



Mestrado em Marketing

**WHY GOING TO A MUSEUM?
MOTIVATIONS AND LIFESTYLE OF MUSEUMS VISITORS AND
NON-VISITORS.**

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INSTITUTO SUPERIOR DE ECONOMIA E GESTÃO

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Thank you for always believing in me!

Yes, we can!

Barack Obama

Abstract

Museums face new challenges in XXI century. Their traditional role of guardians of the past is now questioned. Being forced to survive with lack of public funding, their functional role became obsolete. Museums start competing in the leisure arena, facing an aggressive competition. The educative experience is apparently no longer enough to increase audiences and retain old attendees, and museums start to understand the need to gain knowledge about their visitors' motivations, expectations, profiles, and lifestyles. This will allow the conception and implementation of marketing strategies in the difficult journey of creating attractiveness.

The present research aims to contribute to knowledge about general motivations of visitors and demotivation of non-visitors, trying to determine lifestyle characteristics of each of these groups. The existent research about non-visitors is very scarce, with many undressed issues. We expect then to contribute to a better understanding of these potential museum's visitors. Moreover, considering that are also many people that tend to use the museums' surroundings (Slater 2007) and to not visit the exhibitions facilities, we also analyze this group characteristics. Findings indicate that those who go to museums search more educative experiences rather than escapism, fun or social interaction. This group of visitors is aesthetic appreciators and dependent from others. Regarding the museums' non-visitors, they were identified as mostly men, being more optimistic, sociable and achievement strivers than the museum's visitors. The "non-visitors" indicate as main reasons to not visit the exhibitions the fact that they don't even think about going there, but also reasons related with price and lack of time. They

also indicate lack of interest as the main reason for not going to museums' surroundings. Findings from this study can be helpful for marketers to improve the image of museums while applying strategies in order to create attractiveness for non-visitors.

Resumo

No século XXI os museus enfrentam novos desafios. O tradicional papel de guardiões do passado tem sido questionado, com os museus a ter necessidade de sobreviver com reduzidos financiamentos públicos, enfrentado simultaneamente uma crescente concorrência da oferta de actividades de lazer. O seu papel funcional tornou-se obsoleto, A experiência educativa deixou de ser suficiente para atrair e manter visitantes, sendo necessário que museus comecem a conhecer as motivações, expectativas e perfis dos seus visitantes, não só em termos demográficos, mas também sobre o seu estilo de vida. Só isto permitirá a concepção e implementação de estratégias de marketing críticas para o longo percurso que exige a criação de atractividade.

A presente investigação tem como objectivo contribuir para o conhecimento geral sobre as motivações dos visitantes e desmotivação dos não visitantes bem como daqueles que utilizam as imediações, e seus respectivos estilos de vida. Dos resultados obtidos concluímos que os homens são os que menos vão aos museus. Os “visitantes” procuram sobretudo experiências educativas em vez de escape, diversão ou interacção social. Têm sensibilidade estética e revelam dependência dos outros. Os “não visitantes” são mais optimistas, sociáveis e orientados para objectivos. Ficam longe dos museus, porque nem sequer pensam em ir, mas também atribuem essa distância ao preço e a falta de tempo. Aqueles que também não vão às imediações de museus indicam como principal razão a simples falta de interesse. Em conjunto, as conclusões deste estudo podem ser úteis para a aplicação de estratégias de marketing que melhorem a imagem dos museus, de modo a atrair os não visitantes.

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1 CHAPTER ONE – INTRODUCTION

It's Friday night. A table full of people. A restaurant depleted. Everybody is making plans for the next day, since is Saturday. Some talk about a concert. Others talk about going to have lunch at someone else's home. Some others think what to do with their children. A 32 year old girl says that she wants to go shopping in a new design store. Mary, 35 years old, executive, has read something about an exhibition and talks about it. Nobody seems very much interested. A couple, with young children, asks if there's any educative special theme. A 24 year old journalist seems to prefer to go to a concert.

Mary asks her mother if she is interested in going, but she prefers to stay at home gardening. She calls her fifteen year-old niece, but she's abroad. She will probably go to the national museum of that country where she is now, since she likes to get inside different cultures. Mary asks her boyfriend but he answers that he will only go if there is a cafeteria nearby where they can have lunch afterwards. Finally, she thinks of inviting a friend who lives in suburbs, but he answers that the price is too high.

Mary really wants to go to that exhibition to learn about her city's history and past but doesn't understand why others don't. Why do some people go to museums and others don't? Why do some people feel the appeal and others don't? These are some of the questions we will try to answer in the present research.

For education, for entertainment, as a social event, there are always motivations for someone to do something or simply not to do. People consume the same product for different reasons (Thyne 2001). A motive, defined by Iso-Ahola in 1980 "is an internal factor that arouses, directs, and integrates a person's behaviour" (Iso-Ahola 1980 in Crompton and McKay 1997). Indeed, different persons have different motives.

This also applies to the museums. Different museum visitors have distinct motivations and profiles. Each one has his own interests and motivations to go or not to go to museums. The purpose of this work is to understand the reasons and motivations that drive visitors of museums and their surroundings and keep away non-visitors, as well as to identify their lifestyle characteristics. Museums in general still have little understanding of their current visiting public, and even less of their non visiting public (McLean 1994; Prentice, Davies and Beeho 1997), therefore this is a topic of special relevance.

Museums are moving towards providing not just an educational experience, but also an entertaining one (McNichol 2005). The role of guardians of past and identity as now changed. Museums have those obligations, but also have to understand that they are the communicants of history and past themselves (Goulding 2001).

In a moment when we assist to museums competing with leisure and entertainment organizations (McNichol 2005) and with places who offer multiple and simultaneous experiences (Burton and Scott, 2003; Burton, Louviere, and Young 2008), it's time to find its positioning. Therefore, museums and art galleries face new management challenges (Goulding 2000). They come under pressure to act as a business (Caldwell and Coshall 2002) and they have to know their markets very well not just in terms of *who they are*, but also in terms of their *needs* and *wants* (Todd and Lawson 2001). This demand comes from new cultural politics that encourage museums to be more commercial and thus to find ways of attracting more customers (Rowley 1999).

To improve the costumers' experience, we have to know what the costumers' expectations are (Andreason and Belk 1980; Hood 1983; Kotler and Kotler 1995; Screven 1986). To make it appealing, we must know what expectations visitors and non-visitors have (Prentice et al. 1997). Although many authors have studied motivations and described demographic and lifestyle profiles of visitors for long time, the research about non-visitors is yet sparse (Andreasen and Belk 1980; Prentice et al. 1997).

Museums provide not only an educational experience but an entertaining one (Hendon, Costa and Rosenberg 1989; Kotler and Kotler 1995). Frequent visitors go to museums to be with people, to do something they consider worthwhile (Hood 1992), to use surroundings in which they feel comfortable, to be challenged by new experiences, to use an opportunity to learn and to participate actively in an experience they value (Hendon et al. 1989). Museums also have a social part, the role in promoting or

inhibiting active citizenship and so tackling or reinforcing the experience of social exclusion (Newman, Goulding and Urquhart 2005).

Most museum visitors are well-educated, affluent (Hendon et al. 1989; Hood 1992) and versed in deciphering the museum code (Burton and Scott 2003). Burton and Scott (2003) refer that literature as shown that only a limited sector of the population regularly chooses to visit museums and understands them (Hood 1992). Nevertheless, some authors (Prentice et al. 1997) argue that non-visitors are present in every psychographic group. So, who are the non-visitors? Who are museum visitors? What are their motivations and constraints? These are the questions we intend to answer with the present research.

1.1 MANAGERIAL AND ACADEMIC RELEVANCE

The relevance of this work relies on two issues. On one hand, there is a considerable amount of studies focused on museum visitors' characteristics (Hendon et al. 1989; Prentice et al. 1997) but not that much about non-visitors. On the other hand, some segmentation strategies don't regard certain characteristics of the audiences (Hood 1983). Most segmentation strategies are focused on demographics but leave aside the consumers lifestyle (Burton et al. 2008). Hopper-Greenhill (1994) states that museum workers need to be aware of the patterns of life of museums visitors. This is most important as if it is considered museums' public service, but also the need of professional approaches to management and the development of knowledge and expertise to improve their performance (Yeh and Lin 2005) in order to attract new

audiences and retain visitors (Axelsen and Acordia 2005; Burton and Scott 2003; Goulding 2000; McLean 1995).

So, it seems of special relevance to know who are museum visitors, characterize them and identify their motivations. Museum managers can then improve consumers' experience, retain them, and probably make them partners in advising friends and family, contributing for enlarge audience and maintain or improve reputation.

Secondly, knowing non-visitors, with the identification of their lack of motivations and potential constraints, may allow museums' managers to design strategies that can enhance consumer's propensity to visit museums improving their overall involvement.

1.2 PROBLEM STATEMENT

The goal of museums, while having consumers focused orientation, is to increase audience and retain it (Goulding 2000; Hooper-Greenhill 2000), satisfying and fulfilling their needs and expectations. Consequently, some studies have tried to gain knowledge about museums audience and their motivations and expectations (Axelsen and Acordia 2004; Hood 1983; Prentice et al. 1997; Thyne 2001; Slater 2007) designing segments and psychographic profiles (Andreasen and Belk 1980; Hendon et al.1989; Screven 1986; Yeh and Lin 2005). However, there is a lack of information about non-visitors, their motivations and their profile (Prentice et al.1997). The existing information is sparse and doesn't allow us to perceive who really are the non-visitors, and specifically those who don't visit the museums but attend to museums' surroundings.

What can be understood is that there are museum non-visitors that go to museum installations but only to benefit from cafeteria, shopping store, gardens and don't visit museum exhibitions (Hood 1983; Kelly 2005). Their purpose is not visiting the exhibitions but to use their surroundings (Crompton and Mackay 1997; Hendon et al. 1989; Hood 1983; Prentice 1997; Slater 2007).

Therefore, to understand these different behaviors we propose to investigate the motivations for people visiting and not visiting museums. Then, we will also try to differentiate visitors from non-visitors and potential visitors (surrounding goers) in terms of lifestyle.

1.3 RESEARCH QUESTIONS

Research needs to concentrate on why people visit, and their motivation and consumption behaviours. Research also needs to distinguish between visitor types, that is, those people attending museums, and those non-visitors who are attending its surroundings.

This work has three main research goals: the empirical investigation of motivations of museum visitors, the exploration and understanding of non-visitors as well as visitors and to characterize visitors and non-visitors' lifestyle profile.

Although this research acknowledges the importance of the experience in museum, this point is not a focus of this research.

Therefore, we can summarize our research questions as:

1. Who visits museums?

The answer to this question will reveal who are the visitors in terms of psychographic characteristics as gender, age, education and lifestyle.

2. Who goes to museums surroundings and doesn't visit the exhibitions?

This question will allow us to know who the surroundings attendees are, which go near the museum but don't consume the exhibitions, while identifying their lifestyle characteristics. This will help us to understand in what way they differ from visitors.

3. Who doesn't visit museums?

Besides the two other groups we will also study non-visitors, and will try to understand if there are common reasons as well their lifestyle characteristics. Todd and Lawson (2001) underlined that a sizeable segment of the population that don't visit museums because of their lifestyle (Todd and Lawson 2001). Prentice et al. (1997) pointed out generic motivations for non-visitors showing no interest of spending time that way (Prentice et al. 1997).

4. What are the main motivations to visit museums?

Previous research refers that "frequent visitors do so to be with people, to do something they consider worthwhile, to use surroundings in which they feel comfortable, and at the ease to be challenged by new experiences, to use an opportunity to learn and to participate actively in an experience they value" (Hendon et al. 1989; Hood 1992). Motivations vary depending on social class, education, lifestyle and touristic tastes (Hood 1992). The present research will help us understand what are most important motivational factors that driven visitor to the museum experience.

5. What are the main motivations for not visiting museums?

Authors state that visitors go to museums lead by different motivations. To gain knowledge, to be with family or friends, or simply to escape from daily routine there are some of the motives pointed out (Jansen-Verbeke and Van Redom 1996; Prentice et al. 1997; Slater 2007). The lack of literature about non-visitors leaves the doubt of the demotivational reasons. Prentice (1997) highlighted the price, the simply lack of interest and something that can be done in future as reasons for not visiting. Nevertheless, studies show that price can be important for the status that the visitor might search to value the exhibition (Gall-Ely et al. 2007) In spite of it, entrance fee can be a constraint for some non-visitors (Todd and Lawson 2001). Some other people don't visit museums because they don't believe that museums provide experiences of fun, excitement, pleasure or even necessarily emotional or spiritual fulfilment (Hood 1983). They have prejudices against that experience (Burton and Scott 2003; Hood 1995). The answer to this question will help us to understand the main reasons why non-visitors prefer to stay away from the museum exhibitions.

6. What are the eventual constraints for museums' surrounding attendees not to visit museums exhibitions?

It is known that visitors of museum surroundings don't necessarily consume exhibitions (Kelly 2005). Our purpose is to understand the constraints that these types of visitors have to avoid the exhibitions when they are physically close to them.

1.4 THESIS STRUCTURE

This study is comprised in five Chapters. The current one, Chapter one, is composed by the introduction to the study theme, the importance of knowing museums visitors and non-visitors, the problem we intend to study, the several questions that result by literature review that we will try answer and the structure of the present work. Chapter two presents Literature Review with an overview of studies about motivations for visiting museums and not visiting it as well as consumers' profiles and segmentation. Chapter three includes methods and methodology used in data collection, followed by results' discussion and analysis in Chapter four. Chapter five is dedicated to outline main conclusions from the present research and to indicate same avenues for future research.

In the next section we will conduct a literature review of the most relevant studies.

2 CHAPTER TWO - LITERATURE'S REVIEW

2.1 THE MUSEUM AND THE CONSUMER

The role of museums has been criticized by authors who consider that many people don't visit them because their perceptions of museums are from boring and irrelevant places (Yeh and Lin 2005). At the same time, museums face the need to attract more and more visitants (Kotler and Kotler 1995). Goulding (2000) considers that "since the advent of the contract culture, the reduction in museum budgets, and the implementation of performance measures based on customer satisfaction management, museums have faced increasing pressure to attract wider audiences." Museums are therefore, increasingly being forced or encouraged to generate their own income and to respond to the demands of public (Kotler and Kotler 1995; McLean 1995).

2.1.1 The Role of Museums

The need to attract a larger number of visitants is originated, in great part, from the obligations that museums have. Yeh and Lin (2005) believe that museums should "shift their role from static storehouses to providing interactive learning environments for

visitors”. On one hand, museums have a “preservation obligation” in society; on the other hand, they have an educative and entertainment role for their visitors (Kotler and Kotler 1995; Thyne 2001).

Visitors seek social and recreational experiences from their visit (Burton and Scott 2003; Hood 1983: 1992). They also intend to satisfy general interests and curiosity, and find a way to informal education (Hooper-Greenhill 2004) and social interaction (Prentice et al. 1997; Bitgood 2002). This creates a challenge to museums. Besides, museums are also seen as institutions which provide the context and environment for active citizenship ((Hooper-Greenhill 2004; Fillis and Rentschler 2005; Newman and McLean 1995), such as developing confidence and self-esteem and learning transferable skills (Bhattacharya et al. 1995; Newman et al. 2005) while also having a part in social inclusion (Newman and McLean 1995).

Museums are no longer seen as “cold marble mausoleums that house miles of relics” as Kotler and Levy expressed in 1969. Some authors considered that the public was uninterested in museums and that those were still immune to marketing forces. Now, museums try to improve costumers experience using several techniques, including technology (Burton and Scott 2003; Goulding 2000; Rowley 1999).

Authors frequently describe the pressure that government’s exercise upon staff to encourage museums to be more commercial (Wood and Rentschler 2003; Rowley 1999). Museums need not only to find ways to attract more customers and wider audiences, but also to find ways to be more self-sufficient. Wood and Rentschler (2003) emphasized the effect of pressures of this kind, considering that museums’ staff may not be immune and it might have a perverse effect. They stated that staff is

probably compromised by the quest for funding needed to sustain the organization and/or to secure its future development (Burton et al. 2008). The temptation to make it commercial and losing its natural function, if it is not resisted can be harmful for the museum reputation that take years to create (Rowley 1999).

Same authors divide the Museums' Role into: functional and purposive (Wood and Rentschler 2003). Functional includes the role of acquiring, conserving, communicating, and exhibiting art for study and education. Purposive role, based on people, includes the aim to enjoy and to learn from collections which are held in trust for society. If the functional museums are object base and internally focused, the purposive museums are externally focused and people based (Wood and Rentschler 2003).

Additionally, Rowley (1999) points out that governmental policy should encourage museums to be more commercial and to find ways to attract more customers. The same author underlines government pressure for independent museums to search for external fundraising and stop depending on government funding. However, these activities have been instrumental in changing the nature of the museum experience as Goulding (2000) exposed.

To face these objectives - increase audience, attract new visitors and retain visitors - it's obvious the need of marketing strategies implementation (McLean 1995). This author considers that the notion of public service has become the critical dimension of activities and operations in museums. Underlining that motivated from the lack of financial resources rather than the public demands, museums were led to increase their offer and did that by introducing new services, McLean (1995) argue the need of increasing audiences.

This discussion brings us to the marketing arena. Is marketing in museums being effective? Such research is important in planning relevant strategies that will meet customer's needs and aspirations.

2.1.2 Marketing in Museums

The need of marketing implementation in museums is obvious. Kotler and Levy (1969) underlined the importance of marketing in all organizations and in every type of trade. Almost ten years later, Raymond and Greyser (1978) stated that exalting the purposes was not enough and that the arts' organizations needed good management as much as profit. Some authors support the idea that fiscal and administrative problems drowned the arts. Museums survived due to injections of capital, from public and private sources (Raymond and Greyser 1978). Even older organizations were confronted with difficulties (McLean 1995). McLean (1995) stressed that it was urgent to develop a more efficient and effective administration of these organizations, not to prevent such capital injections, but for the healing of the main problems of management allowing greater sustainability in the long term. Regarding this evolution, Yorke and Jones stated in 1984 that "nor marketing philosophy, nor professional techniques of research seem to have been accepted by museologists" (Yorke and Jones 1984).

Museums have to implement marketing strategies in order to meet three essential responsibilities: 1. accountability (how the public thinks and what are its needs); 2. the responsibility to fit all kinds of situations rather than conducting to more ad hoc studies, and 3. To better understand the museums visitors' needs, interests, expectations, and

motivations in order to prevent being defeated by other museums and leisure industries (McLean (1997) citing Seagram (1993)).

In the past decades, several studies about marketing in museums have been made (Hooper-Greenhill 2000; McLean 1995; Raymond and Greyser 1978; Rentschler 1998; Scott 2000). A study (Rentschler 1998) about the role of marketing in museums and performing arts organizations in a twenty year period through the examination of 128 marketing articles in seven key international journals. It distinguished three periods: the Foundation Period (1975-1984), the Professionalization Period (1985-1994), and the Discovery Period (beginning in 1995). Rentschler (1998) realises that there is a considerable amount of research done, and that the focus has changed during those two decades.

The first period, the Foundation (1975-1984), represents the main focus of published research on the arts and involved audience studies with an internal organization focus and an emerging embryonic interest in marketing strategy and tactics. This has been in line with the development of marketing in non-profit organizations as a genuine field of study. Rentschler (1998) characterized this period as the recognition of the need of museums and performing arts organizations to change their approach to marketing. At that time, the investigation field was dominated by articles on educating audiences or visitors. It was raising the awareness of the organization staff of the benefits of studies on visitors, and occasionally the economic impact of the arts on the community. In the Professionalization Period (1985-1994), it was clear the recognition of the need to target and segment the marketplace, knowing the variety of audiences to whom they were marketing their service. At his period, museums were beginning to be democratized.

These changes forced recognition of the applicability of marketing to non-profit museums, which began to add marketing departments. The Discovery Period (1995–present) considered relationship marketing as a rediscovery as well as collaborative marketing models. The new economic realities were a rediscovery (Renthschler 1998). This leads in the first instance to an emphasis on marketing, but it soon became clear that there is a need to go beyond marketing and to think more analytically about the experience that is offered to visitors, to consider the museum as a communicator (Hooper-Greenhill 2000).

In recent years, we then assisted a significant focus on costumers care and costumers service (Rowley 1999). Accordingly, McLean (1995) stated that marketing strategy in museums has been implemented not only as research to connect their products to visitors, but also to successfully fulfil visitors' needs. Thyne (2001) considers that museums management must determine what the customers actually want from their visit and in turn must ensure that they are targeting the right people.

Marketing is, therefore, being implemented in museums to help them arrange ways that match the needs of the current market. McLean (1995) underlined that motivated from the lack of financial resources rather than the public demands, museums were lead to increase their offer. They introduced new services such as cafeterias, museums stores and parking, adding value to the public. At the same time, they got better tangible aspects in presenting the collections, and even in maintaining and cleaning the place and in security presentation. The author says that these factors are very important for clients,

and underlines the importance of sharing knowledge in market research, and marketing expertise in the development of a clear compromise with the public.

While “marketing of arts” principles are described — meeting audience needs, pricing tactics, product development — the issues of audience development and audience loyalty as sources of sustainability and viability are not introduced, patron loyalty to the company is too often presumed and not addressed in competitive marketing strategies (Wood and Rentschler 2003). Colgate and Danaher (2000) stated that “customer retention or loyalty has become therefore one of the most important business tenets in the contemporary environment of increasingly intense competition and reduced profits”. Loyalty has become a critical factor for museums (McLean and Newman 2004).

These lead us to the challenges of museums in the future. Are we assisting to a new era of museum management? Where is the management focus? Where should it be, on the product or on the consumer?

2.1.2.1 Museum Management challenges

New emphasis starts then to be put on museum-audience interactions and relationships. Gilmore and Rentschler (2002) state that the change in the purpose and priorities of museums has impacted upon the nature of museum management. The management challenge for museums – who often take their management style from their aesthetic and interpretative functions – can seem to be about overriding that intuitive style with a method of decision making that is well structured, deliberative and quantitative. In fact, it is more accurate to say that the two approaches need to be reconciled (McNicholl 2005). One of the obstacles that some authors point out for the change of paradigm in

museums history is the staff itself, namely the director (Classen 2007; Hooper-Greenhill 2003; Yeh and Lin 2005)

Hooper-Greenhill (2003) considers that many museums suffer from lack of expertise, poor management, unclear philosophies, and insufficient resources and have a professional direction that looks backwards rather than forwards, and inwards rather than outwards. On one hand, the director/curator assumed the role of the guardian of the collection. On the other hand, he was the cultural capital of the museums it serves (Fillis and Rentschler 2005; Kotler and Kotler 1995; Weill 1998)

Managers are in most cases museum directors or curators. Studies about museum directors reveal that they are not very comfortable with some important customer needs. These needs are considered to difficult efficient management and effective marketing. In a study about directors of museums (Yeh and Lin 2005), it was found that they were not favourable to the inclusion of a catering area, that they are not comfortable with internet and that they did not think that advertising and e-mail could be media support to communicate with visitors (Yeh and Lin 2005). It is important to know the means to communicate, but also what is the significance of museum brands.

Museums seem to have brand recognition by association, and are perceived as quality institutions that possess unique attributes (Scott 2000). Authors agree that branding can be useful (Caldwell and Coshall 2002; Hooper-Greenhill 2000; Scott 2000), but first, it is important to answer the question: What are brands meaning? “Tate” and “Guggenheim” are brands with differentiated meanings, producing associations with their public. Caldwell and Coshall (2002) stated that associations are shared by

individuals, regardless their age, gender or origin. For example, in a study about the London Museums, authors found that associations about Tate are related with Modern Art. The case of The British Museums illustrates the assumption that perceived quality is something that takes years to achieve, and it is crucial quality that makes a brand strong (Caldwell 2000). So, if a consumer is not interested about “modern art” maybe he will not feel motivated to go to that specific museum.

There are two other important dimensions of brand values. Brands are dynamic however they should keep same values, and should have a long life, as loyalty is connected to brands (Scott 2000). Recognizing that museums share intrinsic brands, but are also diverse, namely in size and budget and that their collections are based on the material culture of their respective communities, authors underline the importance of a brand as a marketing technique for attracting audiences. Brands transmit values which are important in decision making process of visiting museums or in membership (McNichol 2000). Membership, as a managerial technique to retain a costumer, is also an acquisition that extends the self and a relationship, a person's identity by enabling him or her to belong to an organization (Bhattacharya et al. 1995).

2.1.1.1 Museum' Communication and Types of Support

Museums are familiar with new technologies. But the typical museum director adopts newspapers, magazines, and held community activities to increase visitors' attendance to the museums instead of buzz or viral marketing (Yeh and Lin 2005).

Yeh and Lin (2005) state that most museums update their homepages only once a month. For these authors, male museums' directors in larger cities were more willing than other directors to pay advertising agencies to enhance their museums' image.

These findings highlight some existent obstacles between museums communication with the audience (Yeh and Lin 2005; Screven 1986). Huntington (2007) stresses that media strategy “reinforce both real audience growth and role fulfilment”. Audiences are seen as communication targets, and the museum sector is struggling to maintain them (Burton and Scott 2003; Hopper-Greenhill 2000; Yeh and Lin 2005). These audiences can be divided in visitors and non-visitors. Each of them will be described next.

2.2 THE MUSEUM VISITORS

Most museum visitors are well-educated and affluent (Burton and Scott 2003). Trying to motivate, to satisfy and to retain them, became an important task for museum managers (Rentschler et al. 2002). Museums have to know their clients, underlining the need of a consensus of values and their link with consumers’ motivations and expectations (Thyne 2001).

2.2.1 The visitors’ motivations

Motivations are extremely important to understand the consumer expectations. Why do visitors go to the museum? What are they expecting? As authors suggest, visitors are lead to museums for several reasons: entertainment, leisure, escapism, fun and education, curiosity and esteem. These reasons are connected with consumer’s psychographics profiles (Burton and Scott 2003; Goulding 2000; Slater 2005; Thyne 2001; Todd and Lawson 2001).

Values also play a central role in motivating and explaining consumption and product purchasing behaviour (Thyne 2001). In a study carried out in the museum of Otago, Thyne (2001) considered some values that standardized the visit to museums as: sense of achievement, knowledge, benefit for relations with others, self-satisfaction, sense of belonging, joy and excitement and crosses these with attributes and consequences. One of the most important conclusions of this study is that the old view/expectation was based on individualistic values (education and knowledge), while today are based in prevailing social values and entertainment.

That is also one of the reasons that Burton and Scott (2003) underline for visitors aged between 20-24. According to the study conducted by these authors, visitors with children were likely to take them to museum exhibitions for fun as well as out of duty. Visitors feel that, over the past 10 years museums have become better designed and more user-friendly. They felt that they should remain loyal to museum by visiting but that this pursuit required effort (Burton and Scott 2003).

Prentice et al. (1997) developed a study about motivations for visiting and not-visiting museums. The study, which took place in an urban area of Edinburgh, and involved 875 adults' respondents, showed major motivations for visiting. In general, respondents seemed not to be moved by intellectual motivations but more by escaping and doing it with friends. They also seemed to understand the importance of going to the museum as a contribution for its preservation. Table 1 shows several motives for visiting museums like curiosity, self-fulfilment, escaping, relaxing and learning.

Table 1 Proportion of respondents who have visited an attraction in the previous twelve months giving reasons for visiting (Prentice et al. 1997).

	<i>Museums</i>	<i>Theatre</i>	<i>Industrial</i>
<i>Percentage of visitors citing</i>			
A general day out	60.4	55.7	69.7
A specific interest in such attractions	45.3	53.2	38.6
Getting away from normal routine	54.3	62.9	52.6
To spend time with family and friends	52.3	62.7	56.1
To meet other people	24.9	33.7	29.8
To accompany a friend/family member with a specific interest in such attraction	48.6	54.4	45.6
To broaden one's general knowledge	79.4	59.0	71.5
To satisfy one's curiosity	68.7	54.0	64.5
To rest/relax	53.6	69.8	47.4
To fill in spare time	43.5	36.4	42.1
To tell friends about it	23.2	36.4	28.9
To feel comfortable	44.6	46.0	29.4
Something which one ought to do	26.7	24.0	28.1
To gain a feeling of self-fulfilment	43.1	42.2	36.8
To contribute to preserving the attraction for future generations	58.2	47.6	48.2
Others	6.1	4.1	7.9

Source: Sample Survey, 1994 in Prentice et al. (1997) "Seeking Generic Motivations for Visiting and not Visiting Museums and Like Cultural Attractions", *Museum Management and Curatorship*.

To broaden one's general knowledge is a motive that almost 80% of respondents highlighted for visiting a museum, followed by satisfying one's curiosity, with 68,7%. A general day out or getting away from routine are reasons for 60,4% and 54,3% respectively to the reasons listed. The motives that were indicated as less important were as a way for meeting other people, the vanity of telling others or the feeling of obligation as something one ought to do.

Motivations to visit museums can be considered intrinsic and extrinsic. Goulding (2000) citing Screven (1986) underlines the difference among them: "Intrinsic motivations are centred on the usefulness of the visit, the coherence of context, timeliness, personal meaning, the opportunity to interact, and the degree of challenge presented to the

participant. Extrinsic motivations include feedback and rewards such as tokens or privileges for achievement”.

Research suggests that the most common pointed intrinsic motivations to visit museums or art galleries are Escapism, Learning, and Social and Family Interaction (Table 2) (Prentice et al. 1997; Slater 2007; Thyne 2001). The Social and Family Interaction revealed the search for time spent with family/friends having the company as the primary importance. Learning is included in motivations that relate to curiosity and the will of discovery, but also the educational expectations, like getting self-fulfilment from learning. Escapism, the most important motive, included items such as getting away from responsibilities of everyday life, make a nice change from daily routine, relieve stress and tension, relax, escape, rest and to do something different. All of those sub-items were related with the idea of evasion.

Table 2 List of motivational items (Slater 2007)

<i>Social & Family Interaction</i>	<i>Learning</i>	<i>Escapism</i>
Have quality time with my Family/friends	Learn more about paintings/art	Get away from responsibilities of my everyday life
Experience something with my relations	See something new	Make a nice change from my Daily routine
Bring my friends/relatives with me	Discover new things	Relive stress and tension
Socialise with others	Find out about paintings/art	Relax in a nice environment
Spend time with my family	Fulfil my curiosity	Relax mentally
Show the Gallery to my Family/friends	Explore new places	Escape the hustle and bustle of daily activities
Interact with other people	Expand my interests	Take the opportunity to rest and unwind
Do something with other people	Get self fulfilment from learning	Do something different

Source: Slater (2007) “Escaping to the Gallery: Understanding the Motivations of Visitors to Galleries”, *International Journal of Nonprofit and Voluntary Sector Marketing*.

Other factors that explained considerable variance were Learning, in second place, and finally Social and Family Interaction. The author considered that these results support theories about leisure as hedonistic consumption and relates it with people who look for experiences who can fulfil several needs simultaneously (Burton and Scott 2003; Slater 2007).

Hedonist motivations also seem be important to "friends of museums". Consumers identify themselves with the organization, and their identification is related to beliefs, attitudes, and behaviours. The motivations of this consumers' group can be related with the ones of general visitor (Bhattacharya et al., 1995; Paswan and Troy, 2004). In a study developed in South Texas, Paswan and Troy (2004) pointed out philanthropic dimensions: preservation of art, social recognition, profits for children, and tangible hedonics benefits. Same authors concluded that the philanthropic motivations and the social recognition differ significantly between membership levels (Paswan and Troy 2004). Altruistic feelings and feelings of social recognition could stimulate higher membership levels in the organization. Marketing programs could emphasize both children's and tangible benefits to appeal to lower end members. Same authors underline that women seem to have stronger motivations than men in several categories as preservation of art, children's benefits, and hedonic motivations (Bhattacharya et al. 1995; Paswan and Troy 2004).

Some authors divide motivations in three groups, general interest and curiosity, informal education and social interaction (Prentice et al. 1997), or learning, escapism and social interaction (Slater 2007).

Education is still a prime dimension determining visits to museums (Prentice et al. 1997). Thyne refers “edutainment” as a value present in visitors’ motivations, the search for entertainment and education at the same time. A way of learning, a way to gain a feeling of self fulfilment are, several times pointed as reasons for visiting the museum (Thyne 2001). There are also various others reasons that can be included in factor education, like the search for a sense of belonging and gaining knowledge (Thyne 2001), learning more about specific matters, see something new, exploring one’s own interests and fulfilling curiosity (Slater 2007).

Escapism is one motivational factor for museum visitors. A general day out, to rest and relax, fill in spare time, getting away from normal routine are pointed as some reason for the visit (Prentice et al. 1997). This reflects the idea of getting away from the responsibilities of everyday’s life, relieving stress and tension as well as doing something different (Slater 2007). The sensation of joy and excitement are also pointed out as determinants to the decision of visiting a museum (Thyne 2001).

Social interaction is also another important motive. People look for ways to spend quality life with family and friends. Literature about motivation on leisure activities shows that people for family togetherness (Gursoy, Kimb and Uysal 2004).

In most cases, people only visit museums if they have someone to share that experience (Thyne 2001). To benefit relation with others and joy are also described as important reason for that choice. Slater (2007) stresses the chance to experience something with family, to bring friends and family, to socialize and to interact with others, as social

motivations for the visit. Contribution to preserve the attraction for future generations is, in some cases, pointed as a motivational item (Prentice et al. 1997).

2.2.2 Lifestyle visitors' segmentation

Several studies have the purpose of defining museums consumer's profile, based on demographic characteristics. Public museums have been criticized for their research effort into obtaining statistical data in which it measures mostly demographics, and provide incomplete profiles ignoring in that process the nature of the experience itself (Goulding 2000; Thyne 2001; Todd and Lawson 2001).

Authors consider also that only few studies tried to achieve a profile, based on lifestyle characteristics of museums visitors. Those who have reached results are few and most of them don't give an approach of non-visitors (Thyne 2001; Todd and Lawson 2001). Plummer (1974) defends that the "basic premise of lifestyle research is that the more you know and understand about your customers the more effectively you can communicate and market to them". Same author defends this type of research to obtain segmentation of the market (Plummer 1974).

To understand consumers' behaviour, towards performing arts, Andersen and Belk (1980) defined three major areas: leisure lifestyle characteristics, general lifestyle characteristics and attitudes toward theatre and a symphony. In the first major area, which interests us by its general approach, they found six leisure lifestyle groups: the passive homebody (home oriented activities); the active sports enthusiast (oriented for

major sports events, the antithesis of previous group); the inner-directed self-sufficient (home oriented activities, such as gardening, or reading); the culture patron (reflection of favourable attitude towards arts); the active homebody (resemble passive homebody, with a generally negative attitudes toward the arts and the social activity (active but more socially, party goers) (Andreasen and Belk 1980). This gives a brief idea of society segments based on lifestyle characteristics. In the second area, general lifestyle characteristics, same authors found six dimensions: traditionalism, hedonism/optimism, defeatism, self-confidence/opinion leadership, urbanism and “outdoorisness”.

Traditionalism is associated with church-going, old-fashioned tastes, a feeling that things are moving too fast, and a wish for the good old days. Hedonism/optimism involves wanting to look attractive, and to travel around the world or live for a time abroad, and giving importance to food. It is linked with a positive view of life. Defeatism is marked by a depressed outlook on life due to a belief that things have not turned out so well. One's present life is thought undesirable. It is also associated with wishing for the good old days, thinking things are changing too fast.

Self-confidence/opinion leadership is another dimension that is described by the feeling of self-confidence and liking to be considered a leader. The dimension urbanism involves a preference for big cities and support of progressive issues, such as Women's Liberation. Finally, the dimension outdoorisness, involves a predilection for outdoor activities, such as picnics and hiking (Andearsen and Belk 1980).

These six dimensions differentiated segments for art attendance (and non- attendance) can help find some segments in museums' visitors lifestyle.

Another way to achieve segmentation is the notion of heritage tourism. Boyd (2002) cited in Bonn et al. (2000) used this notion. Heritage tourism focuses on a destination with historic, natural, and cultural value, and goes beyond a simple interest in the past. Heritage tourism encompasses a wide variety of landscapes and settings and in its base explores cultural and natural heritages of peoples, highlighting natural physical beauty, urban and industrial developments, as well as historical landmarks. In some instances, destination promoters focus on the architecture and built heritage, such as churches, castles, government buildings, and so on.

Heritage attractions are beginning to capture attention of researchers (Goulding 2001; Bonn et al. 2007). Among heritage museums visitors, Goulding (2001) defines two types: existentialists and aesthetic. These two different types of nostalgic consumers are based on four major themes relating to the nostalgic reaction: the number and nature of roles occupied by the individual, the degree of alienation experienced in the present, the quality and the desire for social contact, and the ability to selectively recall the past, which results in either first-order or vicarious nostalgia. Each of these has a relationship to each other in a themed stimulus context.

This relationship, depending on the intensity of each factor, serves to heighten frustrations in the present, allowing nostalgia as an emotion to reach its full potential. Essentially, those individuals who are happy, empowered and in control, with strong social support systems, tend not to react nostalgically to images of the past (Goulding 2001).

The existential group presents great nostalgia. Its age range is above 60 years old and in

some cases they have moved geographically and miss a community in modern life. The aesthetic group is in a range between 20 and 59 years. It differs from the other group especially in perceptions and its understanding of the past. This group looks for realism, has a strong desire for authenticity which is the reason why searches museums experiences (Goulding 2001).

Todd and Lawson (2001) also segmented visitors and non-visitors of museums. In a study about global lifestyle, authors defined seven segments: Active 'family values' people, conservative quiet lifers, educated liberals, accepting mid-lifers, success-driven extroverts, pragmatic strugglers and social strivers, as it can be seen in Table 3. Each group is distinguished by attendance. The conclusions authors reached were that the groups that most visited museums are educated liberal and outwardly successful. If the first group does not respond to appeals for status and image, the latter already does. The group of family values assets has a demand based on the experience of knowledge and education to which the family together can access.

Todd and Lawson (2001) using lifestyle (AIO) data, found that success-driven extroverts are more likely to respond to status and image-related appeals, than the educated liberals. The next most frequent visitors group comprises active 'family values' people, and on the basis of other knowledge gained about this segment, it is apparent that they visit because museums/galleries are considered to offer an educational experience where the whole family can participate together.

Table 3 Lifestyle cluster profiles (Todd and Lawson 2001).

Lifestyle profiles	
<i>Accepting mid-lifers (17.1%)</i>	Observe rather than partake Accepting of status quo Content
<i>Success-driven extroverts (16.4%)</i>	Self-oriented Value free enterprise Actively ambitious
<i>Active family values' people (15.5%)</i>	Family and community focus Traditional principles Positive outlook
<i>Pragmatic strugglers (14.7%)</i>	Family survival focus Politically conservative Determined
<i>Conservative quiet lifers (13.5%)</i>	Homebodies Conservative views Reflective and nostalgic
<i>Social strivers (13.0%)</i>	Outer directed Conformist Feel life is a struggle
<i>Educated liberals (9.7%)</i>	Socially concerned Progressive and egalitarian Enjoy variety and diversity

Source: Todd and Lawson (2001), Lifestyle Segmentation and Museum Gallery Behaviour, *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol.6, 3.

Lifestyles segments can be characterised by their use of particular media and such information can be used when making decisions about placement of promotional messages (Todd and Lawson 2001). Accepting mid-lifers are the biggest segment with 17,1% towards educated liberals, the smallest with 9,7%. If the first are content, have accepted their status quo and observe better than partake, the second ones' search for variety and diversity, are progressive and egalitarian. Success driven extroverts are also a considerable dimension segment (16,4%) that opposes directly to accepting mid-lifers. Active family values' people with 15,5% have a focus on family and live upon traditional principles. Same family focus have Pragmatic strugglers (14,7%) who are characterized for being politically conservative and determined.

Caldwell and Coshall (2002) consider that, by observing older visitors, the museums and galleries acquire knowledge about new visitors, since the differences in age, gender and background do not significantly alter the way consumers look at the museums. The descriptions of the museum can vary, but the significance is quite similar (Caldwell and Coshall 2002). Authors state that consumers primarily seek their functional benefits.

Regarding museums challenges for the new century, Burton and Scott (2003) found six consumer patterns of leisure reflecting the responses to the phenomenon of doing more at a faster pace and in less time: Leisure achievers, doublers, spontaneous, peer driven, frustrated and fractured family. Leisure achievers and doublers are both segments of planners. The first cope with the situation through careful planning and good organization of the time available. They are willing to undertake activities alone in order to fit in as much as possible. Doublers, double up by choosing activities that address several experiences all at same time. Spontaneous consumers respond to the moment and will choose to do what is on hand when time becomes available. They are generally people in demanding jobs that have to make immediate decisions about when and where to go and what to do. Peer driven have leisure choices determined by the decisions of others, and the frustrated, who find it difficult to cope with the multitude of choices available and who seek situations where the decisions are made for them. These groups will respond favourably to a leisure experience that is packaged.

The other group includes families or fractured families, who involve parents' sacrifice of their own leisure time to facilitate their children' leisure needs (driving them to sport activities, dropping them off at parties etc.). These specific activities for each generation

result in fractured family leisure patterns. New generation parents have to deal with great difficulty in organizing leisure activities for the whole family (Burton and Scott 2003).

While authors describe segmentation of leisure consumers, visitors of museums and art galleries, heritage seekers, it becomes obvious the importance of knowing who are the non-visitors (Hood 1983). Leisure lifestyle segmentation provides profiles which include non-visitors, but does not give clear reasons for not visiting.

2.3 WHO ARE THE NON-VISITORS?

Why some people don't visit museums? Visitors and non-visitors all agree that museums are "good things" (Todd and Lawson 2001; Hood 1983). If visitors believe that museums provide a fulfilling experience, non-visitors don't believe that they can find fun experiences, excitement, pleasure or even emotional or spiritual fulfilment. An often cited problem with research undertaken by institutions such as museums and galleries is that little or no insight is offered into non-users. Thus, there is little information available on which to base promotional efforts to attract new users or visitors (Todd and Lawson, 2001).

McLean (1995) states that one reason for not knowing non-visitors is the absence of surveys and that it happens often because of the lack of resources funded to them, but also due to lack of recognition of their significance as a marketing tool (McLean, 1995). Lifestyle studies undertaken across a representative sample of a population, offer the

potential to understand not only those who visit, but also those who don't (Todd and Lawson 2001).

Prentice et al. (1997) underline that inferences from visitors to non-visitors are potentially misleading because we may assume, for example, a lack of appropriate interests among the non-visitors, when constraints may be the real reason for not visiting (Prentice et al. 1997).

Burton and Scott (2003) found that young museum non-visitors felt that going to a museum was something someone did at school or over the age of 40. "Once you've been to a museum, you've seen it", underline the authors about young male. Older ones liked the idea of museums but did not think that there was anything there for them. Still others indicated that their children were not interested in going and that they perceived museum visiting as expensive. They did not want to take a risk with their leisure time doing something that they would not like or that would be too expensive "(Burton and Scott 2003).

Todd and Lawson (2001) found that a sizeable segment of the population is unlikely ever to visit a museum or gallery but that does not depend on the actual exhibition or institution, but rather that such visits are incompatible with their lifestyle. For example, conservative quiet lifers (see Table 3) are homebodies who do not search beyond the bounds of their home environment for entertainment nor they particularly enjoy social occasions (Todd and Lawson 2001).

Prentice et al. (1997) found generic motivations for non-visitors. Lack of interest and lack of time are the most common answers. Non-visitors also prefer to spend time in other activities and do not usually think of visiting such attractions. They also alleged

that visiting a museum is something that they can do in the future and some consider visiting such attractions only when on holiday.

The perceptions of non-visitors that museums entry fees are expensive can make them avoid the visit. Nevertheless, paid attractions can have good results at least on first impression: something paid gives the perception of higher quality rather than free entry attraction. Free entrance can disable promotions and discounts actions as marketing tools to approach new audiences. But tourists neither spend their time nor their money visiting the same paid attractions twice (Litvin 2007). Prentice et al. (1997) suggest that price is not significant for non-visitors.

In a study developed in French museums, Gall-Ely et al. (2007) sought out the impact of free entrance based on visitors' perceptions. Findings reveal that for non-visitors freeness does not exist. At the same time, free entrance abolishes the distance that paying establishes, between museums and monuments, and how their visitors encourage non-visitors.

If, on one hand, a social barrier is raised for those who have not learned through the experience of visiting museums and monuments, on the other museums loses an income source and it gives the perception of confusion to usual museum visitors (Gall-Ely et al., 2007).

It is important that visitors are aware that the reasons for the differences in prices are due to collections conservation and the maintenance of the museum.

In spite of it, Burton and Scott (2003) underline that people are spending more money on leisure activities than they did five years before. Families, in particular, cite the

increased cost of new forms of leisure such as home computers and paid TV, and the difficulty of promoting the interest of children in less expensive leisure pursuits such as going to the beach or having family picnics, going for a walk and visiting museums.

2.3.1 Motivational Factors

Previous research into the motivations of people attending museums and galleries has established that important motivational factors include Education, Escapism, Esteem, Social Interaction, Curiosity, Self Actualization, Novelty, Fun and Enjoyment (Davies and Beeho 1997; Hooper-Greenhill 1995; Prentice 1997; Slater 2007; Thyne 2001). In this study we will test: Education, Escapism, Esteem, Social Interaction, Curiosity, and Fun and Enjoyment of museum visitors.

Education is pointed out by some authors, as an important motive for visiting museums (Falk and Dierking 2000; Prentice 1997; Slater 2007; Thyne 2001). It is related to the traditional role of museums (Newman et al., 2005; Thyne 2001).

Escapism reflects the will to do something different from routines. To relax mentally, relieve tension of day-to-day activities can be a reason for a person to choose to visit a gallery. At same time, they can enjoy an environment where they feel comfortable and profit from their surroundings (Slater 2007).

Social Interaction is another important reason. The opportunity to be with family or with friends in a different day out is another motive considered in previous research that can determine the visit to a museum (Crompton and Mackay 1997; Prentice 1997; Slater

2007; Scott 2006; Thyne 2001). As profit or benefit for children (Paswan and Troy 2004; Battacharaya et al. 1995), the visit to a museum represents a way for people to interact with others or as a way to meet new people (Slater 2007).

Some authors consider fun and enjoyment important motives to determine the visit (Burton and Scott 2003), and that it can be connected to others, such as education or social interaction (Slater 2007; Thyne 2001). Thyne (2001) considered “edutainment”, a mixture of entertainment and education as motive for visiting museums. Slater (2007) using only three dimensions of motivations included fun and enjoyment in social interaction. Nevertheless, Fun and Enjoyment can be considered one of a range of reasons for a visitor, therefore this study will focus also on this motive.

One other motive considered in present research is curiosity. Like fun and enjoyment, curiosity is considered a reason motive related to others (Slater 2007). Prentice (1997) revealed that curiosity maybe an important factor to attracting visitors to museums.

Finally, although many authors don't refer esteem as one of the main dimensions that influence the visit some highlighted this dimension (Paswan and Troy 2004; Scott 2006; Thyne 2001). Hooper-Greenhill (2000) refers that the visit to a museum can influence a person's identity and their sense of self. Some authors measured this dimension relating it to the decision of attend leisure activities (Pelletier et al. 1991) and specifically exhibitions (Prentice et al. 1997; Thyne 2001).

2.3.2 Lifestyle Characteristics

To understand the profile of the museum visitors and non-visitors who include the attendees of museums' surroundings this study will focus on optimism, sociability, achievement striving, self esteem, openness to experience, love of learning, aesthetic appreciation and dependency. The characterization of the different groups of visitors that we intend to find will give an important output for marketing strategies related focused on motivations but also on lifestyle and personal attributes.

Andreasen and Belk (1980) included optimism as one of the dimensions to segment audiences. Those who have a positive view of life differ from those who accept life as is or even think of life as undesirable. Scheier and Carver (1985), that define optimism as a general expectation that good things will happen, developed Life Orientation Test that was revised and assumed the designation of LOT-R which evaluates dispositional optimism (Scheier, Carver and Bridges 1994). These authors developed a measure to help research of positivism towards life.

Sociability can also be a way of understanding the urbanism highlighted by Andreasen and Belk (1980), as well the tendency for social interaction. By inference it is possible to understand the quiet lifers (Todd and Lawson 2000). Lee and Ashton (2004) developed HEXACO Personality Inventory (HEXACO-PI), a questionnaire designed to measure six dimensions of personality variation which included honesty-humility, emotionality, extraversion, agreeableness, conscientiousness, and openness to experience. Same instrument developed several scales to measure psychometric properties, which included aesthetic appreciation, dependency and sociability.

Other psychographic characteristics considered in present research is achievement striving. By analysing whether the public is goal-oriented we will have more information about how the decision is conscientiously taken. Todd and Lawson (2000) considered this dimension while studying lifestyle museums 'visitors profile. This psychometric variable, as well as openness to experience is included in Costa and McCrae (1992) NEO PI-Revisited, which developed measures currently used to understand this psychometric dimensions of the individual.

The degree self esteem will help to understand if visitors or non-visitors need opinions and approval of others, as well as if they believe in their own capacities (Todd and Lawson 2000). Accordingly to Rosenberg (1965) self esteem can influence the way the individual participates actively in society issues. Same author developed an easy to use scale, frequently as a base to evaluate global self-esteem (Romano, Negreiros e Martins 2007).

Literature reveals that openness to experience is one psychographic characteristic that is related to a specific group of museums' visitors (Todd and Lawson 2007). Burton and Scott (2003) also include in group of leisure achiever this characteristic.

The importance of measuring the love of learning comes from the object of this study. If education is considered one important motive for visiting museums, it is important to understand if there is any connection to the love of learning of the audience. Peterson and Seligman (2004) studied character strength suggests six major virtues. Among

wisdom and knowledge is love of learning. The same authors noticed that individuals who love learning have positive feelings about learning new things, are more perseverant, more autonomous and challenged. These authors developed measures that included love of learning (Peterson and Seligman 2004).

The aesthetic appreciation is another dimension we will focus, while studying museums' potential audiences. Is the decision to visit a museum related to the aesthetic appreciation of the individual? The importance of knowing how permeable to art visitors and non-visitors are, can reveal if it is related to the appeal of visiting the museum.

Dependency is also related to self esteem. The higher level of one' dependency might show how influenced by others one is in his choices. It might also help to understand how dependent of others company, and approval one is. Burton and Scott (2003) studying lifestyle museums' visitors groups considered peer driven as one group with low self esteem, a high level of dependency and with the need of others approval.

2.4 CONCEPTUAL FRAMEWORK

The purpose of the present research is to determine and compare motivations of museums visitors and non-visitors and the museums' surrounding goers and non-goers.

The museum visitor is conditioned by motivations on the visit. Non-visitors don't have expectations for something they don't intend to do, but might be conditioned by

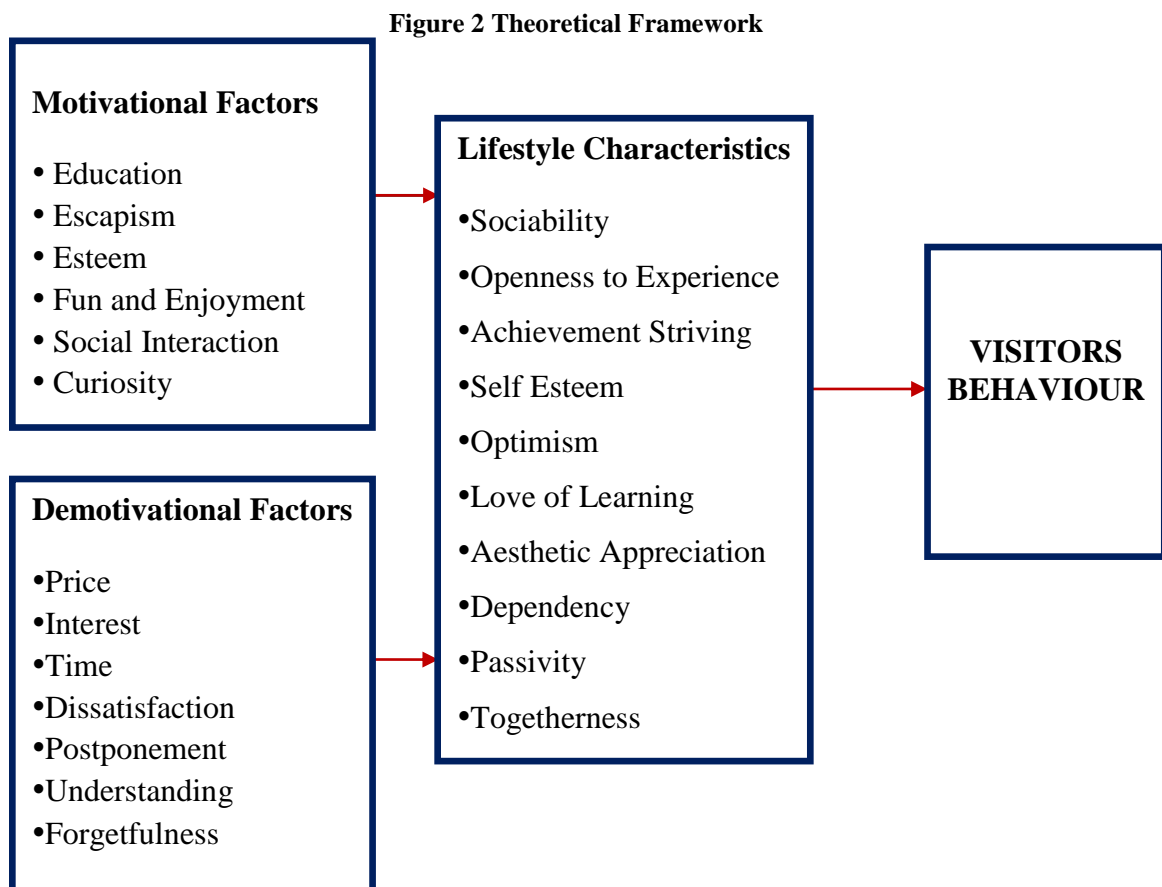
demotivational reasons. Psychographic characteristics and motivations will be tested to analyse its relations and how they relate with consumers behaviour.

This research will try to highlight differences among the two types of museum visitors, and museum surroundings goers and non-goers (that is, visitors with the primary aim of attending exhibitions, and non-visitors with the primary aim of attending surroundings).

Curators and event managers therefore need to recognise these differences to plan events and programs with their target audiences in mind.

2.4.1 Conceptual model proposed

The theoretical framework was developed based on the previous research.



Source: the author

The model is developed in a way that comprises the general public. With this model we expect that visitors' behaviour is influenced by motivational factors, such as: education, escapism, esteem, fun and enjoyment, social interaction and curiosity, or by demotivational factors such as price, interest, time, dissatisfaction, postponement, understanding and forgetfulness. We also expect that their behaviour might be influenced by the relation between motivational and demotivational factors and lifestyle characteristics, such as: sociability, achievement striving, self esteem, optimism, love of learning, aesthetic appreciation, dependency, passivity and togetherness.

Being an exploratory study, this research is not based on hypothesis previously written. It is during the research that we expect to observe interesting results that can help us to understand the visitors' behaviour.

Next chapter is dedicated to analyse the proposed methodology for this investigation, the research method, the sample characterization and the data cleaning in order to prepare data for analysis, which will follow.

3 CHAPTER THREE - METHODOLOGY

This chapter is dedicated to the description of the methodology pursued in this research with the objective of answering our main problem statement: What are the motivations and demotivational reasons of museum visitors and museums non-visitors, and museum' surrounding goers and non-goers.

As described in the conceptual framework presented in previous chapter, motivational factors and demotivational factors influence the decision of visiting, or not visiting a museum while in museum surroundings. It is also suggested that lifestyle' characteristics of the individuals are related to museums and museum' surroundings visiting or not visiting.

3.1 RESEARCH METHOD

As an exploratory quantitative study, this research will use statistical analysis with SPSS, Statistical Package for Social Sciences program for Windows. This study is based on a survey method, where respondents are addressed a set of questions with the

purpose of collecting data on demographics, psychographics, museums visit frequency, motivations and demotivational reasons.

3.2 RESEARCH INSTRUMENT

The research instrument used in this study was a formal questionnaire administrated personally and by email, preceded by an explication of the study goals and precise instructions. The questionnaire was pre-tested with a sample of 10 independent respondents. The pre-test allowed the reformulation of some statements in order to achieve a better understanding by the respondents.

3.2.1 Questionnaire

The questionnaire was sent to 400 adults, by email and in hand, and there was a return of 120 questionnaires. From these 120, 14 were not properly completed and therefore were removed from the data sample. We ended up with 106 questionnaires.

The questionnaire was composed by five sections. In the first section we included some screening questions that would allow the division of participants in four separate groups: museum visitors surrounding goers, museum visitors surrounding non-goers, museum non-visitors surrounding goers and museum non-visitors surrounding non-goers. The first question asked participants “How often do you go to museum surroundings?”. This screening question allowed us to create groups of surroundings goers and surrounding non-goers. The second question asked participants “when you are in museum surroundings how often do you visit the current exhibition?”. This was

also a screening question that allowed us to create two different groups museum visitors and museum non-visitors. Those who answered “never” or “rarely” would be considered non-visitors and would have instructions to jump to third part of the questionnaire. Those who answered this question “sometimes”, “usually” or “often”, would be considered visitors and would be asked to continue responding in second part.

The second part of the questionnaire was developed to measure participants’ visiting motivations, being exclusively answered by those who responded that they would visit museums with some frequency (sometimes, frequently or often). From a list of motivations, visitors were asked to indicate on a five-point Likert scale how important each motivation was in their decision to attend museum’ exhibitions (1 = strongly disagree; 5 = strongly agree).

The third part of the questionnaire was restricted to those respondents that previously stated that never, or only few times visited museums. From a list of several demotivational statements, respondents were asked to indicate how important each demotivational item was in their decision to not attend the event (5 point scale, 1= strongly disagree, 5= strongly agree).

The fourth part of the questionnaire was open to all respondents and included 33 statements, related to psychographic statements, determining the personality and lifestyle characteristics of the respondents. Respondents were asked to indicate the degree of agreement (5 point scale, 1= strongly disagree, 5= strongly agree) with a list

of statements that measured openness to experience, dependency, aesthetic appreciation, love of learning, achievement striving, optimism, self esteem and sociability.

The fifth part was composed by demographic questions, such as gender, house type, marital status, presence of children, age group, educational group, and two questions about dinner out/month and travelling abroad/year, that being related to urbanism, sociability and wealthy can help to characterise lifestyles. The questionnaire is presented in Appendix.

3.2.2 Measures Description

To assess the majority of the variables we adapted established scales in the literature. A detailed description of each of these approaches is presented next.

Education

The measure Education is composed by five items. Using a five points Likert scale (1= strongly disagree, 5= strongly agree) respondents were asked about their position towards discover new things, find out about museum theme, explore interest, expand interests and get self-fulfilment from learning. The items used were taken from previous literature, based on Beard and Ragheb's (1983) scale developed to measure tourist motivations and was used by Slater (2007).

Escapism

Escapism reflects the will to do something different from routines. Seven items were selected to be scored by participants using a five items Likert scale (1= strongly disagree, 5= strongly agree). The measure used was taken from previous literature (Slater 2007) and includes the following items: “To relax stress and tension”, from Slater (2007), Prentice et al. (2007) and Crompton and McKay (1997); “Change from daily routine” (Gursoy et al. 2004; Prentice et al. 1997; Slater 2007), “Relief from stress and tension”, “Take opportunity to rest and unwind”, “Do something different”, “Get away from responsibilities of my everyday life” and “Escape the hustle and bustle of daily activities” from Slater (2007).

Esteem

It has been recognised that a visit to a museum can influence a person’s identity and their sense of self (Hooper-Greenhill 2000). Esteem is a motivational measure highlighted by authors in previous research (Prentice et al.1997; Scott 2006; Thyne 2001). There were used four items that participants scored on a five-point scale (1= strongly disagree, 5= strongly agree):“Tell others about it”, “Something one ought to do”, “To gain a feeling of self fulfilment” and “to show others dynamic”. These items, from Prentice et al (1997) aimed to make us understand if the focus on the visit is put on the self and as a way of social approval.

Social Interaction

This measure represents the opportunity to be with others. To measure social interaction, participants were asked to score (5-point scale, 1 = strongly disagree, 5=

strongly agree) three statements: “To spend time with family”, “to meet other people” and to accompany a friend/family member with a specific interest in such attraction”. These items were taken from Prentice et al. (1997). In previous research several authors underlined social interaction a motive that can determine the visit to a museum (Crompton and Mackay 1997; Prentice 1997; Slater 2007; Scott 2006; Thyne 2001). The visit of a museum can be also a way for people to interact with others or a way to meet new people (Slater 2007).

Fun and Enjoyment

To assess the level of fun and enjoyment respondents associated with a visit to the museum, respondents were asked to indicate on a five-point scale (1 = strongly disagree, 5= strongly agree) how much did they agree with some statements: “Because in life I absolutely need leisure activities to be happy”, “Because my leisure activities give me a real ‘high’”, “I absolutely must feel busy”. The statements were adapted from Pelletier et al. (1991), which created a measure originally designed to measure leisure motivations. Some authors consider fun and enjoyment an important motive to determine the visit (Burton and Scott 2003), that can be strictly connected to others as education or social interaction (Slater 2007; Thyne 2001).

Curiosity

The items to measure curiosity were only two. The statements used were “To broaden one's general knowledge” and “To satisfy one's curiosity”, and were picked from Prentice et al (1997).

3.2.3 Demotivational Factors

As noticed before, the literature about non-visitors is limited. With the aim to understand more about this group, the items used in the questionnaire were adapted from Prentice et al. (1997). The seven items intended to measure potential sources of demotivation to visit the museums as lack of interest, lack of time, the fee price, forgetfulness, something postponed, lack of understanding of the exhibition, and finally the dissatisfaction from the last visit and were measured on a five-point scale (1 = strongly disagree, 5= strongly agree). Respondents answered to the question “I don’t go to museums because” and items included “lack of interest”, “lack of time”, “admission prices too expensive”, “don’t usually think to visit such attractions”, “can’t always go in the future”, “feel unable to understand such attractions”, and “I am unsatisfied from a previous visit”.

3.2.4 Lifestyle Measures

To understand the profile of the museum visitors and non-visitors there were applied 33 lifestyle items as previously noticed. The statements were prepared for participants to score using a Likert scale from 1 = strongly disagree to 5= strongly agree to measure optimism, sociability, achievement striving, self esteem, openness to experience, love of learning, aesthetic appreciation and dependency . Each one is described next in detail.

Optimism

Four items were asked and included: “not easily bothered by things”, “enjoy my work”, “keep my cool” and “fear for the worst” which had to be reversed scored. The items

were taken from Scheier, et al. (1994) and meant to understand the levels of positive outlook on life.

Sociability

This measure includes five items from Lee and Ashton (2004): “Usually like to spend my free time with people”, “talk a lot with different people at parties”, “make friends easily”, “rarely enjoy being with people” and “I like going to social events”.

Achievement striving

The achievement striving measure was composed by three statements. Participants had to respond if they considered to “go straight for the goal” “work hard” and “plunge into tasks with all my heart”. These items used from Costa and McCrae (1992).

Self esteem

Self esteem was measured by three items derived from Rosenberg (1995). The statements were: “just know that I will be a success”, “seldom feel blue” and “I am less capable than most people”.

Openness to experience

Participants were asked if they considered that “carry the conversations to a higher level”, “have a vivid imagination”, “enjoy hearing new ideas” and “like to travel to new places”. The first three statements were taken from Costa and McCrae (1992) and “like to travel to new places” was added from Todd and Lawson (2001).

Love of learning

The five items to measure love of learning were: “look forward to the opportunity to learn and grow”, “I am a true life-long learner”, “consult the library or the internet immediately if I want to know something”, “read a large variety of books” and “like activities and ideas that stimulate the intellect”. All the items used derived from Peterson and Seligman (2004) and one, the last, “like activities and ideas that stimulate the intellect” from Todd and Lawson (2001).

Aesthetic appreciation

The participants score four items of aesthetic appreciation measure. The items were: “believe in the importance of art”, “see beauty in things that others might not notice”, “like poetry”, “enjoy dance performances” developed by Lee and Ashton (2004).

Dependency

The measure Dependency was composed by four statements. Participants had to score the following items: “need the approval of others”, “let myself be influenced by others” and “can’t do without the company of others” from Lee and Ashton (2004).

Passivity and Togetherness

These two variables were measured by two distinctive items: “prefer TV rather than visit a museum” and “like education/entertainment activities for all family” and derived from Todd and Lawson (2001). These measures will not be considered as a composed measure but simple variables.

3.3 SAMPLE CHARACTERIZATION

3.3.1 Respondents profile

The sample is composed by 105 adult individuals, 62% female and 38% male. Most of the respondents age range is 25-45 years old (75,2%) and only 2,9% is over 60 years old. The household type most common is “with children” 41%, although the group of living alone is also significant, representing 36% of the sample. The prevalent level of education is university degree, with 61,9%.

The majority of the respondents indicated that they travel abroad more than twice a year (45,7%) and the large majority (81,9%) has dinners-out more than two times per month. The sample was mainly composed of the active population, with only 2% students and none retired.

3.3.2 Going to museums surrounding and visiting the exhibition

Most of the respondents state that they rarely visit the surroundings (39%) and 48,6% never or rarely, go to the museums surroundings.

Table 4 Frequency of visit to surroundings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	10	9,5	9,5	9,5
	Rarely	41	39,0	39,0	48,6
	Sometimes	38	36,2	36,2	84,8
	Usually	14	13,3	13,3	98,1
	Often	2	1,9	1,9	100,0
Total		105	100,0	100,0	

When in museums surroundings, Table 5 shows that 47,6% of the total sample sometimes and 14,3% usually visit the museum.

Table 5 Frequency of museums' visit when in surroundings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	12	11,4	11,4	11,4
	Rarely	26	24,8	24,8	36,2
	Sometimes	50	47,6	47,6	83,8
	Usually	15	14,3	14,3	98,1
	Often	2	1,9	1,9	100,0
	Total		105	100,0	100,0

The majority of the participants indicated that sometimes visit museums (43,8%). The percentage of those who never or rarely visit museums / per year represents 35,2% of our universe, as indicate Table 6.

Table 6 Frequency of visits to museums per year

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	7	6,7	6,7	6,7
	Rarely	30	28,6	28,6	35,2
	Sometimes	46	43,8	43,8	79,0
	Usually	18	17,1	17,1	96,2
	Often	4	3,8	3,8	100,0
	Total		105	100,0	100,0

Interestingly, even when not going there, 96,2% of the total sample considers museum surroundings important.

Table 7 Importance of museum surroundings

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	101	96,2	96,2	96,2
	No	4	3,8	3,8	100,0
	Total	105	100,0	100,0	

The majority of the respondents were females, representing 62,9% of the total of the individuals considered. The number of married (39%) rivals with the percentage of single (37.1%), and only 7,6% were divorced. The majority of the sample lives with children (40%) and stated to be aged in the range 25- 45 years (75,2%), followed by the group of 46-60 with 15,2%.

The group of respondents is composed by a sample with higher education or above. More than 60% has a with university degree. The rest is equally divided by secondary school and Master/Phd (with 19% each group).

The majority of the respondents travel abroad more than two times per year (45.7%) and have dinner out more than twice / month (81,9%). This shows an economic level typical from middle class or higher.

Table 8 Sample Characterization

		Frequency	Percent
Gender	Female	66	62.9
	Male	39	37.1
Marital status	Married	41	39.0
	Common law' marriage	17	16.2
	Single	39	37.1
	Divorced	8	7.6
Household type	Living Alone	36	34.3
	With children	42	40.0
	Without children	26	24.9
Age group	<25 years	7	6.7
	25-45 years	79	75.2
	46-60 years	16	15.2
	>61 years	3	2.9
Education	Secondary	20	19.0
	University	65	61.9
	Master/PHD	20	19.0
Travel/Year	Never	2	1.9
	Once	19	18.1
	Twice	36	34.3
	More than twice	48	45.7
Dinner out/month	Never	2	1.9
	Once	5	4.8
	Twice	12	11.4
	More than twice	86	81.9
Activity	Student	2	1.9
	Worker	103	98.1
	Total	105	100.0

Finally, the sample is almost composed by active people. Only 1,9% of the sample is students and there is no register of retired.

3.4 Data Collection

The first step of preparing data base is to proceed to Outliers detection. An Outlier is a case with an extreme value on one variable (a univariate outlier) or such a strange combination of scores (a multivariate outlier) that might distort statistics. The importance of this detection is that Outliers can affect the mean and the variance of a univariate distribution as well as the correlation.

In order to assure the data interpretability, we proceed to outliers study, through a univariate and multivariate analysis.

3.4.1.1 “Univariate Outliers”

At the univariate analysis, the individuals’ responses were targeted in the four relevant groups for this study: Museum visitors surrounding goers, Museum visitors surrounding non-goers, Museums non-visitors surrounding goers and Museum non-visitor surrounding non-goers.

The study of outliers was based on observation of the distributions of all items represented by the box-plot graphs. In this way, outliers were identified moderate and severe in all groups on various items. Then, studying the impact of more extreme values in the distribution of each item and for groups of visitors who also visit museums and visitors from around that do not visit museums surrounding the elimination of extreme values would lead to transformation of the distributions of responses in constant. For this reason, the extreme values were maintained to ensure variability in some items. For the group of museum non visitor and surrounding goers, because of the small number of subjects ($N = 8$), we opted to keep all the answers. In the group of museum non-visitor

surrounding non-goers, in turn, there were some exceptions: in the item *no interest*, by eliminating severe outliers, the average of the distribution changes from 2.52 (SD = 1.029) to 2.72 (SD = .737) and median of 2.0 to 3.0, in *price*, the elimination of subjects with the highest average answer fluctuates from 2.69 (SD = 1,011) to 2.60 (SD = .913) and the median, remains constant (Md = 3); In the fourth item of the original scale of *optimism*, excluding severe outliers the distribution changes the average of 3.97 (SD = .897) to 4.93 (.629), and the median remains constant. Considering the low magnitude of these fluctuations, we chose not to exclude any of the answers of the subjects.

Then, we proceeded to the detection of multivariate outliers.

3.4.1.2 “*Multivariate Outliers*”

Complementing the diagnosis of outliers, it was adopted the multivariate detection, based on the Mahalanobis distances (D2/degrees of freedom), a conservative statistical test ($p = .001$) for the 34 items that include lifestyle characteristics. With this analysis, it is concluded the existence of an outlier in the total of individuals, since the value of determining meaningful differentiation is 63.87 and one of the individuals has a value higher than this (D2 = 68.83). As such, we proceed to the elimination of this individual from the database.

3.4.2 Measures Reliability

This section is dedicated to factor analysis. Accordingly to Hair et al. (1998) “the factor analysis derives underlying dimensions that, when interpreted and understood, describe the data in a much smaller number of concepts than the original individual variables” which can be useful to investigation reduction of the amount of items in exploratory

research. In furtherance of the goals of the research, we opted for the use of several scales to assess some aspects of the reasons for the visits and lifestyle characteristics. The items were submitted to reliability tests (Chronbach's α) and Pearson's Correlation to find out measures consistency and correlations significance between items.

For motivations for visiting, we considered the following scales: *esteem* (4 items), *escape* (7 items), *fun and enjoyment* (3 items), *social interaction* (3 items), *curiosity* (2 items) and *education* (5 items). Table 9 systematises the consistency of the variables and the tests that it were submitted.

Table 9 Reliability test of Motivational Scales (Chronbach's alpha)

Scale	Chronbach's alpha ^a	Final Cronbach's ^b	Deleted Item
Esteem	0.43	0.46*	Tell others about it To gain a feeling of self fulfillment
Escapism	0.84	---	
Fun and enjoyment	0.75	0.76	I absolutely must feel busy
Social interaction	0.65	---	
Curiosity**	0.40	---	
Education	0.81	---	

a - Chronbach alpha for the total measure

b - Chronbach alpha, after excluding items.

* Significance of correlation between items ($r = .325$, $p < .001$)

** Eliminated scale

As we can see in the previous table, the measures *escapism* and *education* show good levels of internal consistency (alpha values of greater than 0.80) therefore, it is not necessary to eliminate any item. Nevertheless, in order to achieve greater levels of internal consistency, some items were eliminated from the remaining scales. Considering the final alphas, it appears that most Chronbach's alpha are higher than 0.60, with the exception of measure *esteem*, which shows a low Chronbach's alpha,

although the items are correlated with each other ($r = .33, p < .01$). The scale *curiosity*, was eliminated from further analysis due to the low Chronbach's alpha and since among the items that compose it there is no significant correlation.

To study lifestyle characteristics of the whole sample it was considered the scales *sociability* (5 items), *self esteem* (3 items), *optimism* (4 items), *achievement striving* (3 items), *love of learning* (5 items), *aesthetic appreciation* (4 items), *openness to experience* (4 items) and *dependency* (3 items). The following table summarizes the analysis' results and identifies which items should be removed from the lifestyle scales.

Table 10 Reliability test of Lifestyle Measures (Chronbach's alpha)

Scale	Chronbach's alpha ^a	Final Chronbach's ^b	Deleted Item
Sociability	0.72	---	
Self Esteem**	0.32	---	
Optimism	0.67	---	
Achievement Striving	0.66	---	
Love of Learning	0.65	0.70	Read a large variety of books; Like activities and ideas that stimulate the intellect.
Aesthetic Appreciation	0.74	---	
Openness to Experience*	0.46	0.49	Enjoy listen new ideas; Like to travel and explore new places.
Dependency*	0.56	---	

a - Chronbach alpha for the total scale

b - Chronbach alpha, after excluding items.

* Significance of correlation between items

** Eliminated scale

As noted in Table 10 Chronbach's alpha of the variables can be improved if excluded some items of variables proposed. Thus, we proceed to the construction of new constructs excluding items already identified. Due to the low Chronbach's alpha presented, the self esteem scale was removed for future analysis. At it can be checked, most Chronbach's alpha are higher than 0.60, with the exception of openness to

experience scale, which has a Chronbach's alpha lower, although the items are correlated with each other ($r = .32$, $p < .01$). Also dependency scale showed a statistically significant relation between all.

4 CHAPTER FOUR – DATA ANALYSIS

In this chapter, we will analyze the results of the motivations, demotivational factors and lifestyle characteristics of museums visitors and non-visitors and museum surrounding goers and non-goers.

4.1 MOTIVATIONS AND DEMOTIVATIONAL FACTORS RESULTS

4.1.1 Ranking of Motivations of visitors and Demotivational factors of museums non-visitors

This chapter begins by presenting the main results of the constructs of museums visitors and museums non-visitors and their surroundings, in order to analyze which factors are most valued.

To simplify, in further analysis we will use the following denomination for the four groups that we focused our research:

Museum visitors surrounding goers, which are those who go to the museum surroundings and sometimes, frequently or often visit the exhibition.

Museum visitors surrounding non-goers, which are those who never or rarely go to museum surroundings but sometimes, frequently or often visit museum's exhibition.

Museums non-visitors surrounding goers, which represent the group of those who go to the museums' surroundings but don't visit the exhibition.

Museum non-visitors surrounding non-goers, which represents those who don't go to museum surroundings and never or rarely, visit the museums.

This section will present the main results of the constructs of motivation to visit museums and the reasons for not visiting museums and their surroundings, in order to analyze which factors are most valued by these groups.

The groups of subjects under study are defined by the intersection of Museums and Surrounding variables that define four groups of respondents: *Museum visitors surrounding goers* ($n=46$), *Museum visitors and surrounding non-goers* ($n=21$), *Museums non-visitors and surrounding goers* ($n=8$), *Museum non-visitor and surrounding non-goers* ($n=30$).

In this sense, we compared the mean of each factor with the level of motivation for visiting museums and the demotivation for not visiting museums. These studies were performed using the Student *t*-test for paired samples (descript by *t* and the variable) and where the normality of variables in comparison was not provided, was also used the alternative Wilcoxon *t*-test (descript by ZT followed by the respective variable), in

order to understand whether the differences between means were statistically significant and, given the extent of the tests performed, we chose to use a tables.

During the test, we used the following correspondence between demotivational variables names: Price, Interest and Time remain equally, Dissatisfaction as Unsatisfied, Postponement as Another time, Don't think as forgetfulness and Understanding as Unable.

In most comparisons there were found significant differences between the several factors that compose the motivations for visiting museums, as seen in

Table 11 and among the reasons for not visiting, in Table 13. However, some of the results of the averages are not statistically different. The motivational factor more relevant is *education* followed by *fun and enjoyment*. The less relevant is *esteem*.

By

observing

Table 11, it is possible to verify that *education* construct ($M_{\text{Global,Education}} = 4.31$, $SD = .47$) generates a higher motivation to the visit, while comparing with the others factors in total sample of visitors ($M_{\text{Global,Escapism}} = 3.57$, $SD = .64$; $M_{\text{Global,Fun and Enjoyment}} = 3.36$, $SD = .79$; $M_{\text{Global,Social Interaction}} = 2.66$, $SD = .69$; $M_{\text{Global,Esteem}} = 2.22$, $SD = .80$).

In fact, this result shows higher means while relating to the generality of all factors [$t_{\text{Education/Escapism (66)}} = -8.32$, $p < .001$; $Z_{t_{\text{Education/Fun and Enjoyment (67)}}} = -6.44$, $p < .001$; $t_{\text{Education/Social Interaction (66)}} = -16.01$, $p < .001$; $t_{\text{Education/Esteem (66)}} = 18.35$, $p < .001$].

Table 11 Average of motivational constructs for museum visitors groups

Group	Escapism		Fun and Enjoyment		Social Interaction		Education		Esteem	
	M	SD	M	SD	M	SD	M	SD	M	SD
Surroundings Goers	3.54	.58	3.40	.77	2.64	.73	4.35	.43	2.20	.85
Surroundings Non-goers	3.63	.78	3.26	.83	2.71	.61	4.23	.56	2.26	.68
Global	3.57	.64	3.36	.79	2.66	.69	4.31	.47	2.22	.80

In contrast, *esteem* is the motivational factor that presents the lower average values in the total sample of individuals who visit museums, being their mean value significantly much lower when compared with the others factors considered [$t_{Esteem/Escapism(66)} = 12.74$, $p = . <.01$; $Z_{TEsteem/Fun \text{ and } Enjoyment} = -6.26$, $p = . <.01$; $t_{Esteem/Social \text{ Interaction } (66)} = 4.10$, $p = . <.01$; $t_{Esteem/Education (66)} = 18.35$, $p = . <.01$].

It is important to underline that, although most of the variables are statistically different from each other, there are no statistically differences between the overall constructs *escapism* and *fun and enjoyment* ($M_{global, Escapism} = 3.57$; $M_{global, Fun \text{ and } Enjoyment} = 3.36$, $Z_T = -1.95$, n.s.).

In what concerns to the motivations means of the Museum visitors surrounding goers group, *education* ($M_{Surroundings \text{ Goers}, Education} = 4.35$, $SD = .43$) appears again in first place and *esteem* in last ($M_{Surroundings \text{ Goers}, Esteem} = 2.20$, $SD = .85$). Once again, *education* is the factor that generates higher motivation to visit museums while going to it' surroundings [$t_{Education/Escapism (45)} = -7.68$, $p = <.01$; $t_{Education/Fun \text{ and } Enjoyment (45)} = 5.73$, $p = <.01$; $t_{Education/Social \text{ Interaction } (45)} = -12.67$, $p = <.01$; $t_{Education/Esteem (45)} = 14.40$, $p = <.01$], in contrast, *esteem* is the one that less creates the will to visit the exhibition for this group [$t_{Esteem/Escapism (45)} = 10.19$, $p = <.01$; $t_{Esteem/Fun \text{ and } Enjoyment (45)} = 7.94$, $p = <.01$; $t_{Esteem/Social \text{ Interaction } (45)} = 3.39$, $p = <.01$; $t_{Esteem/Education (45)} = 14.40$, $p = <.01$] as it shows previous table

(

Table 11).

Table 12 Comparison of means of motivational factors for museums visitors group

		Fun and	Social interaction	Education	Esteem
Escapism	Surroundings Goers	t(45) = 1.363 p = .180	t(45) = 8.690 p = .000	t(45) = -7.677 p = .000	t(45) = 10.186 p = .000
	Surroundings Non-goers	t(20) = 2.002 p = .059	t(20) = 3.990 p = .001	t(20) = -3.589 p = .002	t(20) = 7.573 p = .000
	Global	Z _T = -1.954* p = .051	t(66) = 9.038 p = .000	t(66) = -8.317 p = .000	t(66) = 12.742 p = .000
Fun and enjoyment	Surroundings Goers		t(45) = 5.733 p = .000	t(45) = -7.837 p = .000	t(45) = 7.941 p = .000
	Surroundings Non-goers		t(20) = 2.772 p = .012	t(20) = -5.166 p = .000	t(20) = 6.179 p = .000
	Global		Z _T = -5.164* p = .000	Z _T = -6.444* p = .000	Z _T = -6.264* p = .000
Social interaction	Surroundings Goers			t(45) = -12.669 p = .000	t(45) = 3.385 p = .001
	Surroundings Non-goers			t(20) = 10.601 p = .000	t(20) = 2.255 p = .035
	Global			t(66) = -16.012 p = .000	t(66) = 4.099 p = .000
Education	Surroundings Goers				t(45) = 14.396 p = .000
	Surroundings Non-goers				t(20) = 12.261 p = .000
	Global				t(66) = 18.345 p = .000

Means were compared using *Students t-test* and *Wilcoxon t-test* (*)

For the analysis of demotivational variables for not going to museums, it was found that for the overall sample of museums non-visitors, the most important factor is *Don't think* ($M_{Global,Don't think} = 3.32$, $SD = 1.23$) when compared with the rest of the factors ($M_{Global,No time} = 3.26$, $SD = 1.22$; $M_{Global,Another time} = 3.21$, $SD = 1.07$; $M_{Global,Price} = 2.74$, $SD = 1.08$; $M_{Global,No interest} = 2.42$, $SD = 1.06$; $M_{Global,Unsatisfied} = 2.08$, $SD = 1.05$; $M_{Global,Unable} = 1.66$, $SD = .88$). Results are presented in Table 13.

Table 13 Average of demotivational variables for Museums non-visitors groups

Group	No interest		No time		Price		Don't think		Another time		Unable		Unsatisfied	
	M	SD	M	SD	M	SD	M	SD	M	SD	M	SD	M	SD
Surroundings Goers	2.13	1.13	4.00	.54	3.25	1.04	2.38	1.06	3.13	1.13	1.13	.35	2.00	1.20
Surroundings Non-goers	2.50	1.04	3.07	1.29	2.60	1.07	3.57	1.17	3.23	1.07	1.80	.93	2.10	1.03

In fact, the factor *do not usually think to visit museums* shows significantly higher means when compared to the generality of all factors, except in comparison with the variables *No time* and *can always go in the future* [label: Another time]; ($Z_{\text{TDon't think/No interest (37)}} = -3.64, p < .01$; $Z_{\text{TDon't think/No time}} = -.30, \text{n.s.}$; $Z_{\text{TDon't think/Price}} = -2.10, p = <.05$; $Z_{\text{TDon't think/Another time}} = -.09, \text{n.s.}$; $Z_{\text{TDon't think/Unable}} = -4.80, p < .01$; $Z_{\text{TDon't think/Unsatisfied}} = -4.80, p < .01$).

In return, the variable *feel unable to understand* [label: Unable] is the motivation that presents the lowest average in the total sample over other factors, and its average value significantly lower when compared with other aspects considered [$Z_{\text{TUnable/No interest}} = -3.62, p < .01$; $Z_{\text{TUnable/No time}} = -4.50, p < .01$; $Z_{\text{TUnable/Price}} = -3.86, p = <.01$; $Z_{\text{TUnable/Don't think}} = -4.80, p < .01$; $Z_{\text{TUnable/Another time}} = -4.30, p < .01$; $Z_{\text{TUnable/Unsatisfied}} = -3.97, p < .01$].

It is also important to mention that, although many of the variables are statistically different from each other, there are 6 comparisons between variables that do not reveal statistically significant differences for the overall sample of non-visitors to museums [$t_{\text{Price/No interest (37)}} = -1.36, \text{n.s.}$; $t_{\text{Unsatisfied/No interest (37)}} = 1.74, \text{n.s.}$; $Z_{\text{TDon't think/No time}} = -.30, \text{n.s.}$; $Z_{\text{TAnother time/No time}} = -.30, \text{n.s.}$; $Z_{\text{TPrice/Another time}} = -1.66, \text{n.s.}$; $Z_{\text{TDon't think/Another time}} = -.09, \text{n.s.}$].

For the group of museum non-visitors surroundings goers, the demotivational variable *no time* ($M_{\text{Surroundings Goers, No time}} = 4.00, SD = .54$) comes first and *unable to understand* in last ($M_{\text{Surroundings Goers, Unable}} = 1.13, SD = .35$) as notices Table 14. Therefore, we can say

that the factor *no time* is the most elicited factor for not visiting the exhibition, when the individual is in museum surroundings [$Z_{T\text{No time}/\text{No interest}} = -2.55, p < .05$; $Z_{T\text{No time}/\text{Price}} = -2.12, p < .05$; $Z_{T\text{No time}/\text{Don't think}} = -2.28, p < .05$; $Z_{T\text{No time}/\text{Another time}} = -1.89, n.s.$; $Z_{T\text{No time}/\text{Unable}} = -2.59, p < .01$; $Z_{T\text{No time}/\text{Unsatisfied}} = -2.38, p < .05$] while the factor *Unable* is the least to raise motivation for not visiting the exhibition [$Z_{T\text{Unable}/\text{No interest}} = -1.81, n.s.$; $Z_{T\text{Unable}/\text{No time}} = -2.59, p < .01$; $Z_{T\text{Unable}/\text{Price}} = -2.56, p < .05$; $Z_{T\text{Unable}/\text{Don't think}} = -2.27, p < .05$; $Z_{T\text{Unable}/\text{Another time}} = -2.40, p < .05$; $Z_{T\text{Unable}/\text{Unsatisfied}} = -1.89, p > .05$] as shown in Table 14.

It should also be noted that, although many of the variables means are statistically different from each other, there are 11 comparisons between variables that are not statistically significant for the sample of Museums non-visitors surrounding goers [$Z_{T\text{Don't think}/\text{No interest}} = .54, n.s.$; $Z_{T\text{Another time}/\text{No interest}} = 1.81, n.s.$; $Z_{T\text{Unable}/\text{No interest}} = 1.81, n.s.$; $Z_{T\text{No interest}/\text{Unsatisfied}} = -.28, n.s.$; $Z_{T\text{No time}/\text{Another time}} = -1.89, n.s.$; $Z_{T\text{Don't think}/\text{Price}} = -1.00, n.s.$; $Z_{T\text{Price}/\text{Another time}} = -.33, n.s.$; $Z_{T\text{Unsatisfied}/\text{Price}} = -1.83, n.s.$; $Z_{T\text{Don't think}/\text{Another time}} = -1.05, n.s.$; $Z_{T\text{Don't think}/\text{Unsatisfied}} = -.60, n.s.$; $Z_{T\text{Unsatisfied}/\text{Unable}} = -1.89, n.s.$].

Regarding demotivational reasons for museum non-visitors surrounding non-goers, it appears that the variable *do not usually think to visit museums* is the most important motivation for not visiting the museum [$(M_{\text{Surroundings Non-goers, Don't think}} = 3.57, SD = 1.17)$], and this variable shows a statistically higher than means of other factors considered, except when compared with the variables *no time* and *another time* [$Z_{T\text{Don't think}/\text{No interest}} = -3.89, p < .01$; $Z_{T\text{Don't think}/\text{No time}} = -1.47, n.s.$; $Z_{T\text{Don't think}/\text{Price}} = -3.08, p < .01$; $Z_{T\text{Don't think}/\text{Another time}} = -1.00, n.s.$; $Z_{T\text{Don't think}/\text{Unable}} = -4.31, p < .01$; $Z_{T\text{Don't think}/\text{Unsatisfied}} = -4.08, p < .01$].

As in previous cases, the variable *feel unable to understand* ($M_{\text{Surroundings Non-goers, Unable}} = 1.80$, $SD = .93$) is in last place as demotivational factor, distancing itself significantly from other factors, except for *unsatisfied* [$Z_{\text{TUnable/No interest}} = -3.14$, $p < .01$; $Z_{\text{TUnable/No time}} = -3.62$, $p < .01$; $Z_{\text{TUnable/Price}} = -2.90$, $p = <.01$; $Z_{\text{TUnable/Don't think}} = -4.31$, $p <.01$; $Z_{\text{TUnable/Another time}} = -3.62$, $p < .01$; $Z_{\text{TUnable/Unsatisfied}} = -1.24$, $p >.05$] as it is noticed Table 14.

Table 14 Comparison of means of demotivational factors for museums non-visitors groups

		No time	Price	Don't think	Another time	Unable	Unsatisfied
No interest	Surroundings Goers	$Z_T = -2.54^*$ $p = .01$	$Z_T = -1.98^*$ $p = .04$	$Z_T = .54^*$ $p = .58$	$Z_T = -1.80^*$ $p = .07$	$Z_T = 1.80^*$ $p = .07$	$Z_T = -.27^*$ $p = .78$
	Surroundings Non-goers	$Z_T = -1.80^*$ $p = .07$	$t(29) = -.38$ $p = .70$	$Z_T = -3.89^*$ $p = .00$	$Z_T = -2.31^*$ $p = .02$	$Z_T = -3.14^*$ $p = .00$	$t(29) = 2.04$ $p = .05$
	Global	$Z_T = -2.84^*$ $p = .00$	$t(37) = -1.35$ $p = .18$	$Z_T = -3.64^*$ $p = .00$	$Z_T = -2.87^*$ $p = .00$	$Z_T = -3.61^*$ $p = .00$	$t(37) = 1.73$ $p = .09$
No time	Surroundings Goers		$Z_T = -2.12^*$ $p = .03$	$Z_T = -2.28^*$ $p = .02$	$Z_T = -1.89^*$ $p = .05$	$Z_T = -2.58^*$ $p = .01$	$Z_T = -2.37^*$ $p = .01$
	Surroundings Non-goers		$Z_T = -1.96^*$ $p = .04$	$Z_T = -1.46^*$ $p = .14$	$Z_T = -.46^*$ $p = .64$	$Z_T = -3.61^*$ $p = .00$	$Z_T = -2.87^*$ $p = .00$
	Global		$Z_T = -2.55^*$ $p = .01$	$Z_T = -.30^*$ $p = .76$	$Z_T = -.29^*$ $p = .76$	$Z_T = -4.50^*$ $p = .00$	$Z_T = -3.69^*$ $p = .00$
Price	Surroundings Goers			$Z_T = -.99^*$ $p = .31$	$Z_T = -.33^*$ $p = .73$	$Z_T = -2.55^*$ $p = .01$	$Z_T = -1.82^*$ $p = .06$
	Surroundings Non-goers			$Z_T = -3.07^*$ $p = .00$	$Z_T = -1.81^*$ $p = .06$	$Z_T = -2.89^*$ $p = .00$	$t(29) = 2.40$ $p = .02$
	Global			$Z_T = -2.10^*$ $p = .03$	$Z_T = -1.65^*$ $p = .09$	$Z_T = -3.86^*$ $p = .00$	$t(37) = 3.22$ $p = .00$
Don't think	Surroundings Goers				$Z_T = -1.05^*$ $p = .29$	$Z_T = -2.27^*$ $p = .02$	$Z_T = -.60^*$ $p = .54$
	Surroundings Non-goers				$Z_T = -.99^*$ $p = .32$	$Z_T = -4.30^*$ $p = .00$	$Z_T = -4.08^*$ $p = .00$
	Global				$Z_T = -.09^*$ $p = .92$	$Z_T = -4.79^*$ $p = .00$	$Z_T = -4.79^*$ $p = .00$
Another time	Surroundings Goers					$Z_T = -2.40^*$ $p = .016$	$Z_T = -2.26^*$ $p = .024$
	Surroundings Non-goers					$Z_T = -3.62^*$ $p = .000$	$Z_T = -3.40^*$ $p = .001$
	Global					$Z_T = -4.29^*$ $p = .00$	$Z_T = -3.97^*$ $p = .00$
Unable	Surroundings Goers						$Z_T = -1.89^*$ $p = .059$
	Surroundings Non-goers						$Z_T = -1.23^*$ $p = .217$
	Global						$Z_T = -3.971^*$ $p = .00$

Means were compared using *Students t-test* and *Wilcoxon t-test*(*)

15.1.3 Groups differences relatively to motivations for museums visitors and demotivational factors for museums non-visitors

This section focus the analysis in the differences of motivations and demotivational reasons to the visit, between groups, previously defined. To that end, the analysis was supported by the use of ANOVAs tests.

15.1.3.1 Motivations analysis - differences between groups

The next step was to analyse motivations of museums visitors relating the frequency of surrounding attendance and frequency of visiting the exhibition. To that end, the method used was factorial ANOVAs and, considering only museum visitors, it was tried to understand the main effects of variable *surroundings* for each motivation.

Therefore, as it is possible to observe in Table 15, to all considered motivations there are no statistically differences between museum visitors surrounding goers and museum visitors surrounding non-goers ($p > .05$).

Table 15 ANOVA for motivational factors for Museum visitors depending on variable surroundings

	Museum visitors		Surroundings Main effect
	Surrounding Goers	Surrounding non-goers	
Escapism	3.54	3.63	$F_{(1, 67)} = .294, p > .05$
Fun and Enjoyment	3.40	3.26	$F_{(1, 67)} = .454, p > .05$
Social Interaction	2.64	2.71	$F_{(1, 67)} = .177, p > .05$
Education	4.35	4.23	$F_{(1, 67)} = .997, p > .05$
Esteem	2.20	2.26	$F_{(1, 67)} = .098, p > .05$

15.1.3.2 Demotivations analysis - differences between groups

In parallel to what was done previously about motivations for visiting, in this case we applied it to study demotivational reason for visiting the exhibitions. Using factorial ANOVA, the research tried to find main effects of variable *surroundings* for each demotivational item among museum non-visitors.

Considering an error equal or inferior to .05, we only verified significant effects of variable visit museums surroundings in *no time* [$F_{(1,38)} = 3.972$, $p = .05$], *do not usually think of visit museums* [$F_{(1,38)} = 6.835$, $p < .05$], and *feel unable to understand* [$F_{(1,38)} = 4.035$, $p = .05$], as seen in Table 16.

The group museum non-visitors surrounding goes revealed higher scores in *no time* ($M_{No\ time} = 4.00$), and scores statistically inferiors in *do not usually think visit museums* ($M_{Don't\ think} = 2.38$) and *feel unable to understand* ($M_{Unable} = 1.13$), when compared with museum visitors surrounding non-goers ($M_{No\ time} = 3.07$; $M_{Don't\ think} = 2.57$; $M_{Unable} = 1.80$). Concerning to the other variables, both groups of museum non-visitors show no differences.

Table 16 ANOVA for demotivational factors for Museum non-visitors depending on variable surroundings

	Museums Non-Visitors		Surroundings Main effect
	Surroundings goers	Surroundings Non-goers	
No interest	2.13	2.50	$F_{(1,38)} = .792$, $p > .05$
No time	4.00 ^a	3.07 ^a	$F_{(1,38)} = 3.972$, $p = .05$
Price	3.25	2.60	$F_{(1,38)} = 2.360$, $p > .05$
Don't think	2.38 ^b	3.57 ^b	$F_{(1,38)} = 6.835$, $p < .05$
Another time	3.13	3.23	$F_{(1,38)} = .063$, $p > .05$
Unable	1.13 ^a	1.80 ^b	$F_{(1,38)} = 4.035$, $p = .05$
Unsatisfied	2.00	2.10	$F_{(1,38)} = .056$, $p > .05$

^a Significant Difference ($p = .05$).

^b Significant Difference ($p < .05$).

To understand if demotivational factors, among non-visitors, are predictors of the choice for not going to museum surroundings, we conducted a linear regression analysis, using the dependent variable *Visit museum surroundings*. The model has reveal statistical significant [$F_{(7,22)} = 5.95$, $p = <.01$], explaining 66% of the total variance. Through Beta analysis it was verified that the predictor variable for non visiting surroundings is *No Interest*. Although *Unsatisfied* is not a predictor, it is in the threshold of significance.

Table 17 Regression analysis for non-visitors demotivations to go to surroundings

Visit museum surroundings	R²	F	β1	β2	β3	β4	β5	β6	β7
Non-goers	0.66	$F_{(7,22)} = 5.954$	-0,623	0,204	-0,057	0,029	0,034	0,137	-0,323
<i>p value</i>		.00	.00	.23	.74	.87	.81	.37	.06

Regression Non-visitors Frequency of visit when in museum surroundings = $\alpha_0 + \beta_1$ No interest + β_2 No time + β_3 Price + β_4 Don't think + β_5 Another time + β_6 Unable + β_7 Unsatisfied + ϵ

β1: No interest; β2: No time; β3: Price; β4: Don't think; β5: Another time; β6: Unable; β7: Unsatisfied.

15.2 RANKING OF LIFESTYLES CHARACTERISTICS

This section will begin by presenting the main results of the lifestyle constructs, in order to examine what are the most significant characteristics of each of the four groups, defined by the intersection of *museums* and *surrounding* variables.

Table 18 Means of lifestyle characteristics for museums visitors and museum non-visitors

Lifestyle characteristics	Museums visitors		Museums Non-visitors	
	M	SD	M	SD
Sociability	3.84	0.55	4.04	0.55
Optimism	3.49	0.66	3.74	0.55
Achievement Striving	3.98	0.54	4.04	0.57
Love of Learning	4.35	0.54	4.18	0.41
Aesthetic appreciation	3.95	0.64	3.48	0.67
Openness to experience	3.74	0.59	3.79	0.55
Dependency	3.22	0.61	3.00	0.75
Passivity	3.73	0.90	3.42	0.89
Togetherness	3.93	0.70	4.03	0.59

We start by comparing the means of each dimension using *Student* t-test for paired samples, in order to understand whether the differences between means were statistically significant. The use of this test assumes the normality of the distribution. Accordingly, where the normality of variables in comparison was not provided, it was estimated, respectively, through the use of technical non-parametric alternative Wilcoxon T-test.

In the present research, the lifestyle characteristics considered were *sociability*, *optimism*, *achievement striving*, *love of learning*, *aesthetic appreciation*, *openness to experience*, *dependency*, *passivity* and *togetherness* in each of the four groups.

By comparing the scores of lifestyle variables in the group of museum visitors surrounding goers, it appears that the variable with higher scores is *love of learning* ($M_{\text{LoveofLearning}} = 4.38$, $SD = .47$). *Love of learning* is considerable statistically superior when compared with the others measures [$M_{\text{Sociability}} = 3.87$, $SD = .47$, $t_{\text{LoveofLearning/Sociability}}(45) = -5.01$, $p < .01$; $M_{\text{Optimism}} = 3.51$, $SD = .64$, $t_{\text{LoveofLearning/Optimism}}(45) = -8.77$, $p < .01$; $M_{\text{AchievementStriving}} = 3.98$, $SD = .48$, $Z_{\text{TLoveofLearning/AchievementStriving}} = -4.01$,

$p < .01$; $M_{\text{Aesthetic appreciation}} = 4.08$, $SD = .47$, $Z_{\text{Love of Learning/Aesthetic appreciation}} = -3.01$, $p < .01$; $O_{\text{openness to experience}} = 3.75$, $SD = .65$, $Z_{\text{Love of Learning/ Openness to experience}} = -4.39$, $p < .01$; $Z_{\text{Love of Learning/ Dependency}} = -5.62$, $p < .0$; $M_{\text{Passivity}} = 3.83$, $SD = .77$; $t_{\text{Love of Learning/ Passivity}}(45) = -1.12$, $p < .01$; $T_{\text{togetherness}} = 3.89$, $SD = .74$; $Z_{\text{Love of Learning/ Togetherness}} = -3.28$, $p < .01$].

By contrary, *dependency* is the measure with lower means ($M_{\text{Dependency}} = 3.25$, $SD = .59$), significantly distant from other aspects [$t_{\text{Dependency/Sociability}}(45) = 6.25$, $p < .01$; $Z_{\text{TDependency/Achievement Striving}} = -4.50$, $p < .01$; $Z_{\text{TDependency/Love of Learning}} = -5.62$, $p < .01$; $t_{\text{Dependency/Aesthetic appreciation}}(45) = 6.34$, $p < .01$; $t_{\text{Dependency/Openness to experience}}(45) = 4.09$, $p < .01$; $t_{\text{Dependency/Passivity}}(45) = -3.17$, $p < .05$; $Z_{\text{TDependency/Togetherness}} = 4.08$, $p < .01$], except from *optimism* [$M_{\text{Optimism}} = 3.51$, $SD = .64$, $t_{\text{Dependency/Optimism}}(45) = -1.92$, ns]. Main results are presented in Table 19.

Table 19 Lifestyle characteristics by group of individuals

	Museums visitors		Museums Non-visitors		Museums Main effect	Surroundings Main Effect	Interaction Effect
	Surroundings goers	Surroundings non-goers	Surroundings Goers	Surroundings Non-goers			
Sociability	3.87	3.77	4.13	4.01	$F_{(1,105)} = 3.56$, $p > .05$	$F_{(1,105)} = .60$, $p > .05$	$F_{(1,105)} = .00$ $p > .05$
Optimism	3.51 ^a	3.46	4.00 ^a	3.67	$F_{(1,105)} = 5.49$, $p < .05$	$F_{(1,105)} = 1.58$, $p > .05$	$F_{(1,105)} = .96$, $p > .05$
Achievement Striving	3.98 ^{ab}	3.97	4.33 ^a	3.97 ^b	$F_{(1,105)} = 1.852$, $p > .05$	$F_{(1,105)} = 2.103$, $p > .05$	$F_{(1,105)} = 1.886$, $p > .05$
Love of Learning	4.38 ^a	4.29	4.00 ^a	4.23	$F_{(1,105)} = 3.253$, $p > .05$	$F_{(1,105)} = .357$, $p > .05$	$F_{(1,105)} = 1.859$, $p > .05$
Aesthetic appreciation	4.08	3.67	3.81	3.39	$F_{(1,105)} = 3.26$, $p > .05$	$F_{(1,105)} = 7.70$, $p < .05$	$F_{(1,105)} = .00$, $p > .05$
Openness to experience	3.75	3.71	3.69	3.82	$F_{(1,105)} = .02$, $p > .05$	$F_{(1,105)} = .11$, $p > .05$	$F_{(1,105)} = .35$, $p > .05$
Dependency	3.25	3.16	2.83	3.04	$F_{(1,105)} = 2.82$, $p > .05$	$F_{(1,105)} = .13$, $p > .05$	$F_{(1,105)} = .93$, $p > .05$
Passivity	3.83 ^a	3.52	3.75	3.33 ^a	$F_{(1,105)} = .394$, $p > .05$	$F_{(1,105)} = 2.866$, $p > .05$	$F_{(1,105)} = .073$, $p > .05$
Togetherness	3.89	4.00	4.13	4.00	$F_{(1,105)} = .53$, $p > .05$	$F_{(1,105)} = .80$, $p > .05$	$F_{(1,105)} = .53$, $p > .05$

^a Significant difference ($p < .05$).

^b Significant difference ($p < .05$).

In the group of museums visitors and surroundings non-goers, *love of learning* ($M_{\text{LoveofLearning}} = 4.29$, $SD = .69$) is also positively highlighted, being significantly superior than the rest of the means of the other lifestyle measures [$M_{\text{Sociability}} = 3.77$, $SD = .72$, $t_{\text{LoveofLearning/Sociability}}(20) = -2.89$, $p < .01$; $M_{\text{Optimism}} = 3.46$, $SD = .71$, $t_{\text{LoveofLearning/Optimism}}(20) = -3.88$, $p < .01$; $M_{\text{AchievementStriving}} = 3.97$, $SD = .66$, $Z_{\text{TLoveofLearning/AchievementStriving}} = -2.42$, $p < .01$; $M_{\text{Aestheticappreciation}} = 3.67$, $SD = .57$, $t_{\text{LoveofLearning/Aestheticappreciation}}(20) = 3.87$, $p < .01$; $M_{\text{Openness to experience}} = 3.71$, $SD = .46$, $Z_{\text{TLoveofLearning/Openness to experience}} = -3.23$, $p < .01$; $M_{\text{Dependency}} = 3.17$, $SD = .66$, $t_{\text{LoveofLearning/Dependency}}(20) = 5.27$, $p < .01$; $M_{\text{Passivity}} = 3.52$, $SD = 1.12$; $t_{\text{LoveofLearning/Passivity}}(20) = 2.44$, $p < .05$], but not different from *togetherness* ($M_{\text{togetherness}} = 4.00$, $SD = .63$, $Z_{\text{TLoveofLearning/Togetherness}} = 1.418$, n.s.). As before, *dependency* shows the lower average, significantly distant from the other measures [$t_{\text{Dependency/Sociability}}(20) = 4.25$, $p < .01$; $t_{\text{Dependency/AchievementStriving}}(20) = 4.60$, $p < .01$; $t_{\text{Dependency/Aestheticappreciation}}(20) = 2.65$, $p < .05$; $Z_{\text{TDependency/Opennesstoexperience}} = -2.57$, $p < .01$; $Z_{\text{TDependency/Passivity}} = -3.17$, $p < .01$; $Z_{\text{TDependency/Togetherness}} = -4.08$, $p < .01$], with exception of *optimism* [$t_{\text{Dependency/Optimism}}(20) = 1.95$, ns], as Table 18 shows.

In what concerns to museum non-visitors surrounding goers the higher scores are in *achievement striving* ($M_{\text{AchievementStriving}} = 4.3$, $SD = .36$), which is significantly distinct from *aesthetic appreciation*, *openness to experience* and *dependency* [$M_{\text{Aestheticappreciation}} = 3.81$, $SD = .42$, $t_{\text{AchievementStriving/Aestheticappreciation}}(7) = 3.45$, $p < .05$; $M_{\text{Openness to experience}} = 3.61$, $SD = .37$, $t_{\text{AchievementStriving/Opennesstoexperience}}(7) = -4.43$, $p < .05$; $M_{\text{Dependency}} = 2.83$, $SD = .59$; $t_{\text{AchievementStriving/Dependency}}(7) = 7.18$, $p < .01$; $M_{\text{Passivity}} = 3.75$, $SD = .46$], and not distinguishable from *sociability* [$M_{\text{Sociability}} = 4.13$, $SD = .47$, $t_{\text{AchievementStriving/Sociability}}(7) = -1.18$, n.s.] *optimism* [$M_{\text{Optimism}} = 4.00$, $SD = .67$, $t_{\text{AchievementStriving/Optimism}}(7) = -1.27$,

n.s.], *love of learning* [$M_{\text{LoveofLearning}} = 4.00$, $SD = .44$, $t_{\text{AchievementStriving/LoveofLearning}} (7) = 2.16$, n.s.], *passivity* [$M_{\text{Passivity}} = 3.75$, $SD = .46$, $t_{\text{AchievementStriving/Passivity}} (7) = 2.08$, n.s.] nor *togetherness* [$M_{\text{Togetherness}} = 4.1$, $SD = .64$, $t_{\text{AchievementStriving/Togetherness}} (7) = 1.17$, n.s.].

The lower score is again in *dependency* ($M_{\text{Dependency}} = 2.83$, $SD = .59$) which is statistically inferior face to the remaining aspects considered [$t_{\text{Dependency/Sociability}} (7) = 6.58$, $p < .01$; $t_{\text{Dependency/Optimism}} (7) = 3.59$, $p < .01$; $t_{\text{Dependency/AchievementStriving}} (7) = 7.18$, $p < .01$; $t_{\text{Dependency/LoveofLearning}} (7) = 3.70$, $p < .01$; $t_{\text{Dependency/Aestheticappreciation}} (7) = 3.74$, $p < .01$; $t_{\text{Dependency/Opennesstoexperience}} (7) = 2.88$, $p < .05$; $t_{\text{Dependency/Passivity}} (7) = -3.19$, $p < .05$; $t_{\text{Dependency/Togetherness}} (7) = -5.59$, $p < .01$].

Finally, in the remaining group museum not visitors surrounding non-goers, the higher mean is still in *love of learning* ($M_{\text{Love of Learning}} = 4.23$, $SD = .39$) different from other lifestyle measures [$M_{\text{AchievementStriving}} = 3.97$, $SD = .59$, $t_{\text{LoveofLearning/AchievementStriving}} (29) = -2.33$, $p < .05$; $M_{\text{Aestheticappreciation}} = 3.39$, $SD = .70$, $t_{\text{LoveofLearning/Aestheticappreciation}} (29) = 6.96$, $p < .01$; $M_{\text{Openness to experience}} = 3.82$, $SD = .59$, $t_{\text{LoveofLearning/Opennesstoexperience}} (29) = 3.06$, $p < .01$; $M_{\text{Dependency}} = 3.04$, $SD = .79$; $t_{\text{LoveofLearning/Dependency}} (29) = 7.53$, $p < .01$; $M_{\text{Passivity}} = 3.33$, $SD = .96$; $t_{\text{LoveofLearning/Passivity}} (29) = 4.44$, $p < .01$], with exception of *sociability* [$M_{\text{Sociability}} = 4.01$, $SD = .58$, $t_{\text{LoveofLearning/Sociability}} (29) = -1.57$, n.s.], *optimism* [$M_{\text{Optimism}} = 3.67$, $SD = .51$, $t_{\text{LoveofLearning/Optimism}} (29) = -5.60$, n.s.] and *togetherness* [$M_{\text{Togetherness}} = 4.00$, $SD = .59$, $Z_{\text{LoveofLearning/Togetherness}} = -1.85$, n.s.).

Still *Dependency* ($M_{\text{Dependency}} = 3.04$, $SD = .39$), like in other groups, has mean score significantly lower than the rest of the variables in analysis [$t_{\text{Dependency/Sociability}} (29) = 5.94$, $p < .01$; $t_{\text{Dependency/Optimism}} (29) = 3.70$, $p < .01$; $t_{\text{Dependency/AchievementStriving}} (29) = 5.64$, $p < .01$; $t_{\text{Dependency/LoveofLearning}} (29) = 7.53$, $p < .01$; $t_{\text{Dependency/Aestheticappreciation}} (29) = 2.13$, $p < .05$;

$t_{\text{Dependency/Opennesstoexperience (29)}} = 4.94, p < .01$; $Z_{\text{TDependency/Togetherness}} = -4.05, p < .01$], only not distinct from *passivity* [$t_{\text{Dependency/Passivity (29)}} = -1.30, \text{ n.s.}$].

15.2.1 Analysis of differences between groups of lifestyle characteristics

The next step of this research was to study the differences of lifestyle characteristics between the different groups previously defined. In this sense, we used a *two-way* ANOVA, to consider the main effects of variables *museum* and *surroundings*, as well as the interactive effects of these factors. The results obtained are systematized in Table 19, in left-side columns.

Comparing each group punctuations, it is possible to identify differences from where derive the presented effects and other significant results. As it can be seen, the four groups don't differ in most characteristics. The only significant results are related to Optimism in the effect of variable Museum and in Aesthetic Appreciation, in what concerns to main effect of surroundings variable.

Related to *optimism*, it is only possible to verify significant differences between museum visitors surrounding goers and museum non-visitors surrounding goers [$t_{(52)} = 1.993, p = .05$]. The group of museum non-visitors surrounding goers shows punctuations statistically higher ($M_{\text{Optimism}} = 4.00$) than museum visitors surrounding goers ($M_{\text{Optimism}} = 3.51$).

In what concerns to *aesthetic appreciation* scores, it were identified two differences with statistical relevance between museum visitors surrounding goers and museum

visitors surrounding non-goers [$t_{(65)} = -2.544, p < .05$] and with museum non-visitors surrounding non-goers [$t_{(74)} = -4.438, p < .05$].

Museum visitors and surrounding goers ($M_{\text{Aesthetic appreciation}} = 4.08$) show higher scores in *aesthetic appreciation* compared with museum visitors surrounding non-goers ($M_{\text{Aesthetic appreciation}} = 3.67$) and compared with museum non-visitors surrounding non-goers ($M_{\text{Aesthetic appreciation}} = 3.39$).

Besides these differences, it is also possible to identify other significant differences between the four group means.

Museum visitors surrounding goers are different from museum visitors surrounding non-goers in *love of learning* measure [$t_{(52)} = -2.115, p < .05$] and *achievement striving* [$t_{(52)} = 1.997, p = .05$], and from museum non-visitors surrounding non-goers in *passivity* [$t_{(74)} = -2.362, p < .05$].

Museum visitors surrounding goers have higher scores in *love of learning* ($M_{\text{Love of Learning}} = 4.38$) and inferior in *achievement striving* ($M_{\text{Achievement Striving}} = 3.98$), when compared with museum visitors surrounding non-goers ($M_{\text{Love of Learning}} = 4.00, M_{\text{Achievement Striving}} = 4.33$), showing, at same time lower scores in *passivity* ($M_{\text{Passivity}} = 3.89$), comparing with museum non-visitors surrounding non-goers ($M_{\text{Passivity}} = 3.89$).

15.2.2 Linear Regression analysis for lifestyle characteristics of the total sample

In order to examine whether the lifestyle characteristics influence or not the visit to museums, we carry out a linear regression analysis, using as dependent variable the *frequency of visit when in museum surroundings* covering the whole sample and the nine predictor scales that lifestyle characteristics comprise.

With the linear regression analysis for all individuals, it appears that the model is statistically significant [$F_{(9,95)} = 3.38, p < .01$], explaining 24% of the total variance as shows

Table 20. In this model, the variables *aesthetic appreciation* and *dependency* are the ones who contribute to the statistically significance of the global model.

Table 20 Linear Regression for variable “Frequency of visit when in museum surroundings” in function to Lifestyle characteristics

	R ²	F	β1	β2	β3	β4	β5	β6	β7	β8	β9
Frequency of visit when in museum surroundings	0.24	$F_{(9,95)} = 3.382$	-,166	-,178	,134	,011	,255	-,042	,250	0,172	-,113
<i>p value</i>		.001	.88	.06	.19	.91	.01	.67	.01	.07	.23

Regression Frequency of visit when in museum surroundings = $\alpha_0 + \beta_1$ Sociability + β_2 Optimism + β_3 Achievement Striving + β_4 Love of Learning + β_5 Aesthetic Appreciation + β_6 Openness to experience + β_7 Dependency + β_8 Passivity + β_9 Togetherness + ϵ
 β1: Sociability; β2: Optimism; β3: Achievement Striving; β4: Love of Learning; β5: Aesthetic Appreciation; β6: Openness to experience; β7: Dependency; β8: Passivity; β9: Togetherness

Then, to examine to what extent the lifestyle characteristics influence the visit of museum surroundings, we run another linear regression analysis, this time including the *Visit museum surroundings* as the dependent variable and as predictor variables the 9 measures that compose lifestyle characteristics. For the group of visitors to surroundings, as shown by Table 21, the model is statistically significant, explaining 32% of the variance. It is also possible to verify that the variables *aesthetic appreciation* and *openness to experience* are the only significant predictors of the visit to museum surroundings. For the group of surrounding non-goers, it appears that the model is also statistically significant, explaining 33% of the variance [$F_{(9,95)} = 4.85, p < .01$]. Through the analysis of beta coefficients (β), it is possible to verify that the variable that predicts significantly the non visit of museums surroundings is *dependency*.

Finally, using the same statistical method for all individuals, a linear regression analysis, the model presents statistical significance [$F_{(9,95)} = 4.85$, $p < .01$], explaining 32% of the total variance, as we can verify in Table 21. In this case, the variables *aesthetic appreciation* and *passivity* are the ones that contribute most to the statistical significance of the model.

Table 21 Linear Regression for visit of surroundings in function of lifestyle characteristics

Go to museum surroundings	R ²	F	β1	β2	β3	β4	β5	β6	β7	β8	β9
Goers	0.32	$F_{(9,44)} = 2.338$	-0,016	0,155	-0,076	0,110	0,504	-0,406	-0,048	-0,183	-0,089
<i>p value</i>			.03	.91	.33	.61	.46	.00	.01	.74	.53
Non-goers	0.33	$F_{(9,41)} = 2.245$	0,001	0,257	-0,148	-0,015	0,113	0,189	0,397	0,237	-0,047
<i>p value</i>			.04	.99	.07	.34	.92	.43	.19	.01	.73
Total	0.32	$F_{(9,95)} = 4.848$.036	.079	-.007	-.042	.474	-.139	.121	0,199	-.109
<i>p value</i>			.000	.69	.38	.94	.66	.00	.14	.19	.03

Regressão Frequency of visit when in museum surroundings = $\alpha_0 + \beta_1$ Sociability + β_2 Optimism + β_3 Achievement Striving + β_4 Love of Learning + β_5 Aesthetic Appreciation + β_6 Openness to Experience + β_7 Dependency + β_8 Passivity + β_9 Togetherness + ϵ
 β1: Sociability; β2: Optimism; β3: Achievement Striving; β4: Love of Learning; β5: Aesthetic Appreciation; β6: Openness to Experience; β7: Dependency; β8: Passivity; β9: Togetherness

15.3 SOCIO DEMOGRAPHIC RESULTS

This section is dedicated to the review of socio-demographic variables and how they vary while related with the defined groups in study.

In this context, it was considered *gender, marital status, household type, age group, education, travel/year, dinner out/month* and *activity*. The main results are systematized in Table 22.

Observing the two main groups, museum visitors and museum non-visitors, it is possible to draw some conclusions.

In what concerns to gender variable, results show that non-visitors have higher presence of men, with 50% towards 30% in visitors group. Important to say that the whole sample is composed by 62% of woman which reinforces the idea that men prefer to stay away from museums as Table 23 shows.

Table 22 Distribution of the sample in socio demographics by group

Variable		Museums visitors		Museums non-visitors	
		Frequency	Percent	Frequency	Percent
Gender	Female	47	70.1	19	50.0
	Male	20	29.9	19	50.0
Marital status	Married	26	38.8	15	39.5
	Common law'	11	16.4	6	15.8
	Single	24	35.8	15	39.5
	Divorced	6	9.0	2	5.3
Household type	Living Alone	24	35.8	12	31.6
	With children	25	37.3	17	44.7
	Without children	18	26.9	9	23.7
Age group	<25 years	4	6.0	3	7.9
	25-45 years	48	71.6	31	81.6
	46-60 years	12	17.9	4	10.5
	>61 years	3	4.5		
Education	Secondary	11	16.4	9	23.7
	University	41	61.2	24	63.2
	Master/PHD	15	22.4	5	13.2
Travel/Year	Never	1	1.5	1	2.6
	Once	14	20.9	5	13.2
	Twice	26	38.8	10	26.3
	More than twice	26	38.8	22	57.9
Dinner out/month	Never	1	1.5	1	2.6
	Once	5	7.5		
	Twice	4	6.0	8	21.1
	More than twice	57	85.1	29	76.3
Activity	Student	2	3.0		
	Worker	65	97.0	38	100.0
Total		67		38	

As Table 22 shows, the non-visitors group is mostly divided by married and single, both with same percentage (39%), followed by common law marriage (15,8%) and with only

very few divorced (5,3%). Visitors are also mostly married (38,8%) and single (35,8%), The group of common law marriage has 16,4%, followed by a small number of divorced (6%). Both visitors and non-visitors have similar household type - with children - but non-visitors show higher percentage (44,7% towards 37,3%). The second big amount of respondents lives alone whether being visitors (35,8%) or not visitors (31,6%). In both cases the prevalent age range is between 25-45. Non-visitors have 81,6% of people with ages between 25-45 and visitors 71,6% in same age range showing a better distribution of ages .

Regarding education, 63,2% of non-visitors have University degree, towards 61,2% in visitors group. Nevertheless, visitors have 22,4% of Master/PhD and visitors have lower number of individuals with such higher education (13,2%) , a distance that explains the difference of percentage of Secondary education, where non-visitors show higher percentages (23,7%) that visitors (16,4%). These percentages illustrate the idea that visitors have higher academics qualifications, rather than non-visitors, with 83,6% of respondents with university degree or above, towards 76,4% with same qualifications in non-visitors group.

Both groups travel abroad frequently. The majority, in both groups, travels two or more times per year, although non-visitors show higher percentage for travelling more than twice/year, with 57,9% towards 38,8% of visitors.

As for dinning out per month, the results show that more than 90% of both groups go out for dinner two or more times per month. In what concerns to activity, almost all are professionally active in both groups, still the visitors have 3% of students against none 100% professional active people.

Table 23 Distribution of sample in variable gender in museum visitors and museum non-visitors

Gender		Museums non-visitors	Museums visitors	Total
Female	Count	19	47	66
Male	Count	19	20	39
Total	Count	38	67	105

Regarding the four groups, the socio-demographics show a similar distribution. In what concerns to gender distribution, it is important to underline that male are concentrated in museums non-visitors surrounding non-goers, with 53,3% against 26% in museum visitors surrounding goers. Both groups of museum visitors surrounding non-goers and museum non-visitors surrounding non-goers show a similar percentage of men, of 38,1% and 37,5% respectively.

Either groups of surrounding goers are mostly single, visitors with 39,1% and non-visitors with 37,5% and the other two groups, museums visitors surrounding non-goers and museum non-visitors surrounding non-goers are mostly married, showing percentages of 42,9% and 40% respectively.

The four groups have a similar household type, which is with children, followed by living alone except from museum visitors surrounding non-goers that have the same percentage in both categories. Nevertheless, museum visitors surrounding non-goers and museum non-visitors and surrounding non-goers show lower percentages in “without children”, with 14,3% and 12,5% respectively towards 32,6% in museum visitors surrounding goers and 26,7% in museums non-visitors surrounding non-goers.

The age of the groups is similar with higher concentration in range between 24-45 years. Still, the group of museums visitors surrounding goers shows has 23,9% of respondents older than 45 years old, witch contrasts with other groups that show inferior percentages (19% in museum visitors surrounding non-goers, 12,5% in museum non-

visitors surrounding goers) specially museums non-visitors surrounding non-goers, with 10%.

Table 24 Sample distribution in socio-demographics variables for group

Variable		Museums visitors				Museums non-visitors			
		Surroundings Goers		Surroundings Non-goers		Surroundings Goers		Surroundings Non-goers	
		Frequency	Percent	Frequency	Percent	Frequency	Percent	Frequency	Percent
Gender	Female	34	73.9	13	61.9	5	62.5	14	46.7
	Male	12	26.1	8	38.1	3	37.5	16	53.3
Marital status	Married	17	37.0	9	42.9	2	25.0	13	43.3
	Common	6	13.0	5	23.8	1	12.5	5	16.7
	Single	18	39.1	6	28.6	3	37.5	12	40.0
	Divorced	5	10.9	1	4.8	2	25.0		
Household type	Living Alone	15	32.6	9	42.9	3	37.5	9	30.0
	With children	16	34.8	9	42.9	4	50.0	13	43.3
	Without	15	32.6	3	14.3	1	12.5	8	26.7
Age group	<25 years	2	4.3	2	9.5	1	12.5	2	6.7
	25-45 years	33	71.7	15	71.4	6	75.0	25	83.3
	46-60 years	8	17.4	4	19.0	1	12.5	3	10.0
	>61 years	3	6.5						
Education	Secondary	6	13.0	5	23.8	1	12.5	8	26.7
	University	27	58.7	14	66.7	7	87.5	17	56.7
	Master/PHD	13	28.3	2	9.5			5	16.7
Travel/Year	Never	1	2.2			1	12.5	1	3.3
	Once	8	17.4	6	28.6	3	37.5	4	13.3
	Twice	20	43.5	6	28.6	4	50.0	7	23.3
	More than	17	37.0	9	42.9			18	60.0
Dinner out/month	Never			1	4.8			1	3.3
	Once	2	4.3	3	14.3				
	Twice	3	6.5	1	4.8	4	50.0	4	13.3
	More than	41	89.1	16	76.2	4	50.0	25	83.3
Activity	Student	2	4.3						
	Worker	44	95.7	21	100	8	100	30	100
	Total	46		21		8		30	

As for education, the higher percentage is concentrated in university degree in all groups. Yet, it is possible to find differences in the distribution. Secondary School has higher percentages in museums non-visitors surrounding non-goers group (26,7%) followed by museums visitors surrounding non-goers (23,8%). The museum visitors surrounding goers achieves higher scores in master/PhD with 28,3%, and 13,0% in secondary school. In contrast, museum non-visitors surrounding non-goers have lower

levels in PhD with 16,7% and the highest among all groups in secondary school with 26,7%.

Despite the educational level, this same group travels frequently abroad revealing that 60% travels abroad more than two times per year and 83,3% two times or more, followed by museum visitors surrounding goers with 80,5% and 70,5% in museum visitors surrounding non-goers. Only the remaining group 50% state that travel abroad never to one time.

In what concerns to dinner out per month, all groups seem to do it more than two times per month. In museums non-visitors surrounding goers the percentages are divided between two times (50%) or more than two times (50%).

Finally, in almost all of the participants seem to be professional active. In all groups 100% is professional active except in museum visitors surrounding goers where 4,3% are students.

16 CONCLUSIONS AND FURTHER RESEARCH

The present research intended to pursue a major objective that is to explore the motivational and demotivational factors for visiting a museum. More than that, we sought to identify some features of lifestyle of museum visitors and non-visitors to understand whether there is possible to observe differences between these types of potential attendees. Additionally, we identified that some past studies also referred to the importance of museums surroundings in visitors' behaviour (Hood 1983; Thyne 2001). Hence, we included, in our study, this variable.

In chapter three we presented a conceptual model that served as basis of the present research and that related three different factors that can have an influence in consumers' final decision of visiting or not visiting the museum: motivational reasons, demotivational reasons, and lifestyles characteristics (see Figure 2). Each of the parts related elements that influenced the likelihood of attendance to museums' exhibitions.

We analyzed several eventual motivational factors, integrating in one single framework factors that have been presented in a disperse way through out previous research such as

Education (Hooper-Greenhill 2000), Escapism (Goulding 2001; Slater 2007), Fun and Enjoyment (Falk and Dierking 1992; Thyne 2001) Social Interaction (Slater 2007), and Esteem (Prentice et al.1997).

As underlined in earlier chapters, Education has been recognized as the key motive for visiting a gallery or a museum (Hood 1983; Falk and Dierking 1992; Prentice et al. 1997). However, more recent studies pointed out Escapism as one of major reasons (Slater 2007). Interestingly, our findings show that Education prevails over Escapism. The answer for this prevalence is not clear, but it might be related with the image that visitors have of museums. Another possible explanation is that visitors may still see museums as “boring and irrelevant” (Yeh and Lin 2005) where they will not find fun and excitement (Burton and Scott 2003) and their purpose is to have a learning experience (Hopper-Greenhill 1994, Jansen-Verbeke and Van Redom 1996). Or, in contrast, because visitors perceive the visit to a museum as an educational activity and a way of learning and having fun at same time. Falk and Dierking (1992) highlighted that frequent museum visitors see it as a learning and fun activity. Thyne (2001) emphasised the idea of “edutainment”, a mix of education and entertainment. This may help us to understand why fun and enjoyment appear in the main motivations. Learning in an exhibition might be considered as fun and joyful activity. The role of museums is still motive for reflexions (Kotler and Kotler 1995), but the idea that museums are devoted to engaging the public in learning, in disseminating knowledge is commonly shared. Therefore, our results are consistent with these believes, finding Education as the main motive for visiting, followed by Escapism and Fun and Enjoyment.

In contrast, Social Interaction and Esteem revealed to be less important motives for the visit. One of the possible reasons might be related with the prevalent image that consumers have about museums, already stressed previously. Results of this study reveal that museum visitors seem not to search for opportunities to be with friends and family, in contrast to some previous studies (Slater 2007).

Previous studies have pointed out social interaction as one of the key leverage (Crompton and Mackay 1997), relating it with leisure. This led us to another hypothesis: do the public see the visit of a museum as a leisure activity? Maybe they don't consider visiting a museum in the category of leisure activities. That is consistent with the fact that social interaction and esteem revealed to be at the bottom of the motivational factors. This brings us to the conclusion that visitors don't see in museums visits an opportunity for family activities or as a mechanism to be with other people. Our findings also indicate that visitors seem not to bother about social approval nor do they consider the visit as an obligation, but instead something they decide to do.

As there has been such limited research about demotivational factors of museum non-visitors, it is of great relevance to conduct a more detailed analysis of this second group. To understand museum non attendees we included several measures that could cover main reasons that keep away some potential visitors from the museums exhibitions, such as Time (Prentice et al. 1997), Price (Burton et al. 2009; Le Gall-Ely et al. 2007), Interest (Prentice et al.1997), Understanding (Burton and Scott 2003), Dissatisfaction (Prentice et al.1997), Forgetfulness (Prentice et al.1997), and Postponement (Prentice et al.1997). The factor Forgetfulness has the higher punctuation among all motives. Non-visitors don't usually think of visiting museums. This factor is followed by Time (lack of it) and Postponement (something that they can do in future). Oppositely, the feeling

that they could not understand the exhibition and were dissatisfied from previous visit is the demotivational reason less valued, with a significant distance from other factors, confirming previous research (Prentice et al. 1997).

In order to obtain a better understanding of visitors and non-visitors', we analyzed participants' lifestyle characteristics. The aim was to understand if Sociability, Love of Learning, Openness to Experience, Optimism, Achievement Striving, Aesthetic Appreciation, Dependency, Passivity and Togetherness were predictive of non-visitors and visitors' behaviour.

Aesthetic Appreciation and Dependency confirmed the model, explaining the visit and confirming previous research (Hendon et al. 1989). Therefore, visitors are more dependent from others, for their approval and company and certainly have a higher sensibility for art. In terms of socio-demographic characteristics, we found significant gender effects, with a higher presence of men in non-visitors group confirming what literature suggests (Hendon et al. 1989). Besides these overall conclusions among museums visitor and non-visitor, this research has enabled a thorough characterization of different four groups through a division based on the visit of surroundings. Each of these groups was subjected to a detailed characterization.

The visitors - those who visit museums and benefit from its surroundings - are mostly composed by women (Hood 1983). This group is motivated by educational reasons in first place (Hooper-Greenhill 2002). They see museums as place to learn, but they are also motivated by the escapism and fun and enjoyment. Not surprisingly, in terms of lifestyle characteristics, this group is characterised by its love of learning and aesthetic

appreciation, but less optimistic than the group of those who still go to museum surroundings but don't feel the appeal for visiting the exhibition (the *Surroundings obsessives*). *The visitors* appreciate art more than other groups that don't visit surroundings (even visiting the exhibition). This reveals that those who go to museums have more aesthetic sensibility. As expected, if *Museums distant* prefer watch TV rather than going to a museum, *the visitors* are significantly different.

The Exhibition obsessive, which comprises those who go to museums but don't attend its surroundings, is also composed by men and women and the majority has university degree. For them Education is still the most important motivational factor, followed by Escapism, Fun and Enjoyment and Social Interaction. They don't show significant differences from *The visitors* in what concerns to motivations and for being lovers of learning. Nevertheless, they are more Achievement Strivers. They also like education or entertainment activities for all family. They are characterized for a significant low level of dependency. Even without significance, it might be noted that they show a low level of optimism among all groups. *Surrounding obsessives* are mainly single. They don't visit museums because they don't find time to do it. They attend surroundings, but either for lack of time, or because of the entrance fee, or even because they perceive the visit as something they can do in the future, they stay away from the museum. The *Surrounding obsessives* are less educated than both *Visitors* and *Exhibition obsessives*. They don't travel as much as other groups, and dinner out less than other groups. The rank of lifestyle characteristics shows that they are achievement strivers. This group reveals statistical distance from Aesthetic Appreciation, Openness to Experience and Dependency. Still, they are more optimistic than *The Visitors*. When compared with the *Museum distant* - those who don't go to museums neither to its surroundings - the

Surroundings obsessives are highly motivated for staying away from the museum for lack of time which revealed statistically superior, while Forgetfulness and Understanding were statistical inferior. Regarding the *Museum distant* group, it is mostly composed by men, equally divided between married or single, and most of them have children. It shows the most heterogeneous education, with the higher percentage of secondary education among all groups. Interesting to notice that previous research has stressed the high educational level of museums visitors (Burton and Scott 2003; Hendon 1989; Hood 1983). Nevertheless, they travel abroad more than other groups and dinner out frequently. They do not usually think of visiting museums, postpone the visit because they think it's something they can do in future and state to have no time. They don't attribute the non visit to a previous unsatisfying experience nor to being unable to understand the exhibition. They also demonstrate Love of Learning in first place - a characteristic shared for all groups - as well Sociability, Optimism and Togetherness. Compared with *The Visitors*, *Museum distant* have less Aesthetic Appreciation, but more Passivity. They prefer TV rather than visiting a museum. The *Museum distant* keeps away from museums surroundings for no Interest which predicts significantly their non attendance.

The differences found between groups provided us with rich information about their lifestyles differences and their motivation factors. The lifestyle variables that better predicted museums visit were Aesthetic Appreciation enlighten that those who go to museums have artistically sensibility, but at same time are dependent which means that are influenced and need the approval of others. Even not admitting lack of esteem in motivations, which revealed not to be significant (last in motivations ranking) results

also suggested that museums visitors are not as so self-assured as non-visitors groups, which differ significantly in what concerns to dependency.

In disparity, the visitors of museum surroundings revealed openness to experience but also aesthetic appreciation, both predictors of their attendance. In contrast, focusing on surrounding non-goers, Dependency was the predictor that better explained the model.

Considering the four groups, the most significant predictors for visiting surroundings were Aesthetic Appreciation and Passivity, with the other lifestyle characteristics as Sociability, Optimism, Achievement Striving, Love of Learning and Togetherness not achieving significance to predict neither the visit to museum neither its surroundings.

Summarizing, it appears that the museum visitor and the non-visitor show different lifestyle characteristics. Their attendance to museum exhibitions is related with motivations and lifestyle characteristics that differ if considering the visit of museum surroundings. The present study contributed then for a better characterization of these different groups, highlighting several differences that may help the development, by museum managers, of more appropriate marketing strategies.

It is obvious the need for museums to approach new publics. To claim that position, and be on top of mind of new audiences, it is fundamental to know museums' actual attendees and potential visitors – the non-visitors and those who go to museum surroundings. It is time to change the functional to the purposive role of museums.

Our study stressed the differences among different potential attendees. This can be useful for marketers, as they should regard the surroundings as a way for promoting their exhibitions. Nevertheless, it is fundamental they are aware that visitors go to museums for educational motives. The experience is not fun yet. To capture these new

publics they can develop promotion strategies in order to change the image of museums. Can a museum provide a fun and joyful experience? This is the challenge for museums directors and marketers. If they can, it's in the museum's management and marketing staff's hands to show it to the general public.

The limitations of this study suggest that further research can replicate this model with data collected *in loco*, which may provide a more detailed understanding of these groups. It should also be interesting to conduct a horizontal study with the same approach, but measuring motivational and demotivational factors for the whole sample, where it might be possible to compare the motivational factors for those who keep away from museums as well as demotivational reasons for those who, yet, continue visiting them. All these different approaches will provide a better understanding of museums' visitors and non-visitors, allowing the development of better and more suitable marketing strategies by museum's marketers.

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APPENDIX

Questionário

O meu nome é Maria Filipa Matos e no âmbito da minha tese de mestrado em marketing (ISEG – Universidade Técnica de Lisboa), estou a desenvolver um estudo com vista a avaliar as motivações e expectativas dos visitantes dos museus.

O objectivo deste questionário é recolher a sua opinião, não havendo respostas certas ou erradas e demora cerca de 5 minutos a ser preenchido.

A sua opinião é muito relevante para este projecto de investigação, pelo que agradeço a sua colaboração e a resposta a todas as perguntas.

Antes de iniciar o preenchimento do questionário agradecemos que colocasse o seu ano de nascimento seguido dos últimos três dígitos do seu B.I. no espaço em baixo indicado (por exemplo, se nasceu em 1974 e o seu BI acaba em 123, deve preencher 1974-123):

AAAA-UBI

Legenda:

AAAA= ano de nascimento

UBI= últimos dígitos do BI

PARTE I- ANÁLISE DA VISITA / NÃO VISITA A UM MUSEU

Nesta primeira parte, Antes de mais, gostaria que respondesse às seguintes questões, escolhendo sempre **apenas uma opção**:

1.Com que frequência utiliza imediações de museus (por exemplo: Jardins da Gulbenkian, Centro Cultural e Jardins de Belém, Jardins da Fundação de Serralves, Restaurante do Museu do Oriente, etc)?

Nunca	Muito poucas vezes	Algumas vezes	Várias vezes	Muitas vezes
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.2.Quando se encontra nas imediações de museus, com que frequência visita a exposição em exibição?

Nunca	Muito poucas vezes	Algumas vezes	Várias vezes	Muitas vezes
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Se nesta pergunta respondeu “nunca” ou “muito poucas vezes”, agradecemos que quando acabar de responder esta página, avance directamente para o preenchimento da Parte III deste questionário (página 5). Caso tenha respondido “algumas vezes”, “várias vezes” ou “muitas vezes”, pode continuar o seu preenchimento, seguindo ordem indicada.

1.3. Com que frequência visita museus por ano?

Nunca	Muito poucas vezes	Algumas vezes	Várias vezes	Muitas vezes
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.4. Considera importante o espaço envolvente do Museu (exemplo: Jardins da Gulbenkian, Centro Cultural e Jardins de Belém, Jardins da Fundação de Serralves, Restaurante do Museu do Oriente)?

Sim	Não
<input type="checkbox"/>	<input type="checkbox"/>

PARTE II- RAZÕES PARA VISITAR UM MUSEU

Gostaríamos agora que respondesse a um conjunto de questões relacionadas com razões que o(a) levam a visitar museus. Numa escala de 1 a 5, em que 1 significa que discorda totalmente com afirmação e 5 que concorda totalmente com afirmação, classifique cada uma das razões de visita a seguir apresentadas. Agradecemos que para cada razão, **indique uma única resposta.**

Quando visito um museu faço-o...

	1. Discordo Totalmente	2. Discordo	3. Não concordo nem discordo	4. Concordo	5. Concordo totalmente
2.1. Para falar com outros sobre esse tema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.2. Porque é algo que se deve fazer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.3. Para me sentir preenchido	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.4. Para mostrar aos outros que sou uma pessoa dinâmica.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.5. Para afastar-me das responsabilidades da minha rotina diária	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.6. Para ter uma agradável mudança à minha rotina diária	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.7. Para aliviar stress e tensão	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.8. Para relaxar mentalmente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.9. Para escapar à confusão das actividades do dia-a-dia	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.10. Para ter a oportunidade de descansar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.11. Para fazer algo diferente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Continuando a utilizar a **escala de 1 a 5 em que 1=discordo totalmente e 5=concordo totalmente, gostaríamos agora** que classificasse cada uma das razões de visita a um museu que a seguir lhe apresentamos.

Imagine que responde a esta frase: **“Eu visito um museu...”**

	1. Discordo Totalmente	2. Discordo	3. Não concordo nem discordo	4. Concordo	5. Concordo totalmente
2.12. Porque na vida preciso absolutamente de lazer para ser feliz.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.13 Porque as minhas actividades de lazer deixam-me esufiante.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.14 Porque tenho de me sentir absolutamente ocupado.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.15 Para passar tempo com a minha família	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.16 Para conhecer outras pessoas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.17 Para acompanhar amigo/s ou membros da família com interesse específico	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.18 Por ter um interesse específico nesse museu	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.19 Para satisfazer a minha curiosidade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.20 Para descobrir coisas novas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.21 Para saber mais sobre o tema do museu	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.22 Para explorar novos espaços	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.23 Para alargar os meus interesses	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2.24 Para me sentir satisfeito em aprender	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Se acabou de responder a esta secção, agrademos que **não responda à Parte III deste questionário, prosseguindo com o preenchimento da Parte IV (página 6)**

PARTE III- RAZÕES PARA NÃO VISITAR UM MUSEU

Esta parte só deverá ser respondida se tiver respondido “nunca” ou “muito poucas vezes” à questão colocada na primeira parte do questionário “Quando se encontra nas imediações de museus, com que frequência visita a exposição em exibição?”.

Colocamos-lhe então agora um conjunto de questões relacionadas com razões que podem levar à não visita dos museus. Agradecemos que numa escala de 1 a 5 indique o seu grau de concordância com as afirmações seguintes, como se completasse a frase: “**Não vou a museus...**”

	1. Discordo Totalmente	2. Discordo	3. Não concordo nem discordo	4. Concordo	5. Concordo totalmente
3.1. Por falta de interesse	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.2 Por falta de tempo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.3 Porque as entradas são excessivamente caras	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.4 Porque habitualmente não penso em visitar museus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.5 Porque posso sempre ir no futuro	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.6 Porque não me sinto muito capaz de compreender as exposições	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3.7 Porque a última visita não me satisfaz	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

PARTE IV - Atitudes, Interesses e Opiniões

Gostaríamos agora que classifique cada uma das características abaixo mencionadas relacionadas com as suas atitudes, opiniões e interesses. Numa escala de 1 a 5, indique por favor o quão concorda com cada uma das seguintes afirmações.

	1. Discordo Totalmente	2. Discordo	3. Não concordo nem discordo	4. Concordo	5. Concordo totalmente
4.1. Normalmente gosto de passar o meu tempo livre com pessoas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.2 Falo com muitas e diferentes pessoas em festas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.3 Faço amigos com facilidade.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.4 Raramente gosto de estar com pessoas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.5 Gosto de ir a eventos sociais	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.6 Tenho a certeza que vou ter sucesso	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.7 Raramente sinto-me nostálgico	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.8 Sou menos capaz do que a maioria das pessoas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.9 Não me incomodo com coisas facilmente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.10 Aprecio o meu trabalho	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.11 Mantenho a calma	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.12 Temo o pior	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.13 Estabeleço e prossigo objectivos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.14 Trabalho muito	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.15 Envolve-me nas tarefas com todo o meu coração	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

De seguida agradecemos que classifique algumas afirmações relacionadas com a procura de novas experiências, educação e a sua relação com a arte. **Numa escala de 1 a 5, diga o qual o seu grau de concordância sobre as seguintes afirmações.**

	1. Discordo Totalmente	2. Discordo	3. Não concordo nem discordo	4. Concordo	5. Concordo totalmente
4.16 Procuo com entusiasmo oportunidades de aprender e crescer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.17 Sou um verdadeiro aprendiz ao longo da vida	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.18 Consulto uma biblioteca ou a Internet imediatamente quando quero saber alguma coisa	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.19 Leio uma grande variedade de livros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.20 Acredito na importância da arte	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.21 Vejo beleza em coisas que outros não reparam	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.22 Gosta de poesia	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.23 Gosto de assistir a espectáculos de dança	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.24 Gosto de actividades e ideias que estimulem o intelecto	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.25 Prefiro actividades de entretenimento passivas como ver televisão do que visitar um museu	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.26 Gosto de actividades de educação / entretenimento que envolvam toda a família	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.27 Elevo o nível das conversas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.28 Tenho uma imaginação rica	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.29 Gosto de ouvir novas ideias	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.30 Gosto de viajar e explorar novos lugares	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.31 Tenho necessidade de aprovação dos outros	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.32 Deixo-me influenciar por outras pessoas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4.33 Preciso da companhia de outras pessoas	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

GRUPO V

Para terminar, pedimos-lhe apenas que responda às seguintes questões sobre si.

5.1. Sexo:

Feminino	Masculino
<input type="checkbox"/>	<input type="checkbox"/>

5.2. Estado Civil:

Casado	União de Facto	Solteiro	Separado	Viúvo
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.3 Tipo de lar

Individual	Com crianças	Sem crianças
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.4. Idade:

< 25 anos	25-45 anos	45-60 anos	>= 60 anos
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.5. Habilitações Literárias:

Ensino Primário	Ensino Secundário	Ensino Superior	Mestrado/ Doutoramento
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.6 Viagens estrangeiro / ano

Nunca	1	2	Mais de duas
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.7 Jantar fora / mês

Nunca	Uma	2	Mais de 2
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5.8 Actividade Profissional

Estudante	Profissional Activo	Desempregado	Reformado
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Muito obrigada pela sua participação!