Visits per Year**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid no visits	235	31,3	31,3	31,3
1 visit per year	117	15,6	15,6	46,9
2 visits per year	93	12,4	12,4	59,3
3 to 4 visits per year	120	16,0	16,0	75,2
5 to 6 visits per year	72	9,6	9,6	84,8
7 to 12 visits per year	85	11,3	11,3	96,1
13 to 24 visits per year	18	2,4	2,4	98,5
more than 24 visits per year	11	1,5	1,5	100,0
Total	751	100,0	100,0	

**Table 21: Museum visits per year**

The majority of “Serralves em Festa” event goers are not frequent visitors to museum, as 31.3% of the event goers do not visit museums every year, and 28% go to museums once or twice a year. Still, 15.2% of the event goers visit museums more than 6 times a year.

**Serralves Foundation Visits per Year**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid no visits	30	4,0	4,9	4,9
1 visit per year	110	14,6	17,9	22,8
2 visits per year	86	11,5	14,0	36,8
3 to 4 visits per year	141	18,8	23,0	59,8
5 to 6 visits per year	79	10,5	12,9	72,6
7 to 12 visits per year	102	13,6	16,6	89,3
13 to 24 visits per year	31	4,1	5,0	94,3
more than 24 visits per year	35	4,7	5,7	100,0
Total	614	81,8	100,0	
Missing System	137	18,2		
Total	751	100,0		

**Table 22: Serralves Foundation Visits per Year**

If we focus the sub-group of Serralves Foundation visitors attending the event (which represent 85.2% of the event goers), the majority visits the Foundation up to 4 times a year (59.8%), and 10.7% visit the museum more than once a month.

**Museum Attitudinal Attachment**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Somewhat desattached	4	,5	,5	,5
	Desattached	22	2,9	3,0	3,5
	More or Less Attached	48	6,4	6,5	10,1
	Somewhat attached	132	17,6	18,0	28,0
	Attached	329	43,8	44,8	72,8
	Strongly Attached	200	26,6	27,2	100,0
	Total	735	97,9	100,0	
Missing	System	16	2,1		
Total		751	100,0		

**Table 23: Museum attitudinal attachment**

Finally, most event goers show a high attitudinal attachment to museums<sup>8</sup>: 72% of the event goers are attached or strongly attached to museums, in terms of the importance they give to museums and their entertainment and learning experiences. This figure reflects what was expressed previously about attitudes towards museums: most people think well of museums (Burton & Scott, 2003), either visitors or non visitors.

So, one conclusion obtained from the preliminary data analysis is that, despite attracting mostly usual Serralves visitors, the event has the ability to provide a museum experience to persons that do not usually visit museums and that never entered the Foundation facilities, gathering a more heterogeneous group of visitors during the event (H1).

#### **4.7.3. Satisfaction and Decision Process Variables**

Event goers showed high levels of satisfaction after attending “Serralves em Festa” 2006 edition. Most of the event goers were satisfied with the event (60.6%) or very satisfied (31.4%).

<sup>8</sup> This variable results from the mean of these three research variables: “Attending museums is important to me”, “Attending museums is important for child development” and “Visiting museums is fun”; both original variables and resulting construct are measured in a 7 point scale.

**Overall satisfaction**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all satisfied	5	,7	,7	,7
	Not satisfied	17	2,3	2,3	3,0
	Nor satisfied nether dissatisfied	37	4,9	5,0	8,0
	Satisfied	450	59,9	60,6	68,6
	Very satisfied	233	31,0	31,4	100,0
	Total	742	98,8	100,0	
Missing	System	9	1,2		
Total		751	100,0		

**Table 24: Event goers' overall satisfaction**

There was a massive feeling to recommending the event (77.8%) and to returning in the next edition (61,3%).

**Intention to recomend the event**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Certainly not	2	,3	,3	,3
	Probably not	6	,8	,8	1,1
	50% probability	24	3,2	3,2	4,3
	Probably yes	133	17,7	17,9	22,2
	Surely yes	578	77,0	77,8	100,0
	Total	743	98,9	100,0	
Missing	System	8	1,1		
Total		751	100,0		

**Table 25: Event goers' intention to recommend the event**

Regarding the intention to return to the hosting art museum in the short term, 43.7% of the event goers were sure they would return to Serralves Foundation within the next three months. This figure has some consistency to the event goers profile; as 50,7% of the event goers declared that they visit Serralves Foundation 4 or more times per year<sup>9</sup> – which is more than the percentage of event goers that declared expecting to return to the museum in the next three months. So, another preliminary result is that the event is not expected to contribute to more visits to the museum in the short term.

<sup>9</sup> This figure was obtained from the data prior to the categorization that is presented in these pages. It is an additional information provided because of the relative interest of a median value.

**Intention to return to the event**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Certainly not	2	,3	,3	,3
	Probably not	8	1,1	1,1	1,3
	50% probability	54	7,2	7,3	8,6
	Probably yes	223	29,7	30,1	38,7
	Surely yes	454	60,5	61,3	100,0
	Total	741	98,7	100,0	
Missing	System	10	1,3		
Total		751	100,0		

**Table 26: Event goers' intention to return to the event****Intention to return to the museum (3 months)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Certainly not	23	3,1	3,1	3,1
	Probably not	57	7,6	7,8	10,9
	50% probability	112	14,9	15,2	26,1
	Probably yes	222	29,6	30,2	56,3
	Surely yes	321	42,7	43,7	100,0
	Total	735	97,9	100,0	
Missing	System	16	2,1		
Total		751	100,0		

**Table 27: Event goers' intention to return to the museum**

Finally, satisfaction status resulted from separating the event goers who were completely satisfied with the event from those who were not completely satisfied – that is, converting a scale variable into a binary one. Therefore, 31.4% of the event goers were completely satisfied with the event, and 68.6% could have their satisfaction improved.

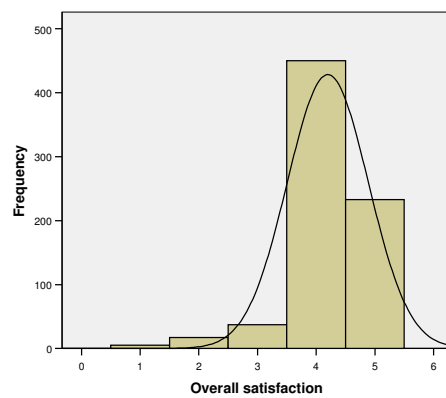
**Satisfaction Status**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Could be more satisfied	509	67,8	68,6	68,6
	Completely Satisfied	233	31,0	31,4	100,0
	Total	742	98,8	100,0	
Missing	System	9	1,2		
Total		751	100,0		

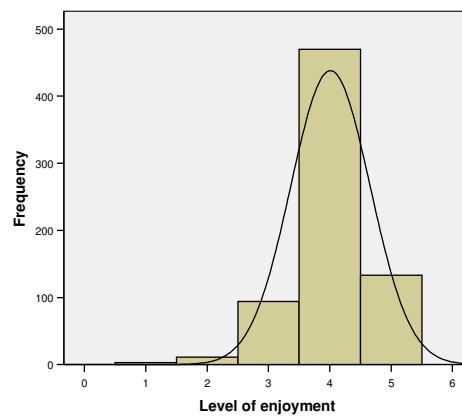
**Table 28: Event Goers' Satisfaction Status**

#### 4.7.4. Data Dispersion

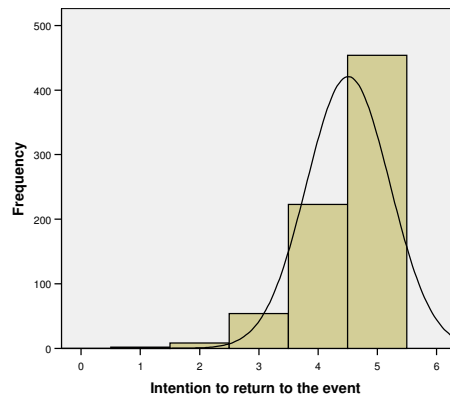
Considering that these are the most important variables for the present research, event satisfaction and intention to return / recommend, we should realize that they are right skewed distributed (negative skewed distribution) and show high degree of peakedness.



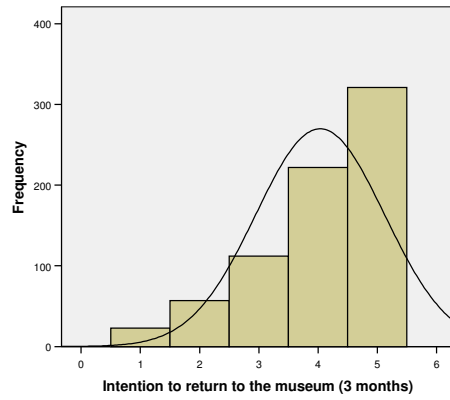
**Graphic 8: Overall Satisfaction**



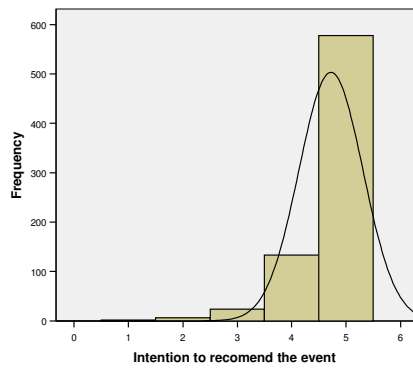
**Graphic 9: Level of Enjoyment**



**Graphic 10: Intention to Return to the Event**



**Graphic 11: Intention to Return to the Museum**



**Graphic 12: Intention to Recommend the Event**

## **4.8.Statistic analysis techniques**

Considering the research variables and the investigation questions, complementary statistic analysis techniques will be used to test the hypotheses stated previously. Measures of association or correlation are usually characterized as descriptive statistical procedures (Seskin, 2007, p.1). They are not inferential statistical tests, but are, instead, descriptive statistical measures that represent the degree of relationship between two or more variables (Seskin, 2007, p.1221). We will use them to test the associations underlined in this study's framework. The correlation tests the hypothesis of a significant linear relationship between two variables (Seskin, 2007, p.1221).

As all the variables of this study have a ordinal nature, we'll assess their association by using the Spearman's Rho coefficient.

### **4.8.1. Spearman's Rho**

Correlation is the statistics that summarizes the association between two variables (Malhotra, 2007, p.536). We'll use Spearman's Rho correlation coefficients, according to ordinal by ordinal (Seskin, 2007, p.1353) nature of most of the variables addressed. Spearman's Rho correlates ranks between two ordered variables, and therefore is an ordinal measure correlation (Cooper and Schindler, 2006).

Spearman's Rho is adequate to ordinal variables, and also ordinal x metric variables, and ultimately to metric variables, when one of the metric variables has not a normal distribution (Seskin, 2007, p.1354). This correlation is also used by researchers when one or more assumptions of the Pearson Correlation are violated (Seskin, 2007, p.1369), and if either one of the variables is represented by rank order data (Hair et al., 2006, p.554). It minimizes the effect of outliers and transforms each variable into a uniformly distributed variable (Cooper and Schindler, 2006).

This statistic measures the degree of linear association between two variables. It is not sensitive to asymmetry or outliers. It ranges from -1 to 1; values close to zero mean small level of association, and the signal of the coefficient indicates if the association is monotonic increasing (positive

correlation) or monotonic decreasing (negative correlation). The absolute value of Spearman's Rho indicates the strength of the relationship between the two variables (Seskin, 2007, p.1355).

For indicative purposes, we will consider the association strength as weak when the absolute value of the coefficient is below 0.40; moderate if the absolute value of the coefficient is between 0.41 and 0.60; strong if the absolute value of the coefficient is between 0.61 and 0.80; and very strong if the absolute value of the coefficient is over 0.81 (Hair et al., 2006, p.554). Still, we note that as we'll be using Spearman's Rho correlation coefficient is considered a more conservative measure that tends to produce the lowest coefficients (Hair et al., 2006, p.556), so we will take this subjective evaluation of the degree of association merely in indicative terms.

Additionally, we'll use a non-directional alternative hypothesis (two-tailed test) and we will conclude for these statistics significance at a 99% confidence level.

## **5. RESULT ANALYSIS**

The next pages will present and examine the empirical findings of this research. The analysis was developed using SPSS (Statistical Package for Social Sciences) software, responsible for all the output tables and statistical results reported along the text. Hypothesis will therefore be verified, and the results will be compared to the supporting theory previously presented.

### **5.1. Dependence relationships between variables**

The theoretical analysis indicated relationships between variables, which were reproduced by our research model. In order to test the association between variables that are underlined in the research model, we consider the nature and properties of our sample variables. As a starting point we'll use Cramer's V association coefficient, Spearman's Rho correlation coefficient or Eta coefficient whenever dependence relationships consider nominal x nominal, ordinal x ordinal or metrical x nominal variables. As all the relationships underlined by our research framework considered ordinal measures, Spearman's Rho is the statistic that we will mostly use.

We'll consider 99% as the minimum level of confidence.

#### **5.1.1. Visitors' Profile affecting Pattern of Museum Attendance**

We use Spearman's Rho to test the dependence of museum attendance on the visitor's profile (H2). We have two main measures for museum attendance: number of annual visits to museums in general, and number of annual visits to the hosting museum. Regarding our framework, we'll consider the visitor profile characteristics supported by the literature review as determinants of the

pattern of museum attendance: education, job, income, attitude towards museums and socialization. For socialization, we'll consider two research variables separately, as the socialization construct resulting from their conjugation did not provide internal consistency. On the contrary, the three attitudinal research variables are considered together by the resulting construct<sup>10</sup>.

SPEARMAN'S RHO Correlations		Annual Museum Visits	Annual Visits to the Hosting Museum
job	Correlation Coefficient	0,152 **	0,134 **
	Sig. (2-tailed)	0,000	0,001
	N	727	600
Museum attitudinal attachment	Correlation Coefficient	0,302 **	0,239 **
	Sig. (2-tailed)	0,000	0,000
	N	730	607
household income	Correlation Coefficient	0,124 **	0,171 **
	Sig. (2-tailed)	0,008	0,001
	N	451	362
Education	Correlation Coefficient	0,229 **	0,216 **
	Sig. (2-tailed)	0,000	0,000
	N	721	595
I enjoy sharing opinions	Correlation Coefficient	0,049	0,037
	Sig. (2-tailed)	0,187	0,356
	N	734	609
Grab every chance to socialize	Correlation Coefficient	0,110 **	0,016
	Sig. (2-tailed)	0,003	0,693
	N	735	610

**Table 29: Correlation – Pattern of Museum Attendance vs. Visitor's Profile**

The correlation between museum attitudinal attachment and museum attendance pattern factors considered in this research is positive (H2.4) and statistically significant at a 99% level of confidence. From the visitors socio-demographic profile characteristics considered in our study, this is the one that is strongly associated to visit pattern; the correlation between attitudinal attachment towards museums and general museum annual visits is 0.302 and alternatively considering the hosting museum visit pattern the correlation is 0.239.

Education is one of variables most referred as explaining the pattern of museum attendance. This research obtained empirical support on this theoretical relationship positive relationship between the two variables: the correlation between education and museum attendance is positive (H2.1). The

<sup>10</sup> Information on constructs provided in point 4.3 of this dissertation.

association is statistically significant at a 99% level of confidence. In detail, the correlation between education and general museum annual visits is 0.229; the correlation between education and the hosting museum visit pattern the correlation is 0.216. As it happened with attitudinal attachment, the association between education and general museum visits is stronger than with the hosting museum visiting pattern.

There is a positive correlation between household income and the number of visits to museums in general or to the hosting museum (H2.2). This association is statistically significant at a 99% level of confidence. The correlation between household income and general museum annual visits is 0.124; the correlation between household income and the hosting museum visit pattern the correlation is 0.171.

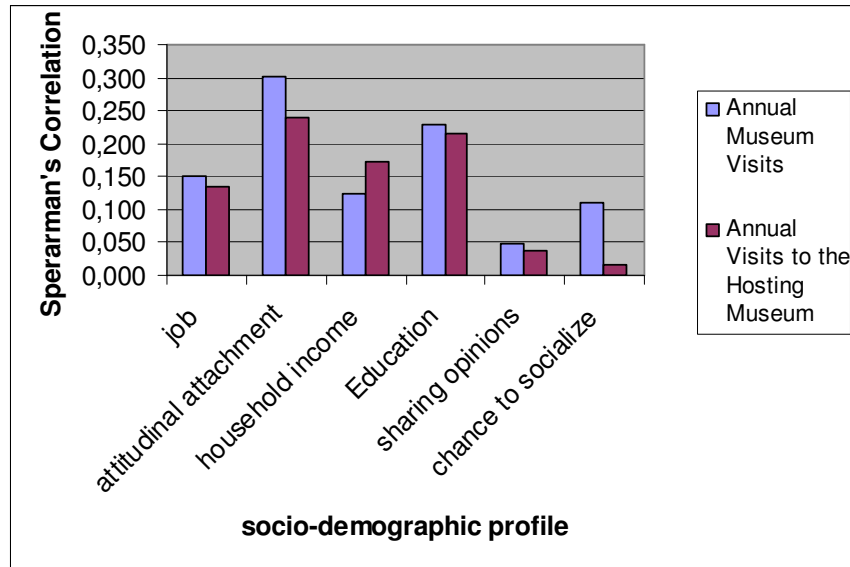
Museum attendance pattern is positively associated with job occupation (H2.3). This association is statistically significant at a 99% level of confidence. The correlation between job and general museum annual visits is 0.152; the correlation between job and the hosting museum visit pattern the correlation is 0.134.

Finally, the association between the two socialization variables from our research and the pattern of museum attendance is much weaker than the other associations considered here. Moreover, only one of them is statistically significant. We conclude that socialization attitude correlates positively with general museum visits; still it is not associated with the pattern of visits to the hosting museum (H2.5).

Consequently, this study provides some evidence about the association between the pattern of museum visits and the socio-demographic profile of the audience. From all the socio-demographic profile characteristics that were object of this study, we found that:

- The associations with museum attendance are positive;
- Education and attitudinal attachment are the socio-demographic variables strongly associated with the pattern of museum attendance
- All the correlations we obtained are equal or lower than 0.30, so none of the associations can be considered strong (Hair et al., 2006, p.554)
- Still, the associations between museum attendance and: job, attitudinal attachment, household income and education are positive and statistically significant at a 99% level of

confidence. The association between museum attendance and socialization factors is positive but not always statistically significant.



Graphic 13: Correlation between Visitors' profile and Pattern of museum attendance

### 5.1.2. Event Satisfaction and Pattern of Museum Attendance

Literature background indicates that the visitors' pattern of museum attendance is positively associated with the level of satisfaction experienced during the museums' activities (H3). We are considering two different indicators for museum pattern of attendance: annual visits to the hosting museum and annual visits to museums in general. We will therefore measure their association with the satisfaction research variables: overall event satisfaction, level of event enjoyment and overall event performances' expectations.

SPEARMAN'S RHO Correlations		Annual Museum Visits	Annual Visits to the Hosting Museum
Overall satisfaction	Correlation Coefficient	0,082 *	0,040
	Sig. (2-tailed)	0,026	0,323
	N	742	612
Level of enjoyment	Correlation Coefficient	0,059	0,086 *
	Sig. (2-tailed)	0,115	0,037
	N	711	592
Overall Event performances' Expectations	Correlation Coefficient	0,115 **	-0,053
	Sig. (2-tailed)	0,002	0,193
	N	751	614

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

**Table 30: Correlation - Pattern of Museum Attendance vs. Event Satisfaction**

According to our study, event satisfaction is not associated with pattern of museum attendance. We found only one correlation statistically significant at a 99% confidence level, and that was the one between annual museum attendance and event expectations' accomplishment. This correlation is very weak (0.115), but is statistically significant. The annual visits to the hosting museum are not associated with the event satisfaction variables considered. Pattern of annual visits to any museums is neither associated with event satisfaction nor with event level of enjoyment (H3).

### 5.1.3. Museum Attendance and Other Cultural Attendance

Spearman's correlation was also used to test the association between pattern of museum attendance and cultural attendance intensity (H4).

SPEARMAN'S RHO Correlations		Annual Museum Visits	Annual Visits to the Hosting Museum
Other Cultural activities attendance intensity	Correlation Coefficient	0,551 **	0,281 **
	Sig. (2-tailed)	0,000	0,000
	N	751	614

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

**Table 31: Correlation - Pattern of Museum vs. Cultural Attendance**

Attendance of other cultural activities is positively associated with the pattern of museum attendance (H4); Spearman's correlation is positive and statistically significant at a 99% confidence level. The association is strong in the case of overall museum visits (Rho equals 0.551) and weaker in the case of the hosting museum visits (Rho coefficient equals 0.281).

#### 5.1.4. Event Satisfaction and Pattern of Other Cultural Attendance

Regarding the association between other cultural attendance intensity and event experience evaluation, from the study output we conclude that event satisfaction is not associated with cultural attendance intensity (H5) when we consider the overall satisfaction and the level of enjoyment at the event.

Still, there is a positive statistically significant correlation between expectations accomplishment and cultural attendance (Rho equals 0.159).

SPEARMAN'S RHO Correlations		Other Cultural activities attendance intensity
Overall satisfaction	Correlation Coefficient	0,043
	Sig. (2-tailed)	0,237
	N	742
Level of enjoyment	Correlation Coefficient	0,060
	Sig. (2-tailed)	0,109
	N	711
Overall Event performances' Expectations	Correlation Coefficient	0,159 **
	Sig. (2-tailed)	0,000
	N	751

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

**Table 32: Correlation – Event Satisfaction and Cultural Attendance Variables**

### 5.1.5. Event Satisfaction and Behavioural Variables

Regarding the basic proposition addressed by this investigation: does event satisfaction contribute to audience development to the hosting museum, Spearman's correlation was used in order to verify if satisfaction and behavioural variables correlate positively.

SPEARMAN'S RHO Correlations		Overall satisfaction	Level of enjoyment	Overall Event performances' Expectations
Intention to return to the event	Correlation Coefficient	0,236 **	0,219 **	0,100 **
	Sig. (2-tailed)	0,000	0,000	0,006
	N	739	708	741
Intention to return to the museum (3 months)	Correlation Coefficient	0,080 *	0,088 *	-0,001
	Sig. (2-tailed)	0,031	0,020	0,971
	N	732	703	735
Intention to recomend the event	Correlation Coefficient	0,216 **	0,166 **	0,046
	Sig. (2-tailed)	0,000	0,000	0,212
	N	740	709	743

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

**Table 33: Correlation –Event Satisfaction and Behavioural Variables**

Intention to return to the event is positively associated with the satisfaction variables; it correlates positively with event overall satisfaction (Rho equals 0.236), with level of enjoyment at the event (Rho equals 0.219) and also with expectations accomplishment (Rho equals 0.100). All these correlations are positive and statistically significant at a 99% level of confidence. Therefore, we conclude that event satisfaction is positively associated with intention to return to the event (H7).

Intention to recommend the event is positively associated with overall satisfaction (Rho equals 0.216) and event enjoyment (Rho equals 0.166). Those correlations are statistically significant at a 99% confidence level. Nevertheless, intention to return is not statistically associated with expectations accomplishment. Nevertheless, the study provided results to conclude that the event satisfaction is positively associated intention to recommend the event (H8).

One basic questions of our framework is whether the event satisfaction will result on visits to the museum on an ordinary day. The conclusion, considering Spearman's correlation coefficient, is that the intention to return to the museum in the short term is not associated with event satisfaction (H6) aswe consider a 99% level of confidence.

We note that this conclusion would be different if we considered a lower level of confidence. The statistical analysis identified a positive association between intention to return to the museum in the next three months and both level of satisfaction (Rho equals 0.080) and enjoyment (Rho equals 0.088). But these correlations are statistically significant only if we consider a 95% level of confidence – which is not what we set for this dissertation.

As this is core relationship in our model, we would like to emphasize that the association between satisfaction and intention to return to the museum is positive; this study could not conclude for its statistical significance at a 99% confidence level.

### 5.1.6. Propensity to Return and to Recommend

We expect that there is positive association between behavioural process decision variables, namely that intention to return to the museum within the next three months is positively correlated to the intention to return to next event edition and intention to recommend the event (H9).

SPEARMAN'S RHO Correlations		Intention to return to the museum (3 months)	Intention to recomend the event
Intention to return to the event	Correlation Coefficient	0,423 **	0,493 **
	Sig. (2-tailed)	0,000	0,000
	N	731	739
Intention to return to the museum (3 months)	Correlation Coefficient		0,307 **
	Sig. (2-tailed)		0,000
	N		733

\*\* Correlation is significant at the 0.01 level (2-tailed).

\* Correlation is significant at the 0.05 level (2-tailed).

**Table 34: Correlation - Behavioural Variables**

The correlation between intention to return to the museum in the short term and intention to recommend the event (0.307) is positive. Moreover, intention to return to the museum in the short term is also positively associated with intention to return to next edition of the event (0.380). Both these results are statistically significant at a 99% confidence level (H9).

## 5.2. Tables of hypothesis and results

To conclude this analysis, here's a synthesis of the results obtained for each of the research hypotheses.

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		Empirical support?
<b>H1</b> Event goers include not only museum regular visitors but also newcomers	means and distribution statistics	The event has the ability to provide a museum experience to persons that do not usually visit museums and that never visited the hosting museum, gathering a more heterogeneous group of visitors.	YES

**Table 35: Empirical Results for the Hypothesis H1**

From the literature background we expect that a museum event has the ability to attract both museum visitors and newcomers (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005), namely due to the reduction of attendance barriers provided by such activity (Andreasen, 1991; Axelsen, 2006). This study provides additional empirical support this idea (H1). The event goers' profile is similar to what is usually associated to museum visitors, in what concerns education level and job. But events attract people with different museum attendance profile: the majority of event goers are not regular visitors, and some are newcomers.

Regarding the importance of visitors' sociodemographic profile to the decision making process of attending museums (Andreasen, 1991; McCarthy & Jinnett, 2001), this study provided some empirical support to the hypotheses tested (H2).

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H2.1</b> There is a positive relation between visitors' education and the pattern of museum attendance	Spearman's Correlation at 99% Confidence Level	The association between education and museum attendance is positive and statistically significant.	YES
<b>H2.2</b> There is a positive relation between visitors' income and the pattern of museum attendance	Spearman's Correlation at 99% Confidence Level	There is a positive and statistically significant association between household income and museum attendance.	YES
<b>H2.3</b> There is a positive relation between visitors' job and the pattern of museum attendance	Spearman's Correlation at 99% Confidence Level	There is a positive and statistically significant association between professional occupation and museum attendance.	YES
<b>H2.4</b> There is a positive relation between visitors' attitudinal attachment to museums and the pattern of museum attendance	Spearman's Correlation at 99% Confidence Level	The correlation between museum attitudinal attachment and museum attendance pattern is positive and statistically significant.	YES
<b>H2.5</b> There is a positive relation between visitors' socialization profile and the pattern of museum attendance	Spearman's Correlation at 99% Confidence Level	Socialization attitude correlates positively with general museum visits; still it is not associated with the pattern of visits to the hosting museum. Charing opinions profile is not associated with museum attendance.	depends

**Table 36: Empirical Results for the Hypothesis H2**

The literature review indicates that museum visitors are well educated (Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kawashima, 1999; Kirchberg, 1996; McCarthy & Jinnett, 2001). Accordingly, this study concludes that correlation between education and museum attendance is positive and statistically significant (H2.1),

Museum visitors are also expected to earn higher income (Andreasen, 1991; Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001). This study provided additional empirical support to this proposition, as we found a positive and statistically significant correlation between household income and either the number of visits to museums in general or to the hosting museum (H2.2).

The expected association between attitudinal attachment and pattern of museum attendance (Andreasen, 1991; Hill et al., 2004; Colbert et al., 2001; Kolb, 2005; McCarthy & Jinnett, 2001) was also corroborated by this study. The correlation between those two variables was found positive and statistically significant (H2.4).

Job occupation is expected to have a positive relationship with the pattern of museum attendance (Andreasen, 1991; DiMaggio & Useem, 1978; Kawashima, 1999; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001). This study provided some empirical support to this proposition, as it concluded that job occupation is positively associated with the pattern of museum attendance (H2.3).

For other proposition our study obtained different conclusions depending on the indicators chosen, and therefore further investigation is need. Socialization profile is expected to affect positively the museum visits (Andreasen, 1991; DiMaggio & Useem, 1978; McCarthy & Jinnett, 2001). This study concluded that socialization profile is positively associated with general museum visits but it is not associated with the pattern of visits to the hosting museum (H2.5). Furthermore, the attitude of grabbing every opportunity to socialize was not proved to be associated with the pattern of museum attendance (H2.5). Thus, this proposition was not fully corroborated by this study, and needs further theoretical and empirical investigation.

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H3</b> There is a positive relation between visitors' pattern of museum attendance and event satisfaction	Spearman's Correlation at 99% Confidence Level	The annual visits to the hosting museum are not associated with neither of the event satisfaction variables considered.	NO
		Pattern of annual visits to any museums is neither associated with event satisfaction nor with event level of enjoyment	NO

**Table 37: Empirical Results for the Hypothesis H3**

Based on the literature background we expect satisfaction to be positively associated with attendance patterns (Andreasen, 1991; McCarthy & Jinnett, 2001).

This study concluded that event satisfaction is not associated with pattern of museum attendance (H3).

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H4</b> There is positive relation between other cultural activities attendance and museum attendance	Spearman's Correlation at 99% Confidence Level	Attendance of other cultural activities is positively associated with the pattern of museum attendance.	YES

**Table 38: Empirical Results for the Hypothesis H4**

Cultural attendance is expected to be positively associated with museum attendance (Hill et al., 2004; Kolb, 2005; Kotler & Kotler, 1998; McCarthy & Jinnett, 2001).

This proposition was given additional support by the present study, as it found a positive association between the pattern of attendance of other cultural activities and museum attendance (H4).

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H5</b> There is positive relation between other cultural activities' attendance and event satisfaction	Spearman's Correlation at 99% Confidence Level	event satisfaction is not associated with other cultural attendance intensity	NO

**Table 39: Empirical Results for the Hypothesis H5**

The two previous propositions made us expect a positive relation between other cultural activities' attendance and event satisfaction. This study concluded oppositely; it shows that in this research event satisfaction is not associated with cultural attendance intensity (H5).

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H6</b> The propensity to return to the museum on a regular day is positively related to event satisfaction	Spearman's Correlation at 99% Confidence Level	intention to return to the museum is not associated with event satisfaction.	NO

**Table 40: Empirical Results for the Hypothesis H6**

We expect that a positive experience will favorably affect the propensity to return to the museum (Andreasen 1991; Bradburne, 2001; Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Hill et al., 2004; Hume et al., 2006; Kawashima, 1999; Kotler, 2004; Kotler & Kotler, 2000; McCarthy & Jinnett, 2001; Savage, 1996; Vaughan, 2001; Yoshitomi, 2002).

In this study, as we consider a 99% level of confidence, we conclude that event satisfaction is not associated with the intention to return in the short term as a visitor to the museum, that is, on an ordinary day and not in the event context (H6). So, this study does not provide empirical support to the proposition stated.

Still, we'd like to emphasize that the correlations obtained are positive, and they would be statistically significant at a lower level of confidence (95%). Although we did not provide a statistically significant correlation at the level of confidence previously set, and therefore we cannot use the result for inference purposes, the sample provides signs of a positive association between the two variables.

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H7</b> The propensity to return to the event is positively related to event satisfaction	Spearman's Correlation at 99% Confidence Level	event satisfaction is positively associated with intention to return to the event.	YES

**Table 41: Empirical Results for the Hypothesis H7**

Still, this study shows that event satisfaction it is associated with intention to return during the next edition of the event (H7). Therefore, satisfied event goers consider returning in order to experience the event but not necessarily to become museum visitors. The event studied does not develop museum audience on ordinary days, but it affects the propensity to return for attending similar events.

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H8</b> The propensity to recommend the event is positively related to event satisfaction	Spearman's Correlation at 99% Confidence Level	event satisfaction is positively associated with intention to recommend to the event.	YES

**Table 42: Empirical Results for the Hypothesis H8**

The relation between satisfaction and intention to recommend is expected to be positive (Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Kawashima, 1999 Yoshitomi, 2002). This proposition (H8) was empirically supported by this study, as event satisfaction is positively associated with intention to recommend the event.

Investigation Hypotheses	CONCLUSIONS		
	Bivariate Analysis		empirical support?
<b>H9</b> Intention to return to the museum is correlated with intention to return to the event	Spearman's Correlation at 99% Confidence Level	intention to return to the museum in the short term is positively associated with both intention to recommend the event and intention to return to next edition of the event.	YES

**Table 43: Empirical Results for the Hypothesis H9**

Finally, intention to return to the museum is expected to be positively correlated with intention to return to the event (H9). This proposition is empirically supported by this study.

## **6. CONCLUSION**

According to Weil (1997), there is evidence that museums are remarkable and flexible instruments. They have a demanding task positioning and defining strategies to adapt to its audiences and find new ways to satisfy and enchant visitors. This is the context of this research, which focuses on open door events and their expected effects on audience development.

### **6.1. Investigation Summary**

The research problem formulated in the first chapter focused on the ability of open door events to develop audiences in art museums. Based on the literature research we analyzed the basic contributes of arts marketing and consumer behaviour concerning the museum visit decision. Audience development was defined considering three different perspectives: attracting broader audiences; increasing patterns of museum attendance and improving visitors' experience. We highlighted that audiences are diversified concerning attitudes and perceptions towards museums. Moreover, factors such as museum image, visitor experience and satisfaction are inter-dependent, and affect the decision making process both of the museum visitor and the non visitor.

From this theoretic background, events are out of the ordinary activities (Getz, 1997), which may be understood either as a complementary offer or as a promotion tool. Events are expected to contribute to audience development either by attracting new publics (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005) or improving the experience of the museum's visitors (Andreasen, 1991; d'Astous et al., 2006; Axelsen, 2006; Axelsen & Arcodia, 2004; Mejón et al., 2004).

Therefore, the reinvention of museums' strategies (Kotler & Kotler, 1998) includes the use of creative events to attract broader publics; events provide trial satisfying experiences (Andreasen, 1991) to potential customers that may have a positive effect on perceptions (Colbert et al., 2001; Mejón et al., 2004), awareness (d'Astous et al., 2006; Colbert et al., 2001), image (d'Astous et al., 2006; Axelsen & Arcodia, 2004; Colbert, 2003; Tobelem, 1998) and also on attitudes (Colbert et al., 2001; Mejón et al., 2004). At the same time those creative events are used to provide strong and satisfying experiences to regular and casual visitors (Axelsen, 2006), in order to tighten the relationship to their customers. Evaluating such events implies considering the direct effect of the experience on the event goers' decision process. This evaluation includes measuring event satisfaction and its influence on intention to return to the museum.

Resulting from the literature review, the research questions concerned the ability of open day events to develop art museum audiences. These questions included the relationship between museum involvement and event satisfaction, the influence of satisfaction on propensity to repeat the visit to the museum or to return to a future edition of the event, and finally the relationship between propensities to return to the museum during the open day event and on a regular day.

The research questions focused the main aspects of the research model, which ultimately synthesized the literature review. For operational reasons, the model was converted in nine complementary hypotheses, which intended to explore the open day events in the art museum context.

Being an exploratory and quantitative research, the personal interview survey method was used to address demographic characteristics, behaviour patterns, intentions, attitudes and experience evaluation. The questionnaire had nine questions concerning the following research variables: socio-demographic factors; attitudes towards museums; socialization factors; attendance patterns for museums and for other cultural activities; level of satisfaction and behavioural impact of the event. A total of 55 trained interviewers obtained a total of 761 valid answers. The rate of cooperation was estimated in 75%.

## 6.2. Main findings

Our empirical research was devoted to the annual celebration consisting of 40 hours non stop artistic and entertainment activities, free of charge held by a contemporary art museum. This event is categorized as a special event. In general, special events are infrequent and differ from the usual activities offered by the institution (Getz, 1997); still they may assume many different formats (Axelsen & Arcodia, 2004; Kotler, 2004). These are the reasons why we labeled “Serralves em Festa” as a special event.

Special events are associated with a more relaxed atmosphere (Tobelem, 1998); they reduce attendance barriers, provide a trial experience (Andreasen, 1991) and are more appealing to non visitors than regular museum activities (Axelsen, 2006). Special events are expected to attract wider audiences to the museum (Kolb, 2005; Mejón et al., 2004; Tobelem, 1998), that is, an increased and more diversified museum attendance (Andreasen, 1991; Axelsen & Arcodia, 2004; Colbert, 2003; Kolb, 2005). On the other hand, special events are expected to increase audiences’ participation in museums (Andreasen, 1991; d’Astous et al., 2006; Axelsen, 2006; Axelsen & Arcodia, 2004), building new relationships with their audiences (Axelsen & Arcodia, 2004; Mejón et al., 2004).

According to the literature, special event’s audiences would be expected wider and more diversified in terms of both level of involvement and socio-demographic profile. Our empirical results did not match this expectation. “Serralves em Festa!” event goers have a sociodemographic profile similar to what is expected for museum visitors (e.g., well educated and gold collar job). Still, the event gathered museum’s regular visitors, casual visitors and newcomers. So, special event’s audiences are in fact wider and more diversified in terms of patterns of consumption and level of involvement. The special event does not seem to attract publics with a more diversified sociodemographic pattern.

Visitor’s profile has been shown to be instrumental in the decision-making process regarding museum attendance (Andreasen, 1991; McCarthy & Jinnett, 2001). This research provides some empirical evidence on the relationship between relationship between the visitors’ socio-demographic profile and the pattern of museum attendance. We tested the relationship between pattern of museum attendance variables (namely the number of visits to museums in general or to the hosting museum)

and some sociodemographic variables: education, income, job occupation, attitude and socialization profile. We found that the following research hypothesis were not rejected:

- a) Museum attendance is positively associated with education, confirming literature which indicates that museum visitors are well educated (Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kawashima, 1999; Kirchberg, 1996; McCarthy & Jinnett, 2001).
- b) Museum attendance is positively associated with income (Andreasen, 1991; Colbert, 2002; Colbert et al., 2001; DiMaggio & Useem, 1978; Hill et al., 2004; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001),
- c) Museum attendance is positively associated with attitudinal attachment to museums (Andreasen, 1991; Hill et al., 2004; Colbert et al., 2001; Kolb, 2005; McCarthy & Jinnett, 2001).
- d) Museum attendance is positively associated with job occupation (Andreasen, 1991; DiMaggio & Useem, 1978; Kawashima, 1999; Kirchberg, 1996; Kolb, 2005; McCarthy & Jinnett, 2001).

Concerning socialization profile, this investigation found that the choice of museum attendance pattern's indicators may affect the research conclusions; socialization profile is positively associated with general museum visits but it is not associated with the pattern of visits to the hosting museum the attitude of grabbing every opportunity to socialize was not proved to be associated with the pattern of museum attendance.

Behavioral models emphasize that experience builds satisfaction (Andreasen, 1991; McCarthy & Jinnett, 2001). Therefore, pattern of museum attendance and event satisfaction are expected to be positively related. This research concluded that event satisfaction was not associated to pattern of museum attendance.

Attending other cultural activities is also expected to have a positive relationship with both museum visiting (Hill et al., 2004; Kolb, 2005; Kotler & Kotler, 1998; McCarthy & Jinnett, 2001) and museum satisfaction. This research provided empirical support to the positive relationship between

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museum attendance and other cultural activities' attendance. As we noted earlier in this dissertation, considering a broader perspective, museum competition is situated within the context of expanded leisure market (Axelsen & Arcodia, 2004; Colbert, 2002; Colbert et al., 2001; Hill et al., 2004; Hume et al., 2006; Kolb, 2005; Kotler, 2004; Vaughan, 2001). In fact, museum visitors also attend theatre, music concerts and other cultural activities. Museums share the visitors' free time with other leisure organizations.

Complementarily, we would expect that cultural attendance would have a positive effect on museum's event satisfaction. Still, this study provides a different empirical result: event satisfaction is not statistically associated with other cultural activities attendance – despite the event we are referring to provided different arts and cultural performances, including music, theatre and ballet. In spite of the museum visitors use their free time not only to visit museums but also to attend other cultural activities, their cultural experience background has no relationship with event satisfaction.

Satisfaction is also expected to have a positive effect on propensity to repeat the visit to the museum (Andreasen 1991; Bradburne, 2001; Colbert et al., 2001; Crompton & McKay, 1997; Harrison & Shaw, 2004; Hill et al., 2004; Hume et al., 2006; Kawashima, 1999; Kotler, 2004; Kotler & Kotler, 2000; McCarthy & Jinnett, 2001; Savage, 1996; Vaughan, 2001; Yoshitomi, 2002). As we are analyzing an event context, we evaluated both the propensity to return to the museum on an ordinary day or during a similar open day event. As expected, event satisfaction was positively associated with propensity to return to the museum during a similar event, but does not seem to be associated with the propensity to pay a regular visit to the museum – the association is positive but does not allow us to infer it to the population at the level of confidence chosen for this study. This result depends on the level of confidence – it is not statistically significant at a 99% level of confidence, but we would reach a different conclusion if the minimum level of confidence was only 95%. So, regarding the propensity to return to the museum on an ordinary day, the association with event satisfaction is not so straightforward, as it is when we consider the intention to return to the event. Event goers seem to make a perfect distinction between the museum's regular activities and the celebrating open day events.

Finally, we shall look back to the questions posed by this empirical research. This study indicates that the event satisfaction may not be significantly associated with the intention to return to the museum on an ordinary day in the short term, that is to say, it may not be associated with propensity to become a regular visitor. Event satisfaction is positively correlated to intention to recommend the

event and intention to return to the museum during future editions of the event. Although intention to return to the museum on a regular day is not associated with event satisfaction regarding our confidence level assumptions, it is positively correlated to intention to return to the event and intention to recommend the event; event satisfaction relationship with museum visiting propensity is therefore positive, either indirectly, intermediated by the propensities related to the event itself, or directly, if the confidence is accepted at a lower level.

### **6.3.Limitations and future investigation suggestions**

The research results highlight the ability of the open door event to attracting new visitors to the museum venue. Still, unlike the theoretical assumptions, event satisfaction provided may not have a significant relationship with the decision to return. Furthermore, satisfaction was not associated either with museum experience or with other cultural activities attendance.

The fact that satisfaction levels experienced during the event have a right skewed distribution indicates that the satisfaction status needs to be deeply explored. It is necessary to apply more capable indicators and techniques to understand what is a high level of satisfaction, how can it be segmented in order to effectively analyze its effects on decision behaviours.

Moreover, experience indicators ought to be developed and clarified in order to obtain clearer conclusions using behavioral models. It is expected that satisfaction and attendance patterns are positively related (Andreasen, 1991; McCarthy & Jinnett, 2001), but the results obtained by this research were different according to the experience measure used. The relevance of each of the possible indicators should, therefore, be explored.

The literature review focused the use of the museum involvement as segmentation criteria for museum audiences. Consequently, the relationship between museum involvement and decision process ought to be explored. On the other hand, both the complexity of the involvement process and the adoption decision may benefit from the relationship marketing approach, focusing on the effects of interactions and offerings towards loyalty, that is, repeated visits (Seth & Parvatiyar, 2000).

Finally, this approach to museum audience development through special events is valid, and still needs further investigation, both theoretical and empirical, to be properly explored, namely the psychological meaning of event satisfaction and its implications in the context of cultural consumption and entertainment.

## **6.4. Management Implications**

Regarding the museum management point of view, evaluating the event's effects may take different perspectives: bringing newcomers to the museum; providing strong and satisfying experiences to the event goers; improving the relationship with frequent and casual visitors; increasing future visits to the museum; cause positive perceptions; enhance museum's public image. Museum's managers had probably set at least some of these underlying objectives. Therefore, its evaluation must emphasize and take into consideration the goals eventually pursued.

### **6.4.1. Attracting Newcomers**

One of the conclusions of this research is that the open door event brings a relevant amount of newcomers to the museum. Therefore, events may be considered a management tool whenever the museum intends to widen its audiences, bringing new visitors to its venues.

Still, one must realize that these newcomers are event goers, and may not be considered museum visitors. If the events comprise activities that are not strictly related to the museum exhibitions and standard activities, it will be harder to automatically identify event goers as museum visitors. In this particular case under analysis, "Serralves em Festa!", the event involved mostly outdoor cultural activities, such as theatre, music concerts, artistic performances, thus event goers could experience the event without visiting the museum buildings or the museum exhibitions.

Considering that the purpose of the open door event was to attract new visitors to the museum in order to build audiences, the event activities ought to be more noticeably related to the museum offerings. The gathering of newcomers in the museum venue is an opportunity to provide some

learning experience, and build future audiences. If the event is associated only with entertainment or social activity, the opportunity to provide learning experience might be jeopardized, and the audience development goals will not be accomplished.

### **6.4.2. Providing Strong and Satisfying Experiences**

Taking into account the event goers' satisfaction ratings, "Serralves em Festa!" was a success. In fact, most of event goers declared themselves satisfied or very satisfied with the event experience.

Still, the museum strategy must go beyond the immediate and ephemeral impact of such an event. In strategic terms, providing satisfying experiences must not be considered as a goal itself; it is merely a condition to achieve more strategic goals. Therefore, we must consider the event success in terms of event goers' satisfaction as an operational, still rewarding, result. Surely, if the event did not provide satisfaction, any strategic goals would fail. Nonetheless, providing satisfying experiences alone does not guarantee the accomplishment of any of the strategic goals that supported the event in the first place.

Satisfaction is only instrumental. It may either have implications on visitors' future behavior, such as increasing the propensity to return to the museum as a visitor, or affect the psychological characteristics of the audiences, providing positive perceptions, shaping attitudes and improving museum image and notoriety.

### **6.4.3. Developing Short Term Audiences**

Will open door event goers become museum regular visitors in the short term? This study indicates that the event experience may not be associated with the intention to return to the museum on an ordinary day in the short term, that is to say, it may not be associated with propensity to become a regular visitor. Although this study found a positive association between event satisfaction and intention to return to the museum, the statistic significance of the association did depend on the level of significance defined for the research analysis. As we assumed a high level of confidence (99%), we could not infer that result. Moreover, this study showed that the intention to return figures were similar to the pattern of museum attendance – the event goers that intend to return to the museum

within the next three months are the ones who are already regular museum visitors. Apparently, newcomers do not tend to be available or willing to become regular museum visitors.

Therefore, if practitioners are using open door events to develop museum audiences, the results obtained with this study are not as favorable as one would expect. The effect on audience development in the short term is more likely in the case of regular and casual visitors, and not likely to affect newcomers. Subsequently, assuming that the museum strategy emphasizes the long term effects, practitioners should rather focus on the learning process of the event goers who have undertaken the museum experience opportunity.

Thus, an open door event which provides a wide range of cultural activities - most of them not directly related to the museum regular activities -, may not be an effective tool to develop audiences in the short term.

#### **6.4.4. Developing Museum Audiences in the Long Term**

Although the event seems not able to attract new visitors to the museum in the short term, considering that providing satisfying experiences were not associated with the propensity to return to the museum for the confidence level defined for this study, and that propensity to return was associated with the museum attendance pattern, we should note that there still is some potential to develop audiences in the long term.

The event was able to eliminate some barriers, as it attracted many newcomers to the museum. Furthermore, the event goers came to the museum venues with their families and friends, and brought many children with them. Thus, the event was able to provide first encounters to non visitors, including children, and eliminated attendance barriers. That is, it represents a first opportunity of interaction of potential museum visitors with a cultural environment integrated in a museum. Such experience is expected to contribute to the learning process, to facilitate the decision making and therefore to contribute to long term audience development (Andreasen, 1991; McCarthy & Jinnett, 2001).

Moreover, regarding the importance of childhood exposure to arts for audience development, (Andreasen, 1991; Colbert, 2002; Kolb, 2005; McCarthy & Jinnett, 2001), the emphasis on family

and children activities in this open door event proves the intention to build audiences in the long term.

Therefore, the evaluation of one event such as “Serralves em Festa!” is not to be completed in the short term. The task of evaluating “Serralves em Festa!” impacts on audience development may take decades to be completed.

## **6.5. Conclusion**

In order to evaluate the success of an event in developing audiences, we must focus the definition of what this concept might include. Developing audiences is both attracting non visitors to the museum venues, and improving the museum attendance pattern and experience. According to this study, museum events are likely to attract non visitors. It is the event’s effect on the decision process that was not so satisfactory. Nevertheless, motivating someone to become a regular visitor implies to interfere with the decision-making process: perceptions, image, attitudes, motivations, experience and satisfaction. This behavioural process is dynamic, since it is influenced by a wide range of social and psychological factors; some of them change over time.

However, an event that is able to gather in the museum venue both museum visitors and non visitors affects the museum’s awareness and visibility. Thus, this has an effect on the institutional image building process and on publics’ attitudes towards the museum. It may not be enough to make a non visitor become a regular visitor in the short term. But it may have some effect on image and perceptions – as long as the experiences provided are positively evaluated. Developing audiences must include the long term vision – and therefore its effects are harder to evaluate.

Finally, I would like to point out concern on another definition: what does museum visitor mean? Might it include museum’s event goers? Once again I refer Weil (1999), who pinpointed that we should accept the many ways different visitors choose to use the museums; museums should adapt to different uses and different visitors.

The challenging times for museums will, therefore, continue.

## **Appendices**



## 7- Que eventos culturais costuma frequentar nos seus tempos livres?

	Quantas vezes por ano
7.1- Concertos	
7.2- Exposições	
7.3- Visita a museus	
7.4- Visita a monumentos	
7.5- Teatro	
7.6- Bailado	
7.7- Cinema	
7.8- Apresent. livros/autores/recitais	
7.9- Conferências / Colóquios	

## 8- Por favor, indique até que ponto as seguintes posições se aplicam a si:

8.1- Aproveito todas as oportunidade para conviver com os mais próximos e/ou amigos

(1).....(2) .....(3).....(4) .....(5).....(6).....(7)  
*não se aplica reduzidamente pouco mais ou menos alguma coisa aplica-se aplica-se completamente*

8.2- Eu gosto de trocar opiniões enquanto vou passear/fazer compras por exemplo

(1).....(2) .....(3).....(4) .....(5).....(6).....(7)  
*não se aplica reduzidamente pouco mais ou menos alguma coisa aplica-se aplica-se completamente*

8.3- Visitar Museus é muito importante para mim

(1).....(2) .....(3).....(4) .....(5).....(6).....(7)  
*não se aplica reduzidamente pouco mais ou menos alguma coisa aplica-se aplica-se completamente*

8.4- As crianças devem visitar os museus com frequência - é importante para o seu desenvolvimento:

(1).....(2) .....(3).....(4) .....(5).....(6).....(7)  
*não se aplica reduzidamente pouco mais ou menos alguma coisa aplica-se aplica-se completamente*

8.5- Ir a Museus é divertido para mim:

(1).....(2) .....(3).....(4) .....(5).....(6).....(7)  
*não se aplica reduzidamente pouco mais ou menos alguma coisa aplica-se aplica-se completamente*

**9- Sobre o entrevistado:**

9.1- Idade \_\_\_\_\_ 9.2- Sexo: M/F \_\_\_\_\_

9.3- Zona de residência (Freguesia) \_\_\_\_\_ ; (Concelho) \_\_\_\_\_

9.4- Profissão: \_\_\_\_\_

9.5- N° e composição do agregado familiar: \_\_\_\_\_

9.6- Escolaridade \_\_\_\_\_

## 9.7-Rendimento mensal do agregado familiar - liquido (Euros):

Até 500	500-1000	1000-1500	1500-2000	2000-2500	2500-3500	3500-5000	>5000



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