

Visiting experiences and behavioural types in
cultural audiences:
an analysis of two museums in Lisbon

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Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon¹

Abstract

Audiences of cultural events are subject to diverse kinds of experiences in their exercise, which are determinant to structure their consumption practices and cultural habits. Mapping and analysing visitors' experiences and their visiting styles is thus fundamental to enhance museums' offer.

Drawing on a conceptual framework which identifies four main kinds of experiences in cultural practices - (i) intellectual experience (ii) emotional experience; (iii) social experience; and (iv) recreational experience, the audiences of two museums in the city of Lisbon (Fado Museum and Puppets Museum) are analysed in this paper.

Considering a typology of diverse audience categories (permanent collection, temporary exhibitions, other events), a detailed study of the assessment of different experiences is pursued, with the aim to confront and identify relevant discriminant categories such as socio-demographic characteristics (e.g. age, gender, qualifications, professional status, nationality, residence, previous artistic practices) and cultural habits (considering their visits to other cultural facilities and events). The final aim is to draw some policy-oriented recommendations from this analysis.

Keywords:

Museums, Museum experience, Cultural audiences, Cultural experience, Visiting experience, Culture, Lisbon.

¹ As explained in the text, this paper was conceived within the scope of a wider study conducted by DINÂMIA'CET-IUL for EGEAC (Lisbon Municipality's Enterprise for Management of Cultural Facilities and Cultural Animation). The authors acknowledge the contributions of all participants involved in the study, particularly to the teams of the two museums. Versions of this paper were presented at the 18th International Conference on Cultural Economics (ACEI 2014), ESG-UQAM, Montreal, Canada, 24th-27th June 2014, and at the XXIV International Conference of RESER "Services and New Societal Challenges: Innovation for Sustainable Growth and Welfare", Helsinki, Finland, September 11th-13th 2014. The authors acknowledge all the comments and suggestions made by the reviewers and participants on those sessions, as well as the comments made by the referee of this working paper version.

1. INTRODUCTION: RESEARCH PROBLEM AND CONTEXT

Audiences of cultural events are subject to diverse kinds of experiences during their cultural practice. These experiences are determinant to structure their consumption practices and cultural habits, and thus fundamental to be understood and worked on the management and programming of cultural venues. Several recent studies have been pointing out the importance of mapping and analysing visitors' experiences and their visiting styles in order to enhance museums offer (e.g. Falk 2009). This literature has been highlighting the existence and importance of several visitor identities within the museum experience and therefore, stressing the importance of analysing and predicting visitors' different behavioural patterns.

This paper aims to analyse the audience of two particular museums in the city of Lisbon, Portugal (Fado Museum and Puppets Museum), crossing the assessments of the quality of the individual experiences declared by their visitors on a recent survey with some of the socio-demographic characteristics of those visitors, their motivations and cultural habits.

The paper was conceived within the scope of a wider study conducted by DINÂMIA'CET - IUL (Centre for Socioeconomic Change and Territorial Studies, from University Institute of Lisbon) for EGEAC (Lisbon Municipality's Enterprise for Management of Facilities and Cultural Animation). This audience development study, conducted between July 2013 and July 2014, involved a thorough survey to nearly 6000 visitors of cultural venues and events under EGEAC's management. The main purpose of the research study was to better overview and understand visitors' profile for each event and venue, in order to ultimately plan more successful audience engagement strategies in the near future, addressed to both visitors (real) and non-visitors (potential). More specifically, the research focused on the following key topics: (i) Visit and cultural habits (ii) Frequency of visiting (iii) Nature of visit (iv) Reasons and motivations for visiting (v) Visit experience (vi) Communication (vii) Branding (viii) Socio-demographic profile.

As far as the present paper is concerned, it takes a more detailed and focused approach, whereby rather than addressing all these eight topics within all the EGEAC venues and events, we looked solely at the 2 museums (Fado Museum and Puppets Museum) in order to specifically analyse visitors' profile in the light of their museum experience.

Based on literature review, we identified four main kinds of experiences in museum visiting practices: (i) learning (intellectual experience); (ii) emotional (emotional experience), social (social experience) and fun (recreational experience). Drawing on this conceptual framework and considering three different programming settings - (i) permanent collection, (ii) temporary exhibitions; (iii) other events - the research seeks to identify, confront and assess which of the

following relevant discriminant features - (i) visitors' socio-demographic characteristics (e.g. age, gender, education level, nationality, artistic practices and professional status) and (ii) cultural habits (social nature of visits, visits to other cultural venues and events) - will mostly influence visitors four main types of museum experience.

After this brief introductory framing of the problem and of the context of the empirical study, the next section will analyse the museum experience at the light of literature and propose an analytical framework based on these 4 kinds of experiences. Section three will sum up the methodological issues of the study, whilst section four will present the main results achieved and analyse the data in regard to the conceptual framework. A final section will draw some conclusive remarks concerning policy-oriented principles.

2. MUSEUMS AUDIENCES AND MUSEUM EXPERIENCE(S): A FRAMEWORK FOR ANALYSIS EVOLVING MUSEUMS IN EVOLVING SOCIETIES: CHALLENGING VISITORS' EXPERIENCES

In today's post-modern world, museums are constantly redefining themselves to respond to the demands of shifting and complex societies in which they exist. Because of social, economic and political imposing agendas, museums are permanently not only challenged to revise their missions, roles and activities, but are subject to question their own purpose of existence. Since the birth of museums, collections and people have always been at the centre of their identity making, i.e. they are at the core of why museums are and exist. Nevertheless, because of historical circumstances, museums have given dissimilar emphasis to either people or collections, depending on the perspective at the time (e.g. Benhamou, 2011; Towse, 2003). In fact, intense reasoning and debate about museums' *raison-d'être* and the path they should embrace has long since been held within the museum studies community.

In spite of the debate's everlasting nature and complexity, in the last 30 years, 'museums have striven to become more democratic in their structure and more responsive at all levels to the interests of a broad-based public' (Hein 2000:2). In order to be less static and better mirror contemporary society, museums have been encouraged to change and become not only more open and communicative, but more appealing and socially responsible, in compliance with their inherent social nature. As a result, issues such as public access, accessibility and social inclusion could no longer be left unaddressed and key areas, such as education and audience/marketing research, have thus far become crucial factors in museums' success and survival. In other words, visitors and their museum experience have become the prime concern for museums worldwide. By shifting from the presentation of collections to the production of experiences, the

emphasis is now placed on what museums enable people to do and in what people want to do in museums.

This new museum democratic approach in making collections more welcoming, accessible and comprehensible to as many people as possible, has been taking place due to a greater awareness of visitors' ever so changing expectations and attitudes towards museums. In fact, visitors today are increasingly expecting a greater degree of involvement and participation in museums. As such, 'it is not enough for museums to present collections and information in a passive way. Museums have to engage interest through active involvement with their users and build on it to achieve their objectives' (Ambrose and Pain 1993:16). Furthermore, today visitors call for a greater variety of experiences within museums, be they intellectual, emotional, social, recreational or educational, for instance. In order to provide these different layers of experience, museums today are embracing a multitude of roles and constantly creating new interpretive frameworks, thus allowing visitors to have multiple readings and different personal meaningful experiences. By offering assorted perspectives on their collections, museums act as mediators, as they encourage visitors to freely interact with objects and pursue their own meanings. It is fundamentally this rich meaningful mediation between the object and the viewer that outlines the relevant and irreplaceable role of the museum in our society.

Marketing Research and Audience Development

One of the resources through which museums found to help grasp the different meaning and decision-making processes and strategies that each visitor employs in its interaction with the museum is marketing research. Aimed at better comprehending and recognizing these processes, the museum studies research community have increasingly been conducting numerous comprehensive audience development studies, which have confirmed that there are indeed differentiated responses to the museum experience. In addition, it was found, that alike regular consumers, not only do museum visitors have similar cultural habits and patterns of behaviour within museums, but they also have individual different needs and motivations for visiting these leisure institutions (McLean 1997). More importantly however, is that museums have learnt that it is those specific personal needs that will shape a person's visiting motivations, which in hand are accounted for ultimately affecting the overall enjoyment and quality of the museum experience (Falk 1992, 2009).

Marketing research is therefore a tool to 'provide information on people's preferences, attitudes, likes and needs to help companies understand what consumers want' (Hannagan 1992:49). As far as museums are concerned, 'understanding the public's interests and concerns, likes and dislikes, needs and wants, is of critical importance in providing successful museums

and services' (Ambrose and Pain 1993:16). With such knowledge and insight, museums are then able to 'develop its products accordingly to facilitate the exchange process' (McLean 1997:89). In other words, by helping pinpoint and understand existing discrepancies between what is offered and visitors' wishes that need fulfilling, marketing research has allowed museums to provide improved tailored products and services and give 'maximum customer satisfaction through the most effective deployment of resources' (Hannagan 1992:54).

As reasoned, museums have been striving to be more sensitive and aware to the specific interests of its visitors. The aim is not only to motivate and engage visitors but consequently, to build long-lasting mutually beneficial relationships with audiences. This new approach has allowed audiences to become empowered, as they now have a highly respected saying in what they expect to find, see, learn and experience in a museum. Marketing research is therefore a key tool to help gain new audiences and bridge the gap between museums and the public they serve. This tool is leading museums forward and reinforcing their purpose as institutions that exist for the benefit of society, i.e. the people.

Museum Experience

In order to understand how visitors' characteristics may shape the museum experience, one must also grasp how visitors produce meaning when interacting with objects and what other endogenous or exogenous factors interfere in that same interaction. As Falk and Dierking have pointed out, within a Museum, 'whatever the visitor does attend to is filtered through the personal context, mediated by the social context, and embedded within the physical context' (Falk and Dierking, 1992:4).

Each viewer or visitor is a singular distinct person who has its own personal context. This unique context 'incorporates a variety of experiences in and knowledge of the content and design of the museum. The personal context also includes visitor's interests, motivations, and concerns' (Falk and Dierking 1992:2) and therefore, help to mould what and how an individual appreciates, understands and interprets. In addition, these personal qualities are extremely important because, as the cultural approach to communication has contended, in meaning construction process, shared by a viewer and an object, specific features of both elements interfere and are determinant in the negotiated production of meaning. The message is no longer defined only by the sender (object) but also by the receiver (viewer), who is now regarded as an active and essential element of communication, being at the core of the interpretative equation (See Hooper-Greenhill 1997, 2000). Moreover, this communication theory is supported by a new exciting way of understanding learning: constructivism. According to Hein, this educational theory ar-

gues that knowledge is constructed by the learner and therefore, ‘both knowledge and the way it is obtain are on the mind of the learner’ (Hein 1996:75).

The underlying argument that permeates these theories is that meaning and subsequent knowledge is something that is always personally constructed, which will thus affect the extent of the engagement and enjoyment of the experience. As knowledge is ‘always built on, and consolidated with, previous knowledge’, visitors tend to engage more when the experience is somewhat familiar, i.e. when it recalls ‘directly to an interest or concern that existed before the museum visit’ (Falk and Dierking 1992:119-120). This occurs because visitors ‘assimilate events and observations in mental categories of personal significance and character, determined by events in their lives before and after the museum visit’ (Falk and Dierking 1992:123). It is this personal significance within the visitor’s personal context that will ultimately create and mould motivations for visiting or not visiting a museum. The challenge is then set for museums, as ‘visitors come with such a broad range of interests and backgrounds that no single recipe for motivating them could possibly apply across the board.’ (Csikszentmihályi and Hermanson 1995:37).

As far as the social context is concerned, it is known to also influence a visitor’s experience and interpretation (e.g. DiMaggio and Hirsch, 1976, Becker, 1982; DiMaggio, 1987; Bourdieu, 1994; Caves, 2002; Benhamou 2011). The social and cultural background of the visitor, which is linked to his socio-demographic profile (e.g. social class, age, household and gender) plays a significant role in shaping and forging its character. This way, a visitor interprets both as an individual and as a member of a broader community that interprets socially, i.e., as a member of an interpretative community. Finally, the physical setting is also of importance, as the gallery space, ‘which includes the architecture and feel of the building’ (Falk and Dierking 1992:3), can also strongly influence a visitor’s overall museum experience. In fact, the gallery space of a museum, which may be regarded in some instances to be non-neutral at all, can therefore act and become in itself a meaningful exhibition interpretative tool.

An operational analytical framework

As reasoned above, today visitors expect a great range of experiences within museums that they can relate to and enjoy. Being each visitor a person who not only carries individual and social features, but also has personal specific needs and motivations, one could only assume the countless variety of visitor experiences that may take shape and place within the same museum. However, although recognizing the complexity of this reality, when carrying out visitor surveys, researchers have to try and summarize the universe of possible museum experiences into simple few categories for practical and methodological reasons.

As such, we chose to identify and consider four main kinds of museum experiences that people may have within museums: *learning* (intellectual experience); *emotional* (emotional experience); *social* (social experience); *fun* (recreational experience). We regarded the following four categories as unavoidable because we felt they comprised the majority of the reasons given in numerous national and foreign museum visitor surveys. Moreover, they are inspired by the present definition of museums by the British *Museum Association*: ‘*Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.*’ (<http://www.museumsassociation.org/faq>).

3. METHODOLOGICAL ISSUES

As explained beforehand, the present paper focuses on visitors of two distinct Lisbon museums: Fado Museum and the Puppets Museum. Before addressing methodological and technical issues, it is of importance to outline each Museum’s history and mission, as well as examine the nature of their collections and activities they promote.

The Fado Museum

Although Fado has over 200 years of existence, Lisbon’s Fado Museum only opened its doors to the public in 1998. According to the museum’s official website, its mission is to research, gather, document, preserve, interpret, promote, exhibit and learn about Portugal’s most traditional music genre. (<http://www.museudofado.pt>). The Museum aims to celebrate Fado’s exceptional value not only as a symbol of Lisbon, but as an art that is deeply rooted in the cultural traditions and musical history of the country. Moreover, it aims to praise an art that shapes and promotes Portugal’s cultural identity, both nationally and overseas. This goal was to some extent accomplished in 2011, when Fado was proudly added to UNESCO’s list of World’s Intangible Cultural Heritage.

Since its opening, the Museum’s permanent collection has incorporated items belonging to hundreds of artists, musicians, composers, authors, poets, instrument manufacturers and researchers. These items not only include material objects e.g. music instruments, phonograms, records, clothes and documents (periodicals, pictures, photographs, posters, musical scores), but also immaterial (intangible) patrimony, such as the memories and testimonies of hundreds of personalities that witnessed, played and wrote the history of Fado. It is because music belongs

to the realm of immaterial heritage that visitors' interaction and engagement with exhibition contents, via technology, has always been a huge priority and concern for the museum.

In addition to the *permanent collection*, the Museum has developed a vast programme of activities which include regular *temporary exhibitions* (held outside the Museum gallery space in different cultural venues, providing extra visibility and reaching non-regular visitors) and *other events*, which mainly consist of live performances, musical guided tours (available inside and outside the Museum), books and album launches, workshops, presentations and conferences.

The Puppets Museum

Since 2001, the Puppets Museum is located at the *Bernardas Convent*, in Lisbon. However, the Museum was founded long before in 1987, by the *Companhia de Marionetas de S. Lourenço*, a travelling puppet theatre company which had successfully performed both in Portugal and abroad since 1973. Up until today, the Museum continues to be the sole Portuguese institution to feature the history of puppets and puppet theatres companies across the world, in spite of focusing more on Portuguese puppetry traditions and objects.

As such, it dedicates itself to the collection, conservation, research, exhibition and interpretation of different puppet collections (<http://www.museudamarioneta.pt>). By means of exploring multiple collection approaches, the Museum aims to spread knowledge and provide insightful yet pleasurable fun experiences for its visitors. In addition, because it attracts a large number of young visitors, the Museum fosters numerous educational and children's edutainment activities, mostly concerning live puppet shows and museum guided tours².

The Puppet Museum has been progressively acquiring new items for its main permanent collection, which are a depiction of different puppetry practises that derive either from ancient traditions or from modern artistic expressions. These acquisitions have only been possible due to the admirable contribution, help and support of various individuals, authors, collectors and puppeteers, who have donated their collections or personal objects to the Museum. As a result, it now houses one of the most significant and complete collections of Portuguese traditional puppets. In addition, it also comprises an outstanding wide collection of over five hundred African and Southeast Asian puppets and masks bestowed by the famous Portuguese collector, Francisco Capelo.

² Although students/children are a considerable part of the museum's audience, visitors that took part in any educational activities were not targeted by this study, due to the fact that it was centered on people that visited the museum voluntarily, i.e. not part of organized groups. This exclusive approach was also adopted in all other surveyed EGEAC's venues and events, including the Fado Museum.

Besides its *permanent collection*, the Puppet Museum also holds two to three *temporary exhibitions* per year, in a proper devoted gallery space within the Museum. These exhibitions naturally relate to the art forms of puppetry and theatre, which may often be expressed through painting and photography. In addition, the Museum holds several *other events*, which principally include serving as a host to two notorious Lisbon festivals called: *FIMFA - International Festival of Puppetry and Animated Forms (performing arts)*; and *MONSTRA - Lisbon Animated Film Festival (cinema)*. Finally, several performances, conferences and theatre shows also take place occasionally within the Museum.

Survey implementation

The implementation of the survey data collected by questionnaire was held at the Fado Museum and the Puppets Museum in a pre-defined one year period (July 2012 to June 2013), after a pre-test was previously conducted in June 2012. All interviews were conducted face to face by a team of interviewers, following a proportional quota sampling, which is a non-probabilistic technique used to ensure equal representation of visitors in each group.

The questionnaire was held in several languages (Portuguese, English, Spanish and French, depending on the language spoken by the respondent) and situations (when entering the event, during, or when leaving), covering a variety of days and times of the week depending on the programme of activities and events being held at each venue.

A proportional quota sampling method was used to recruit museum visitors, with quotas based on the events' categories defined by the Fado Museum and the Puppets Museum. By applying a quota sampling method where the sample is not chosen using random selection, it becomes impossible to determine the possible sampling error. In addition, it is also not possible to make statistical inferences from the sample to the population. Therefore, as usually done in this kind of studies, we can't generalize the results and conclusions for the total number of visitors of the two museums.

Sample Design

The control variables underlying the definition of quotas are the events' categories defined by the Fado Museum and the Puppets Museum, which consist of *permanent collection*, *temporary exhibitions* and *other events* (Table 4.1 in Annex IV presents the events included in each of these categories).

In order to calculate the sample size, it was assumed a dispersion of 0.16 for the characteristics of the universe being studied, a 95% confidence level and a sampling error of 3.8%. Considering the Fado Museum population of 49385 visitors, a sample of 423 visitors was obtained. The sample distribution is proportional to the weight of each category previously mentioned within the universe of the Fado Museum public. After collecting the information, we accomplished a sample of 545 subjects and therefore the sampling error decreased to 3.34%. Considering the Puppets Museum population of 12308 visitors, a sample of 411 visitors was obtained. The sample distribution is proportional to the weight of each category previously mentioned within the universe of the Puppets Museum public. After collecting the information, we accomplished a sample of 404 subjects and therefore the sampling error increased to 3.83%.

Figure 1: Distribution of sample by quotas by event category

Distribution of the sample by quotas by event category	FADO MUSEUM				PUPPETS MUSEUM			
	Permanent Collection	Temporary Exhibitions	Other Events	TOTAL	Permanent Collection	Temporary Exhibitions	Other Events	TOTAL
VISITORS -POPULATION	34 117	4 144	11 124	49 385	7 712	2 580	2 016	12 308
Weight of each stratum (%)	69,1	8,4	22,5	100,0	62,7	21,0	16,4	100,0
Sample Design	292	35	96	423	258	86	67	411
Validated	336	82	127	545	216	95	93	404
Fill Quotes (%)	115,3	231,6	132,3	129,1	83,8	110,2	138,0	98,2

Statistical Reliability

The purpose of this research is to understand whether there is a difference in average terms between the four main kinds of experiences in museum visiting practices, considering three different programming settings - *permanent collection*, *temporary exhibitions* and *other events*. Moreover, it seeks to identify and assess which of the visitors' socio-demographic characteristics and cultural habits mostly influence the identified four main types of museum experience. Each experience was considered the dependent variable, whilst each museum and each socio-demographic characteristic and cultural habit were the independent variables.

Although we are dealing with samples that were not chosen using random selection, which would not allow us to extrapolate the results to the Universe, the data were treated by a two-way ANOVA. The dependents variables are metric and the independent variables are categorical. However, real issues occurred when considering the asymmetric distribution of the var-

iables, the absence of homoscedasticity between groups with unequal sample sizes and the absence of residuals normality. Therefore, the two-way ANOVA model was not suitable.

Thus, the following methods were applied: descriptive statistics, tables with means and standard deviations of the dependent variables, bar graphics (dependent variables standardized with the Museum mean and standard-deviation) and boxplot.

4. MAIN RESULTS

The main results that were achieved by carrying out a thorough analysis are systematized in this section. As stated before, our aim was to confront the 4 types of experience considered (intellectual experience; emotional experience; social experience; recreational experience) at the light of the following hypothetic relevant discriminant features: on the one hand some visitors' socio-demographic characteristics (e.g. age, gender, education level, nationality, artistic practices and professional status); and on the other hand, some indicators on cultural habits of visitors (social nature of visits, visits to other cultural venues and events).

For both museums, our operative framework for the analysis compared 3 categories of "cultural offers": (i) *permanent collection*, (ii) *temporary exhibitions*; (iii) *other events*. The basis of this analysis is the rating of the 4 kinds of experiences each targeted visitor had. By considering the answers to a specific museum experience question of the questionnaire (see operationalization of the experiment, on the figure presented at annex 1), this data was then crossed with all the potential discriminant features, which were in turn provided by answers given in accordance to several other questions of the same questionnaire.

Global general results

Global comparative analysis, without the consideration of discriminant variables can be consulted on figure 2. Some of the main features of the analysis can be outlined as follows.

All 4 kinds of experiences picked up high marks in all the cases considered (3 types of events in each museum). As such, they show small distinctions among them, with scores mostly concentrated at the top of scale (4-5), and with means between 3.2 and 4.3. The overall results show just one outlier: the social experience on temporary exhibitions on Fado Museum, which was rated 2.76. Despite differences not being too relevant in general, it is still worth to perform a more in-depth analysis in the next section.

Fado Museum has more variability of results than the Puppets Museum. It is particularly noticeable when considering the *Temporary Exhibitions* in Fado Museum, which recurrently

reports lower scores. This can be explained by the fact that these exhibitions are held outside the premises of the museum, in central touristic places, thus attracting less frequent audiences.

The *emotional* experience is generally the most valued kind of experience, with the exception of the Puppets Museum's *Permanent Collection* and the *Temporary Exhibitions* at the Fado Museum, where the *fun* experience overrates it. *Fun* and *intellectual* experiences (with diverse patterns) are usually the 2nd and 3rd most rated kinds of experiences, within the different kinds of events, on both museums. The *social* experience is regularly the one that is considered the least important, with lower mean scores.

As far as the *intellectual* experience is concerned, the results reveal a dichotomy: although it scored higher marks in the Fado Museum's *permanent collection* and *other events*, in the Puppets Museum, however, the high scores were registered on the *Temporary Exhibitions*, which can be explained perhaps by the exceptional quality of their contents.

The *emotional* experience is consistently more prized on the Puppets Museum than in the Fado Museum, which can be eventually seen as relatively natural due to the nature of the collection and exhibitory devices of each museum (although this can be arguable).

Although the *social* experience is, as mentioned, the less valued experience on both museums, its importance differs considerably when it comes to the *Temporary Exhibitions*: it rates as the worst experience in the Fado Museum (2.79), but improves to a much better (3.4) average on the Puppets Museum.

Lastly, the *fun* experience seems consistently more cherished on the Puppets Museum too.

The next sub-sections will examine the results of our specific analysis, in order to try and find significant differences considering the several discriminant variables. It should be noted that many other variables dealt with in the survey could be used in a similar analysis (e.g. professional status, expressed motivations for the visit, recurrence of the visit), but they are not to be taken into account in the specific scope of this paper, bearing in mind its particular conceptual framework. However, some of them were yet tested, without convincing results. A full analysis of these crossings can be developed in future opportunities.

Figure 2: Degree of importance of each kind of experience assigned to the event, by event category (Global Results) (from min=1 to max=5)

Degree of importance assigned to the event	FADO AND PUPPETS MUSEUMS			FADO MUSEUM									PUPPETS MUSEUM								
				Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85	327	3,98	0,79	79	3,39	0,97	120	3,97	0,93	214	3,88	0,86	93	4,09	0,75	88	3,85	0,78
Emotional (emotional experience)	923	4,07	0,89	325	4,01	0,95	79	3,57	1,01	122	4,24	0,81	215	4,08	0,84	93	4,20	0,82	89	4,34	0,67
Social (social experience)	894	3,26	1,20	312	3,17	1,20	75	2,76	1,22	121	3,60	1,12	212	3,32	1,23	86	3,40	1,33	88	3,26	0,93
Fun (recreative experience)	919	3,93	0,96	323	3,75	1,02	78	3,6	1,05	120	3,96	0,95	215	4,18	0,81	92	4,11	0,97	91	4,09	0,83

Grey shading - there are no differences in the average importance given to events, by event category

Yellow shading - the average importance given to the events in this group is different from others

Crossings with socio-demographic variables

- Gender

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and gender can be observed on the tables and figures presented on section II.1, on Annex II. The differences registered between male and female genders are not very relevant. Some slight differences do exist in particular cases (e.g. women rate *learning*, *emotional* and *fun* experiences higher than males on *other events* in the Fado Museum), which could be more related to programming and sampling issues than to specific gender traits. *Social* experience data shows slightly greater differences (particular in temporary exhibitions), as male results are more expressive in several types of events. Overall, the Puppets Museum displays less consistent gender differences than the Fado Museum, as far as the assessment of the experiences are concerned.

- Age

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and age can be observed on the tables and figures presented on section II.2, on Annex II. Again, the results are quite similar and not very striking. The pattern of results between age groups seems to be not very diverse, and when differentiated, they seem to be related to each specific type of event, which in turn, influences in a consistent way the different kinds of experiences. In effect, just three things can be outlined: (i) the *temporary exhibitions* in Fado Museum represent (again) an exception (with progressive relative valuations with age); (ii) extreme age groups (younger and older) show higher evaluation standards across the board concerning the Puppets Museum; (iii) the *social* experience, at large, once again, registers more fluid and diversified results (by age) for the different kinds of experiences.

- Education level

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and educational level can be observed on the tables and figures presented on section II.3, on Annex II. Once more, the results are not significantly diverse amongst the different educational level groups. Although we could expect, based on the literature review, that educated groups (with higher cultural capital, by proxy) would highly value the *learning* experience, these differences were not consistently found, as this type of experience seems to be homogeneously acknowledged across educational levels. On the other hand, as expected, *emotional* and *fun* experiences assessments seem to consistently decrease as the level of education rises. Lower levels of qualifications declare consistently higher levels of assessments for these kinds of experiences, particularly on the Puppets Museum. The *social experi-*

ence (across the board) and *temporary exhibitions* (especially the Fado Museum's ones), once more, revealed more inconsistent and disperse results.

- Nationality

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and nationality can be observed on the tables and figures presented on section II.4, on Annex II. This could be an interesting distinctive indicator, as tourist audiences are considerably large in both museums and are one of the most discriminant variables in many of the other survey questions. However, the results are not conclusive at all, with very similar patterns amongst Portuguese and foreign visitants, concerning their valuation of experiences. With the exception of some sporadic cases (probably related to sampling issues), such as the higher assessment of *fun* on the Puppets Museum's *other events*, there are no consistent differences. Once more, only on the Fado Museum's *temporary exhibitions* is the average importance given to the events by the two groups more different.

- Place of Permanent Residency

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and place of permanent residency can be observed on the tables and figures presented on section II.5, on Annex II. This indicator complemented the previous one by distinguishing tourist audiences from the people residing in the city of Lisbon and its suburban areas. Once again, the results are not distinctive at all, showing very similar patterns amongst the 3 groups of visitants, concerning their valuation of experiences. Only the Fado Museum's *temporary exhibitions* seem to, more than often enough, present more distinctive patterns. This fact may be related to the specific features of these audiences, since they were surveyed outside the conventional museum space, and are therefore, presumably, less likely to be the usual Fado Museum public.

- Artistic practices

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and previous contact with artistic practices can be observed on the tables and figures presented on section II.6, on Annex II. It could be assumed that people with previous regular personal contact with artistic practices (people who have studied, practiced or have been engaged in any form of artistic activity during their lives) would have more distinct assessments regarding their experiences, than other subjects questioned. However, again, differences are not quite substantial at all. On the Fado Museum, "*non-artistic*" subjects have slightly greater *fun*, *social* and *emotional* experiences, particularly on *other events*, whilst they rate worse the learning experience in *temporary exhibitions*. On the Puppets Museum, peo-

ple with artistic backgrounds seem to slightly overrate *learning* and *emotional* experiences, whilst “non-experts” slightly overrate *social* and *fun experiences*, comparatively.

Crossing with cultural habits of visitors

- Social nature of visits (accompanied or not)

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and the fact of being accompanied or not during the visit can be observed on the tables and figures presented on section III.1, on Annex III. These results are a little more enlightening than most of the previous ones, although once more, they display differences that cannot be considered very relevant. In effect, naturally, visitors tend to highly value the *social* experience when people are accompanied, in all types of events. A similar increase occurs regarding the *fun* experience, but solely in the case of *other events* on the Fado Museum. In contrast, *fun* experiences decrease in the Puppets Museum’s *temporary exhibitions*, when accompanied. Results on the *emotional* experience are not too consistent either: whilst in the Puppets Museum there are no significant differences, in the case of the Fado Museum, results seem to improve when people are alone, in both kind of exhibitions, but worsen, when alone in the *other events*. Finally, the *intellectual experience* tends to be, in most cases, a little bit more valued if people visit alone.

- Visits to other cultural venues and events.

Crossing results between the importance assigned by visitors to each kind of experience (by event category, in both museums) and the cultural place(s) most frequently cited as the most important in Lisbon (used as proxy of visiting other venues) can be observed on the tables and figures presented on section III.2, on Annex III. These results are not very easy to assess, as it concerns an open multiple answer question (here we just reproduced the most popular ones in each case) and the variable seems not to have a considerable discriminant capacity. There are no clear patterns that can be easily defined by these results. However, an interesting result worth mentioning is that two most universally cited cultural places (Centro Cultural de Belem and Fundação Calouste Gulbenkian) seem to present more distinct evaluations from the rest, as far as the *intellectual* experience is concerned. The difference between people that rated other (less cited) cultural places and the two above mentioned venues, seems to be bigger in the *intellectual* experience, which may indicate the existence of specialized audiences with more discriminant capacity.

5. CONCLUSIONS

This paper intended to examine and analyse the audiences of two particular museums in the city of Lisbon, Portugal (Fado Museum and Puppets Museum), by correlating the assessment of the quality of each visitor's individual experience, with some of its socio-demographic characteristics, motivations and cultural habits. Four types of visiting experiences were considered on this study: (i) *learning* (intellectual experience); (ii) *emotional* (emotional experience), *social* (social experience) and *fun* (recreational experience).

Our purpose was to empirically test some of the most spread conceptual developments on museum audiences, which made us expect that the various types of experiences considered would vary significantly in response to the different kinds of events that took place in each different museum. To see which features would mostly influence visitors' experience and why, we took into account not only the socio-demographic characteristics of those visitors (gender, age, educational level, nationality, local of residency, and previous artistic practice), but also their motivations and cultural habits (social nature of visits - accompanied or not; and visits to other cultural venues and events).

However, the differences that were found are much less visible than what we expected, considering the literature. In fact, all museum experiences are generally very well rated and so the differences in numbers are quite narrow. In addition, is it especially striking that the average grades are not even transversally consistent amongst the categories analyzed. As such, the discriminant variables were not so discriminant as we anticipated.

Some of the outcome results may even represent significant challenges towards some conceptual approaches on museum audiences. For instance, the low variability of the intellectual experience's rating in regard to cultural capital (measured by the educational level) contradicts a somewhat commonplace expectation that higher educated visitors expect foremost an intellectual experience within museums. Many assumptions could be made as to why this is so, either because people, regardless of their cultural capital, feel compelled to say what they think might be the most *correct and socially approving* answer and/or because museums are in fact changing and being less elitist in their nature and approach towards the public.

On the other hand, however, as expected, visitors with lower educational levels seem to value more fun and social linked experiences. As reasoned, even these examples, shaped by the particularities of specific events and settings, express very slight differences, and so we have yet to further explore many other links and meanings and try to shed some more light into the matter in future museum experience research work.

As far as the differences between the 3 types of events or programming settings are concerned, they are more expressive and relevant in the Fado Museum than in the Puppets Museum, which present to be more homogeneous. Fado Museum shows more distinct results not only because events are more diverse in nature (including concerts, openings, guided visits, inside and outside the museum facilities), but also especially because temporary exhibitions were held outside the museum in other Lisbon's cultural locations and thus more keen to attract tourists or occasional visitors. These factors are likely to have been the main reason why visitors rated their experience slightly more unevenly, rather than because of the contents of the events themselves.

In terms of policy and action-oriented principles, these results make us aware of the need to deepen our audiences' analysis, making clear that we should progress towards the disentanglement of these "*black boxes*" in their functioning and to be a little more doubtful on some apparent long-term consensus on these audiences' mechanisms.

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7. ANNEXES

Annex I – The experiment

The level of experience that an event can provide, the 4 types of pre-defined experiment were presented: "Learning" (intellectual experience), "Emotional / Feelings" (emotional experience), "Social" (social experience) and "Fun" (recreative experience). For each of these types of potentially experience enjoyed in each event, respondents were asked to rank (with a scale of 1 to 5, "unimportant" to "extremely important") the degree of importance attached to it by attending this event.

4a	OUT OF THE FOLLOWING 4 KINDS OF EXPERIENCES THIS MUSEUM MAY TRIGGER, HOW WOULD YOU RATE EACH ONE IN A SCALE BETWEEN 1 (UNIMPORTANT) TO 5 (EXTREMELY IMPORTANT)?"	Unimportant	A bit important	Averagely Important	Very Important	Extremely important	Doesn't Know
		1	2	3	4	5	9999
1	LEARNING (intellectual experience)						
2	EMOTIONAL (emotional experience)						
3	SOCIAL (social experience)						
4	FUN (recreative experience)						

Annex II – Crossings with socio-demographic characteristics

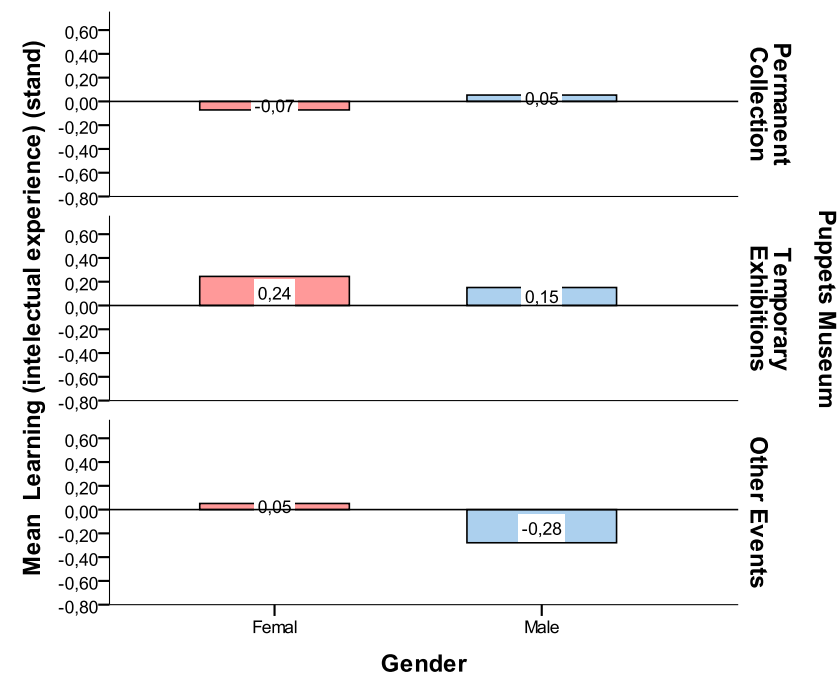
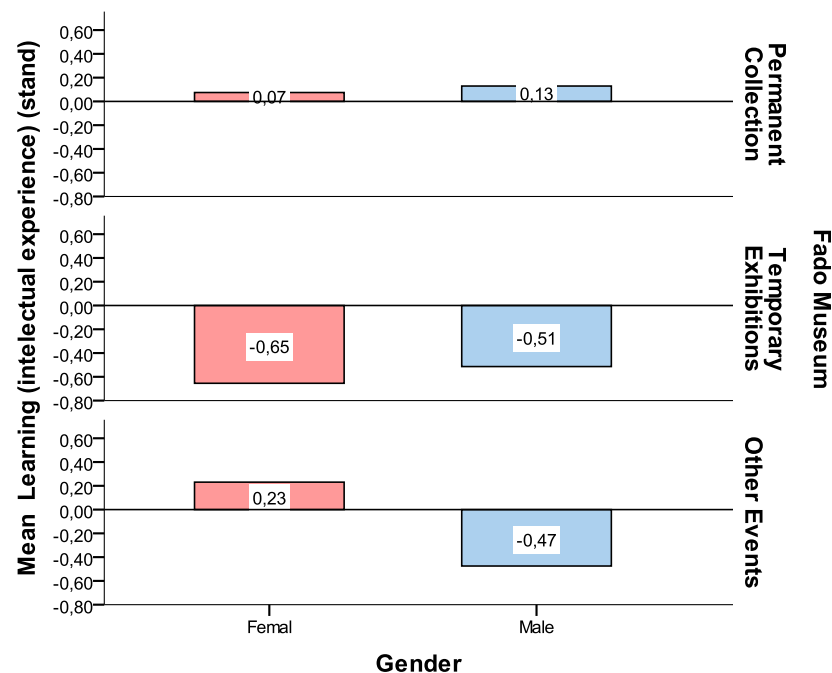
II.1. Degree of importance assigned to the event by gender

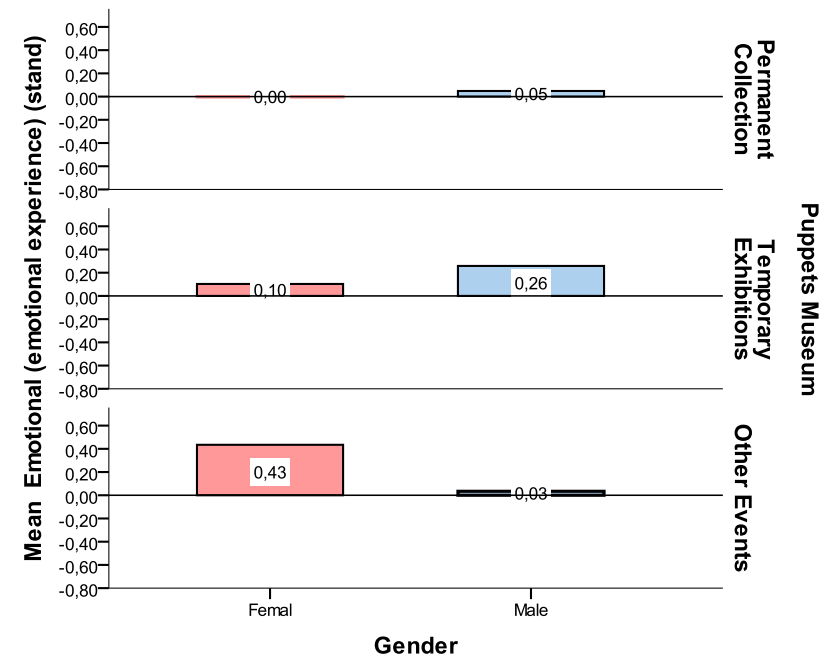
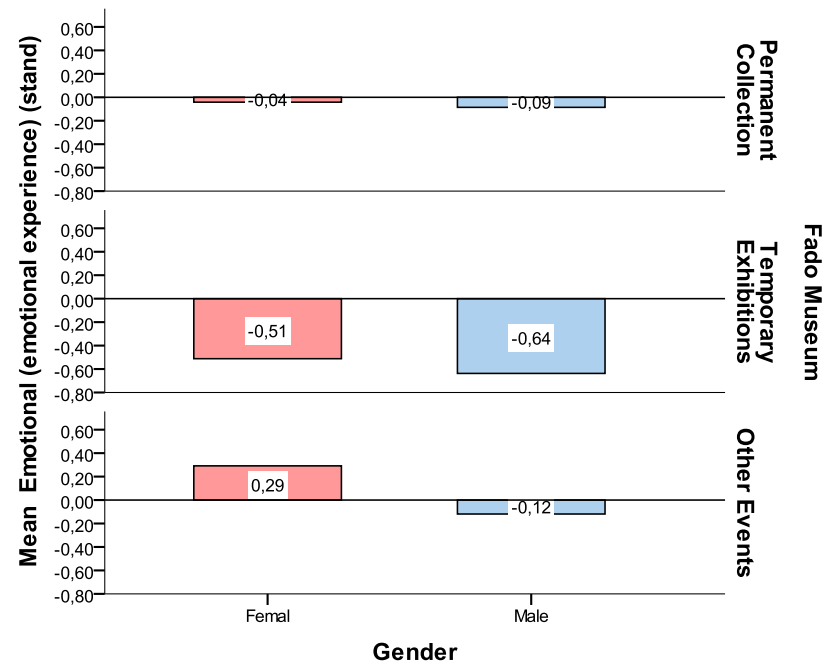
Degree of importance assigned to the event by gender		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	F	189	3,97	0,8	49	3,35	1,0	89	4,10	0,9	134	3,84	0,9	62	4,11	0,7	58	3,95	0,8
	M	136	4,01	0,8	30	3,47	0,9	28	3,50	1,0	80	3,95	0,8	30	4,03	0,8	30	3,67	0,8
Emotional (emotional experience)	F	187	4,03	0,9	49	3,61	1,1	91	4,33	0,7	135	4,07	0,9	62	4,16	0,8	59	4,46	0,6
	M	136	3,99	0,9	30	3,50	0,9	27	3,96	1,0	80	4,11	0,8	30	4,30	0,8	30	4,10	0,8
Social (social experience)	F	181	3,10	1,2	47	2,91	1,3	90	3,57	1,2	133	3,26	1,2	56	3,29	1,4	57	3,26	0,9
	M	129	3,28	1,2	28	2,50	1,0	27	3,70	0,9	79	3,41	1,2	29	3,59	1,2	31	3,26	1,0
Fun (recreative experience)	F	188	3,75	1,0	48	3,65	1,1	90	4,10	0,8	135	4,18	0,8	62	4,11	0,9	60	4,07	0,8
	M	133	3,76	1,0	30	3,53	0,9	26	3,50	1,2	80	4,18	0,8	29	4,07	1,1	31	4,13	0,8

Grey shading - there are no differences in the average importance given to events, by gender

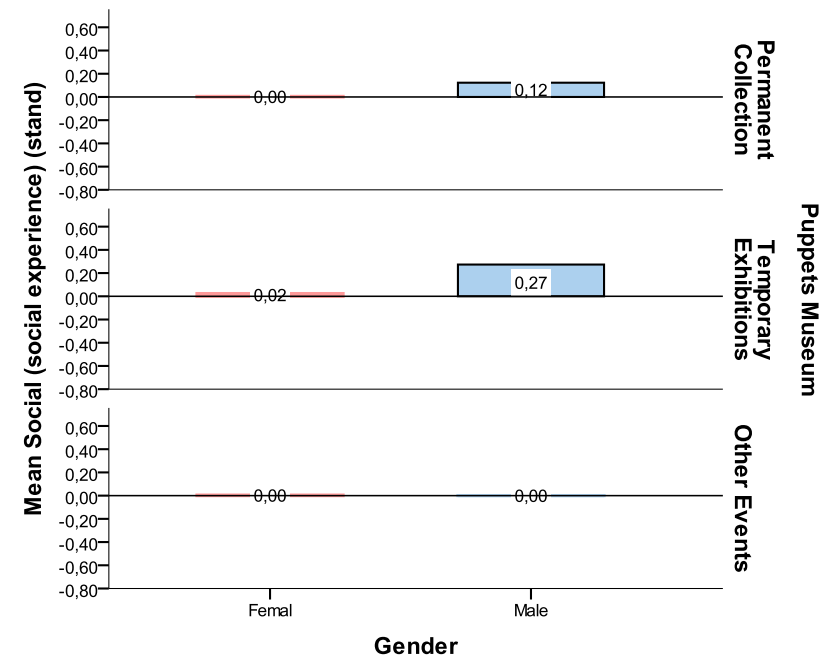
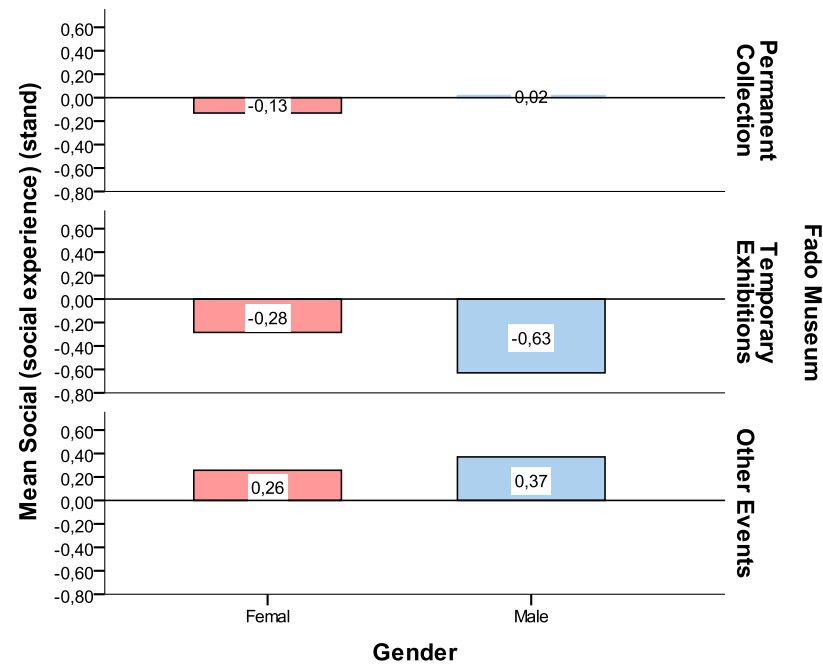
Yellow shading - the average importance given to the events in this group is different from others

Degree of importance assigned	FADO AND PUPPETS MUSEUMS		
	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85
Emotional (emotional experience)	923	4,07	0,89
Social (social experience)	894	3,26	1,20
Fun (recreative experience)	919	3,93	0,96

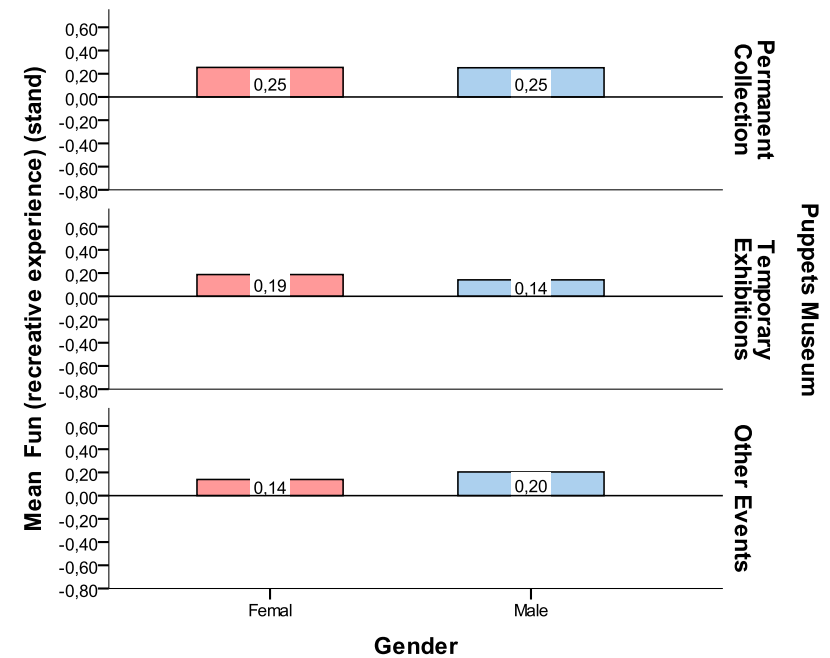
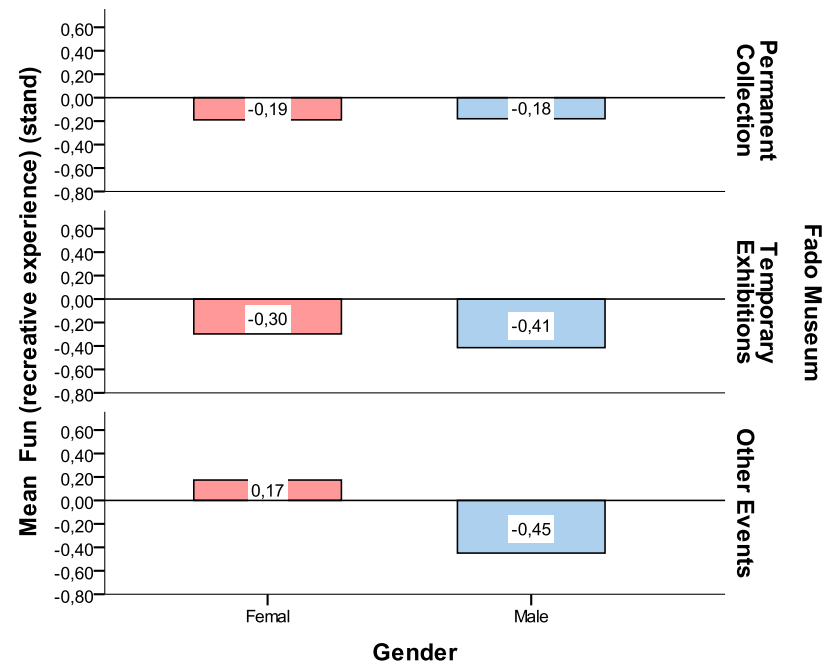




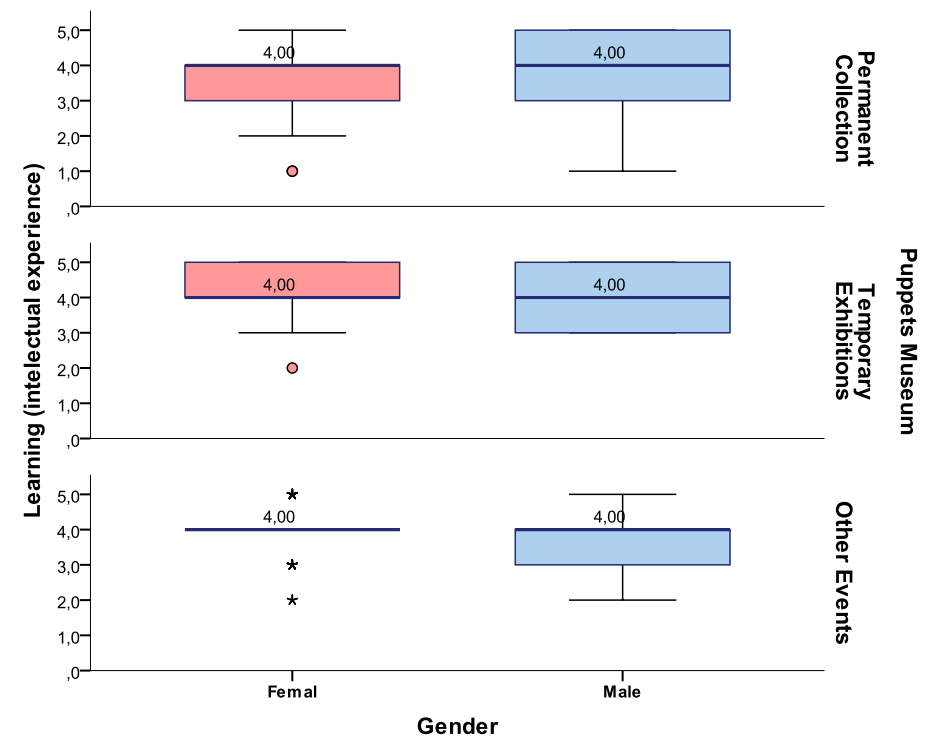
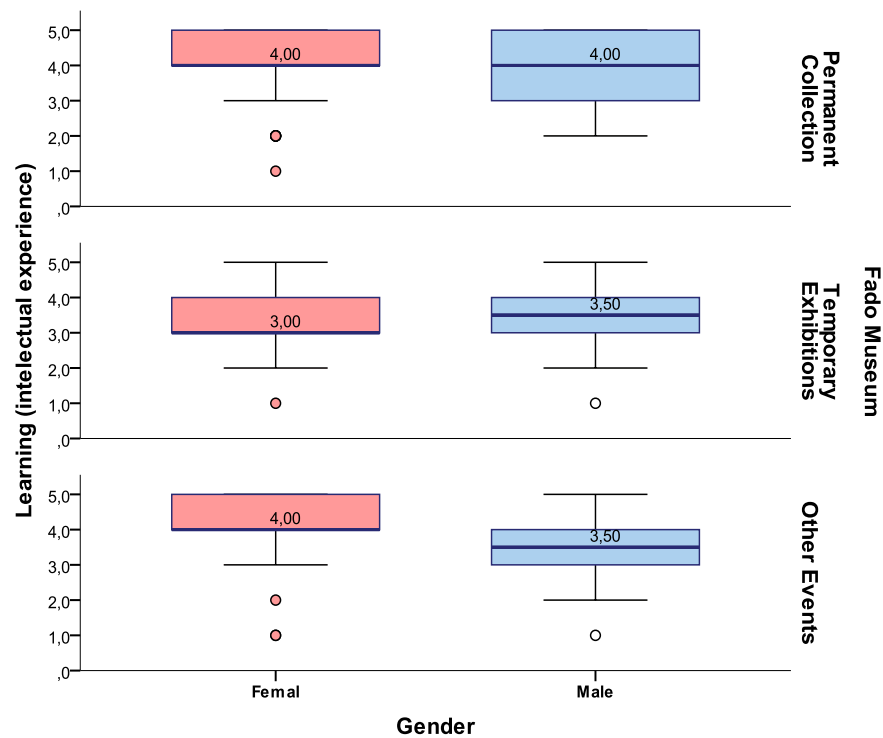
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



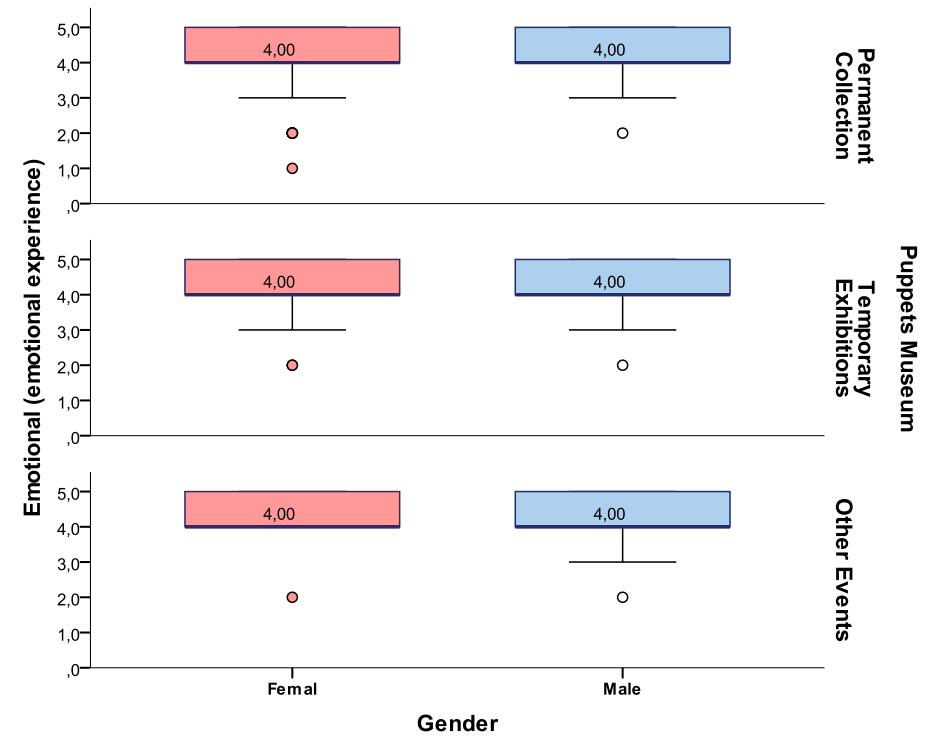
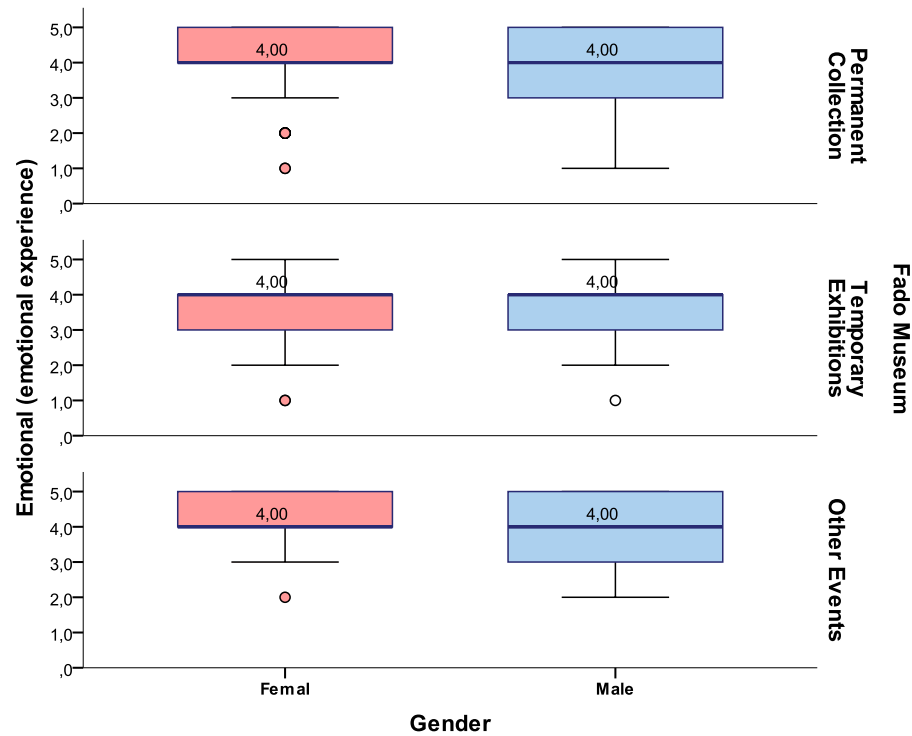
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



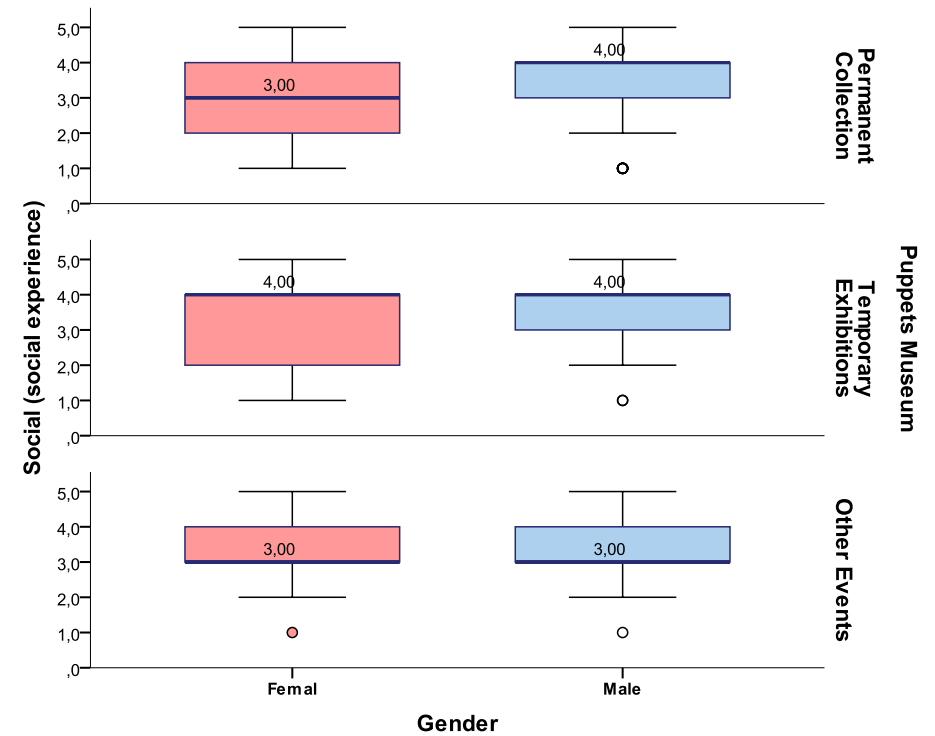
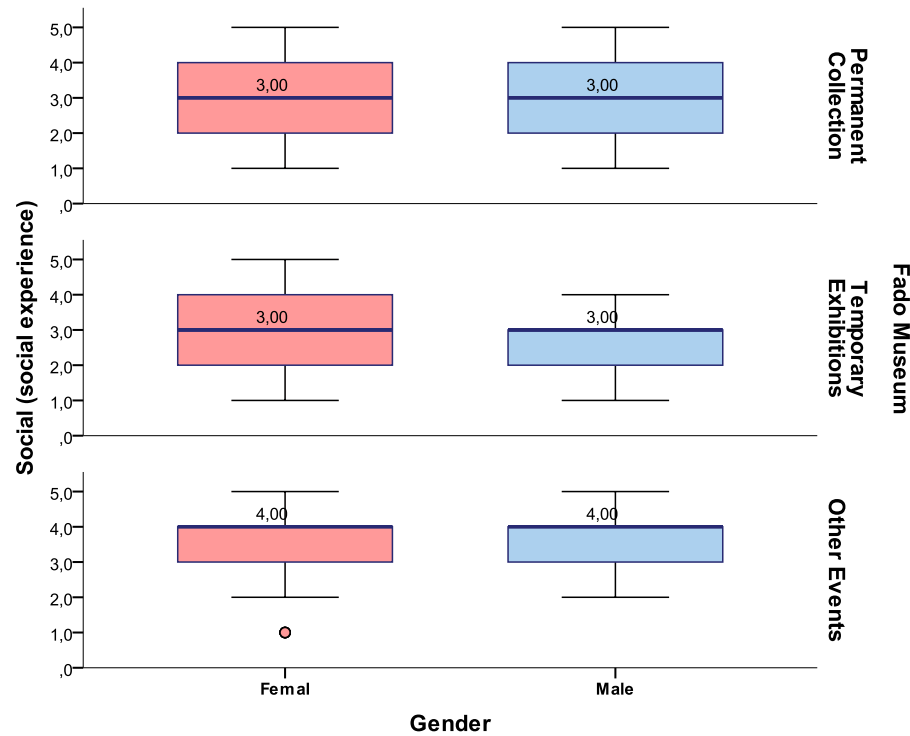
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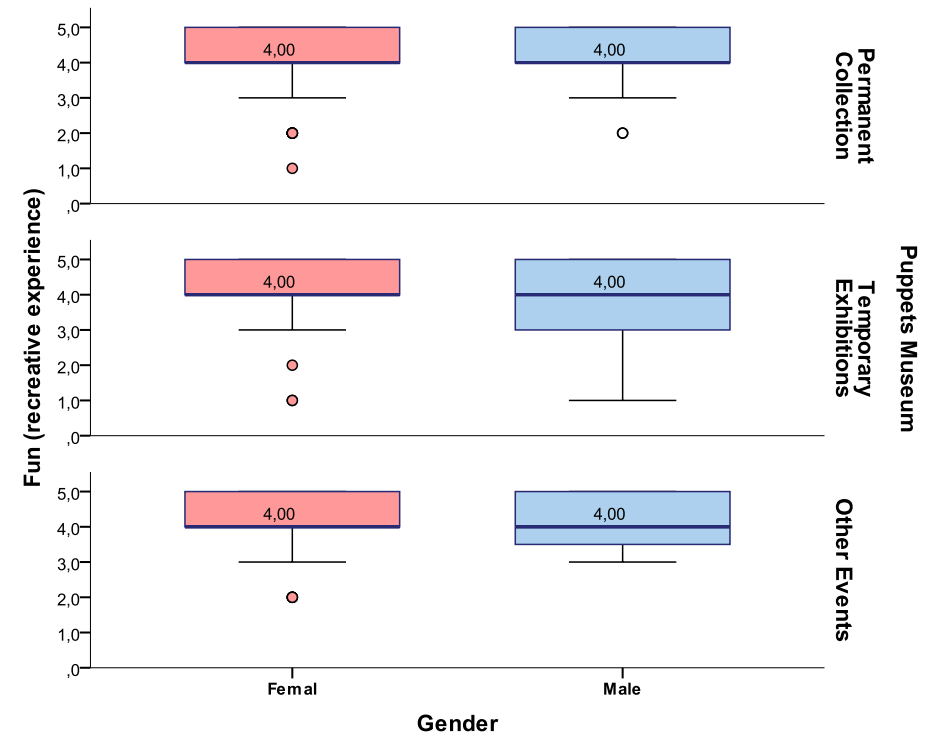
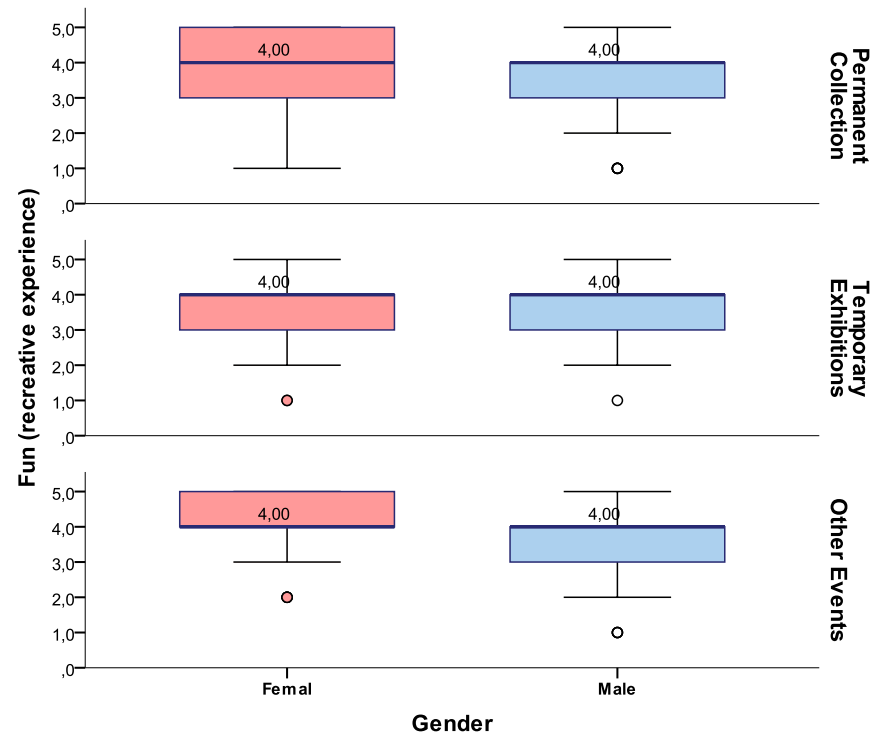
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



II.2. Degree of importance assigned to the event by age

CATEGORIES \ AGE	FADO MUSEUM										PUPPETS MUSEUM									
	Nº	Mean	Standard Deviation	Median	Mode	Minimum	Maximum	P25	P 75	RIQ	Nº	Mean	Standard Deviation	Median	Mode	Minimum	Maximum	P25	P 75	RIQ
Permanent Collection	331	44,8	16,3	44	58	19,0	87	29	58	29	214	40,32	14,2	38	35	15	78	30	51	21
Temporary Exhibitions	81	38,2	16,2	33	25	15,0	76	25	50	25	93	41,48	13,9	39	34	18	75	32	50	18
Other Events	119	51,6	15,8	54	60	19,0	81	39	64	25	92	39,93	10,1	39	42	11	71	35	43	8
TOTAL	531	45,3	16,7	45	28	15,0	87	30	59	29	399	40,50	13,2	38	35	11	78	31	48	17

Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon

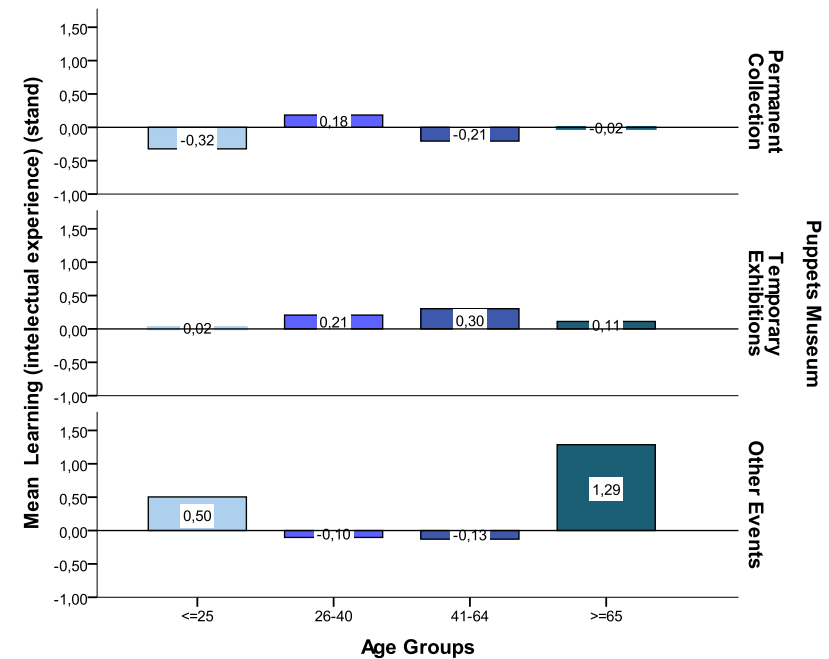
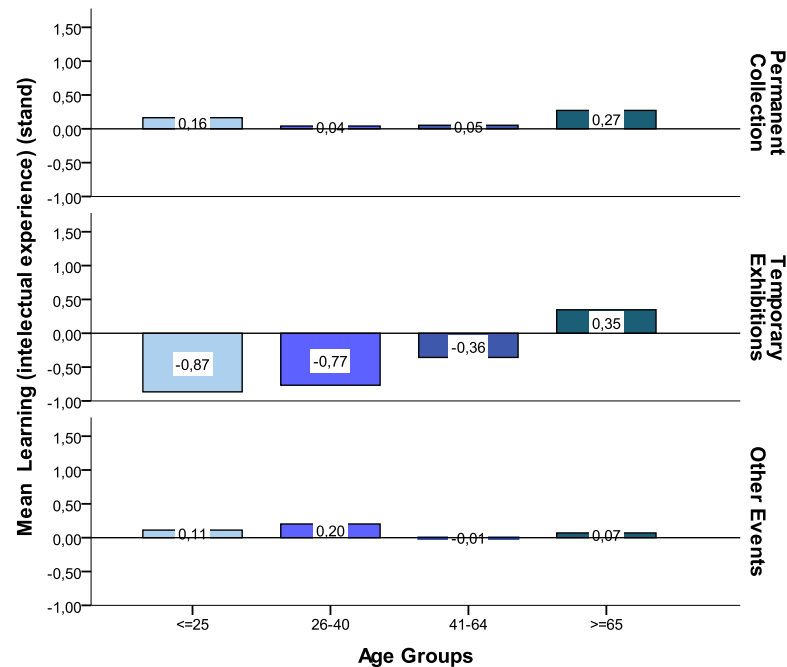
Degree of importance assigned to the event by age groups

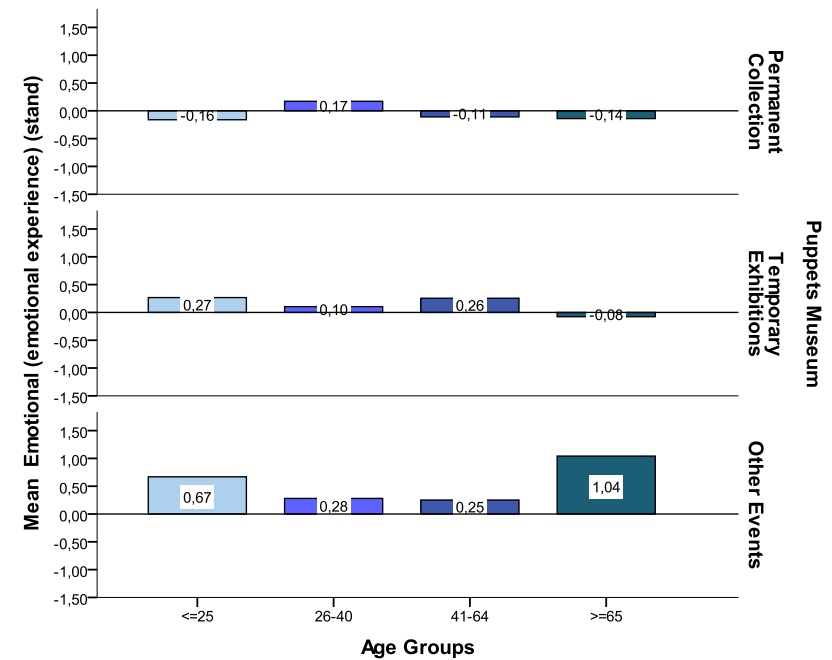
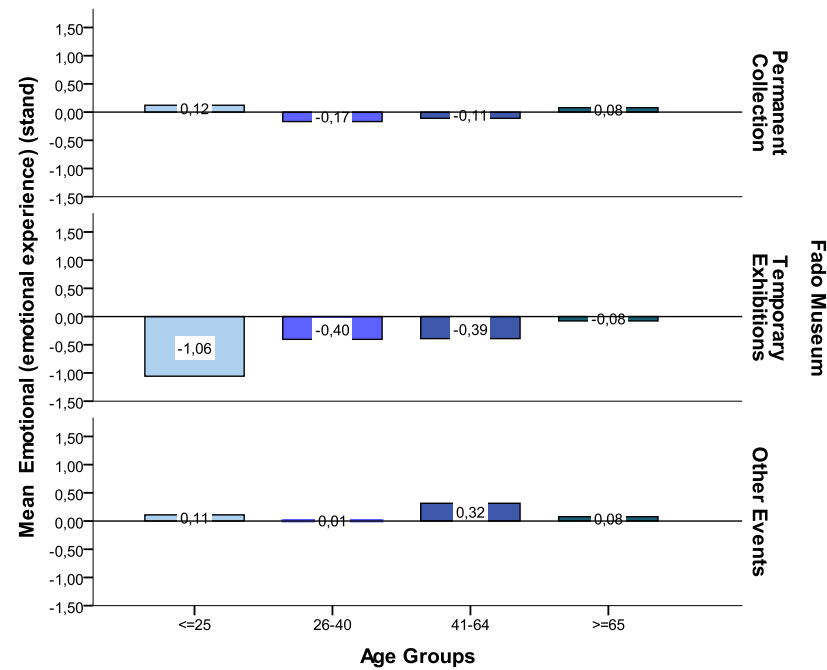
		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	≤ 25	45	4,04	0,9	24	3,17	1,0	6	4,00	0,9	27	3,63	0,7	13	3,92	0,8	3	4,33	0,6
	26-40	99	3,94	0,8	24	3,25	0,8	26	4,08	0,9	98	4,06	0,8	37	4,08	0,7	49	3,82	0,8
	41-64	138	3,95	0,8	25	3,60	1,0	56	3,89	1,0	70	3,73	1,0	37	4,16	0,8	34	3,79	0,8
	≥ 65	44	4,14	0,8	5	4,20	0,8	28	3,96	0,8	18	3,89	1,0	5	4,00	0,0	1	5,00	
Emotional (emotional experience)	≤ 25	45	4,18	0,9	24	3,13	1,1	6	4,17	0,8	27	3,93	0,8	13	4,31	0,9	3	4,67	0,6
	26-40	99	3,92	0,9	24	3,71	0,9	26	4,08	0,8	99	4,22	0,8	37	4,16	0,8	50	4,32	0,7
	41-64	137	3,97	1,0	25	3,72	1,0	57	4,35	0,8	70	3,97	0,9	37	4,30	0,8	34	4,29	0,6
	≥ 65	43	4,14	0,9	5	4,00	0,7	29	4,14	0,9	18	3,94	1,1	5	4,00	1,0	1	5,00	
Social (social experience)	≤ 25	43	2,95	1,3	23	2,83	1,2	6	3,17	1,0	26	3,23	1,2	10	3,20	1,2	3	4,33	0,6
	26-40	96	3,14	1,1	23	2,43	1,1	26	3,50	1,2	98	3,34	1,2	36	3,67	1,3	50	3,30	1,0
	41-64	133	3,26	1,2	23	3,22	1,1	57	3,84	1,0	69	3,28	1,3	35	3,20	1,4	33	3,06	0,8
	≥ 65	39	3,21	1,4	5	2,20	1,6	28	3,21	1,3	18	3,44	1,1	4	3,75	0,5	1	4,00	
Fun (recreative experience)	≤ 25	44	3,57	1,0	24	3,50	0,9	6	4,00	1,1	27	4,26	0,8	13	4,31	0,8	3	4,67	0,6
	26-40	99	3,83	1,0	23	3,52	1,0	26	3,73	1,2	99	4,23	0,8	36	4,22	1,0	51	4,04	0,8
	41-64	135	3,75	1,0	25	3,84	1,1	56	4,14	0,7	70	4,13	0,9	37	3,97	1,0	35	4,06	0,9
	≥ 65	44	3,73	1,2	5	3,80	1,1	28	3,79	1,0	18	3,94	0,9	5	3,80	0,4	1	5,00	

Grey shading - there are no differences in the average importance given to events, by age groups

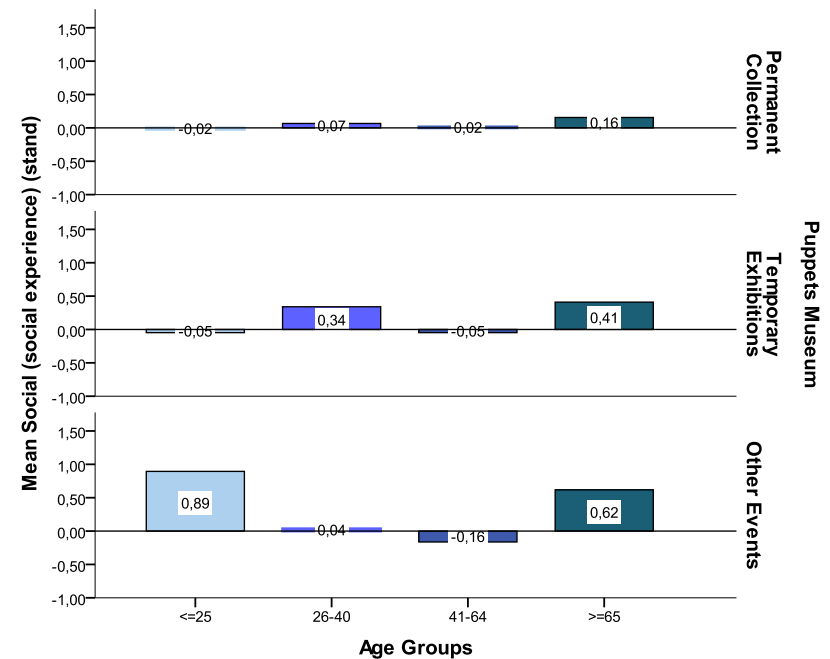
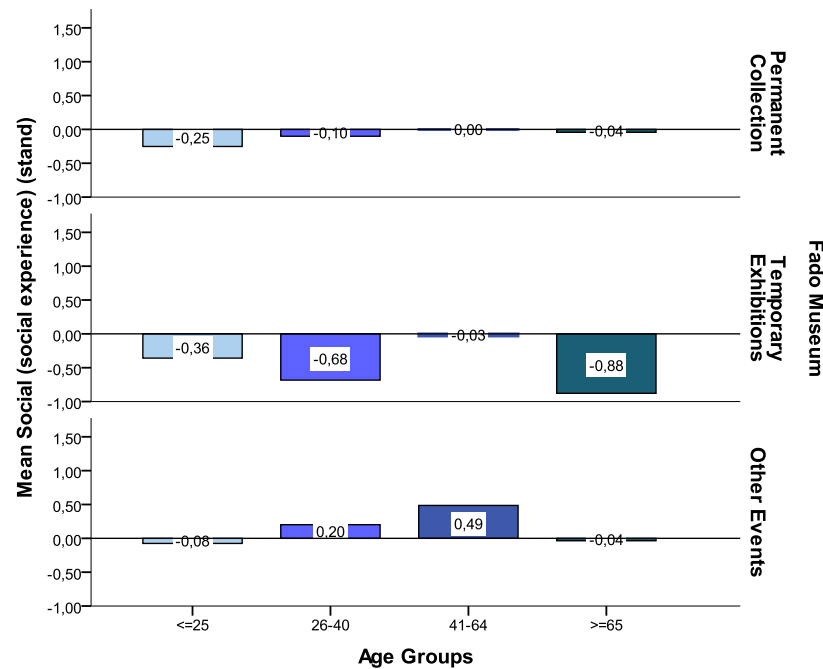
Yellow shading - the average importance given to the events in this age group is different from others

Degree of importance assigned	FADO AND PUPPETS MUSEUMS		
	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85
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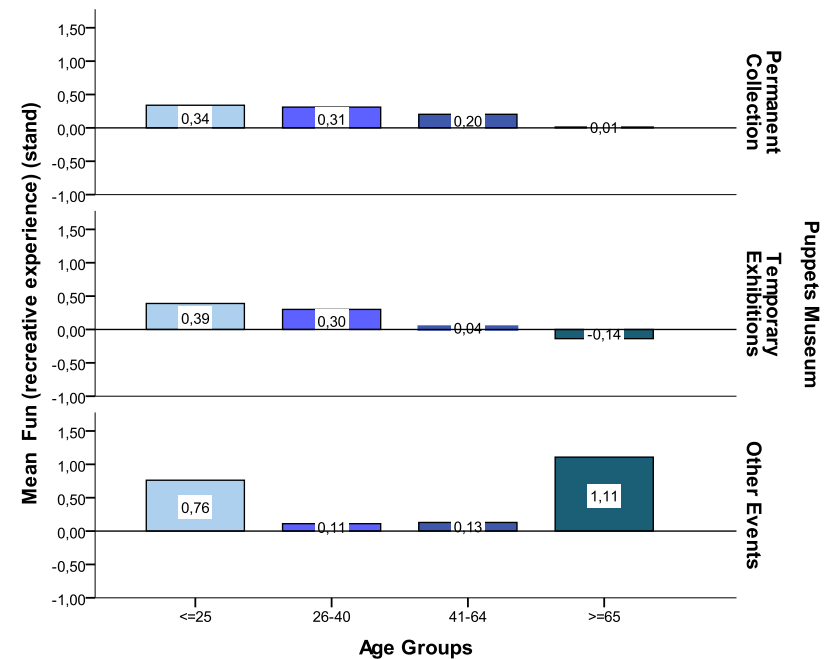
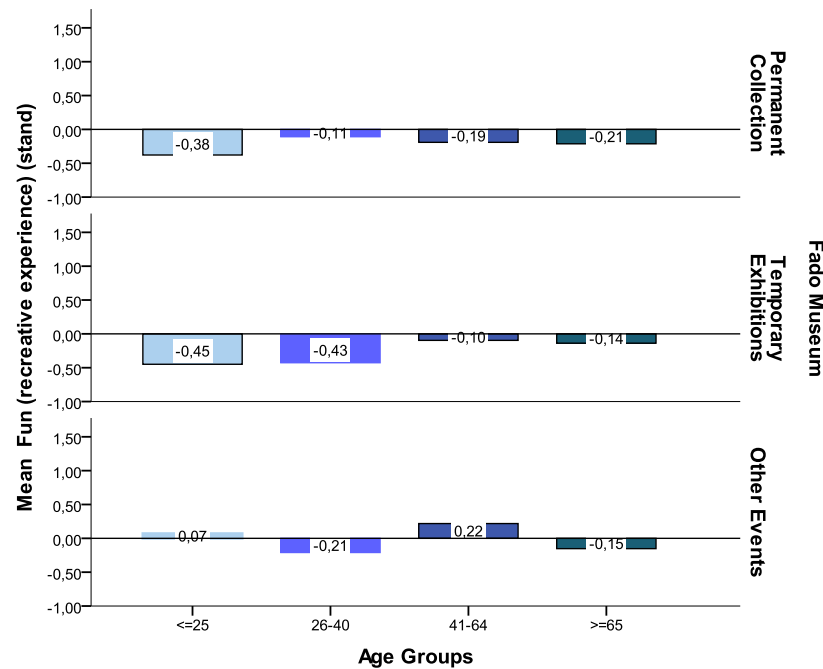




Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



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II.3. Degree of importance assigned to the event by Educational Level

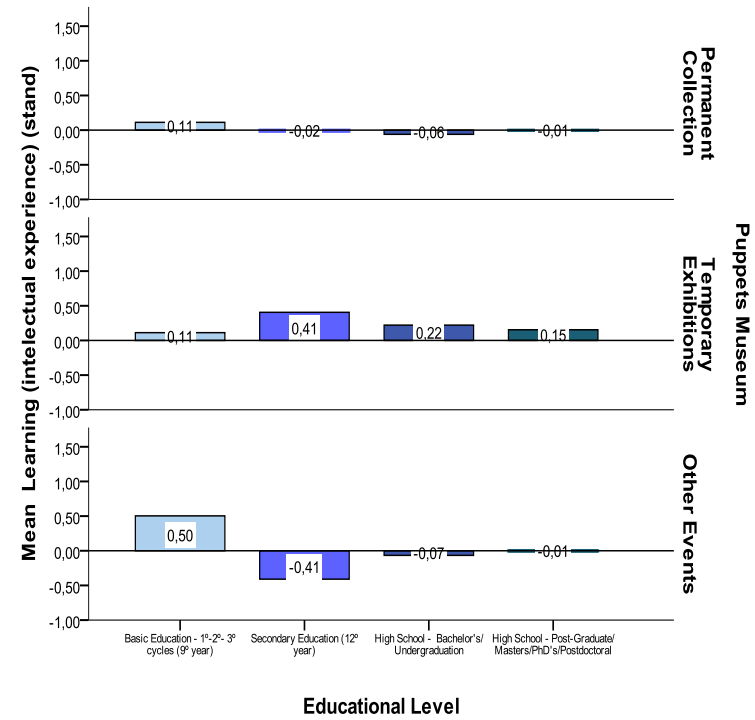
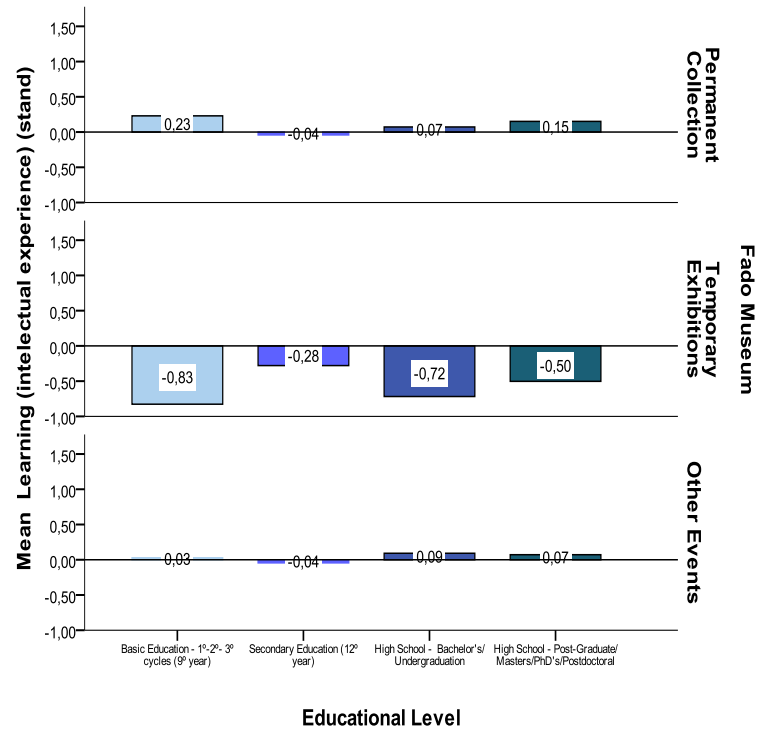
Degree of importance assigned to the event by Educational Level		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	Basic Education - 1º-2º- 3º cycles (9º year)	10	4,10	0,6	5	3,20	0,8	14	3,93	1,0	15	4,00	1,1	2	4,00	0,0	3	4,33	0,6
	Secondary Education (12º year)	46	3,87	0,8	12	3,67	1,2	15	3,87	1,1	27	3,89	0,6	8	4,25	0,7	9	3,56	0,7
	High School - Bachelor/ Undergraduation	176	3,97	0,8	41	3,29	0,9	59	3,98	1,0	102	3,85	0,9	54	4,09	0,7	46	3,85	0,8
	High School - Post-Graduate/ Masters/PhD's/Postdoctoral	90	4,03	0,7	21	3,48	1,0	29	3,97	0,8	70	3,90	0,9	28	4,04	0,8	30	3,90	0,8
Emotional (emotional experience)	Basic Education - 1º-2º- 3º cycles (9º year)	10	4,50	0,7	5	4,20	0,8	17	4,47	0,6	15	4,00	1,1	2	4,00	0,0	3	4,67	0,6
	Secondary Education (12º year)	45	4,00	0,8	12	3,58	1,1	15	4,27	1,0	27	4,26	0,7	8	4,13	0,6	9	4,44	0,5
	High School - Bachelor/ Undergraduation	175	3,96	1,0	41	3,37	1,0	58	4,22	0,9	102	4,06	0,8	54	4,06	0,9	46	4,35	0,7
	High School - Post-Graduate/ Masters/PhD's/Postdoctoral	90	4,02	0,9	21	3,81	0,9	28	4,07	0,7	71	4,07	0,9	28	4,54	0,7	31	4,26	0,7
Social (social experience)	Basic Education - 1º-2º- 3º cycles (9º year)	9	3,67	1,4	5	2,20	0,8	17	3,76	1,3	14	3,57	1,2	1	4,00		3	4,67	0,6
	Secondary Education (12º year)	45	3,13	1,2	11	2,36	1,1	14	3,50	1,3	27	3,48	1,2	6	3,33	1,4	10	3,50	1,1
	High School - Bachelor/ Undergraduation	167	3,09	1,2	38	3,08	1,2	58	3,69	1,0	100	3,33	1,2	51	3,43	1,3	45	3,18	1,0
	High School - Post-Graduate/ Masters/PhD's/Postdoctoral	86	3,22	1,2	21	2,52	1,2	28	3,29	1,0	71	3,18	1,4	27	3,30	1,4	30	3,17	0,7
Fun (recreative experience)	Basic Education - 1º-2º- 3º cycles (9º year)	9	4,22	0,8	5	3,60	0,9	17	4,35	0,9	15	4,00	1,1	2	4,00	0,0	3	5,00	0,0
	Secondary Education (12º year)	46	3,78	0,9	12	3,33	1,2	15	4,07	1,1	27	4,26	0,5	7	4,14	0,7	10	4,20	1,0
	High School - Bachelor/ Undergraduation	173	3,75	1,0	40	3,70	1,0	56	3,96	0,9	102	4,24	0,8	54	4,20	1,0	47	4,04	0,8
	High School - Post-Graduate/ Masters/PhD's/Postdoctoral	90	3,66	1,1	21	3,57	1,1	28	3,64	0,9	71	4,10	0,8	28	3,93	1,0	31	4,03	0,8

Grey shading - there are no differences in the average importance given to events, by Educational Level

Yellow shading - the average importance given to the events in this group is different from others

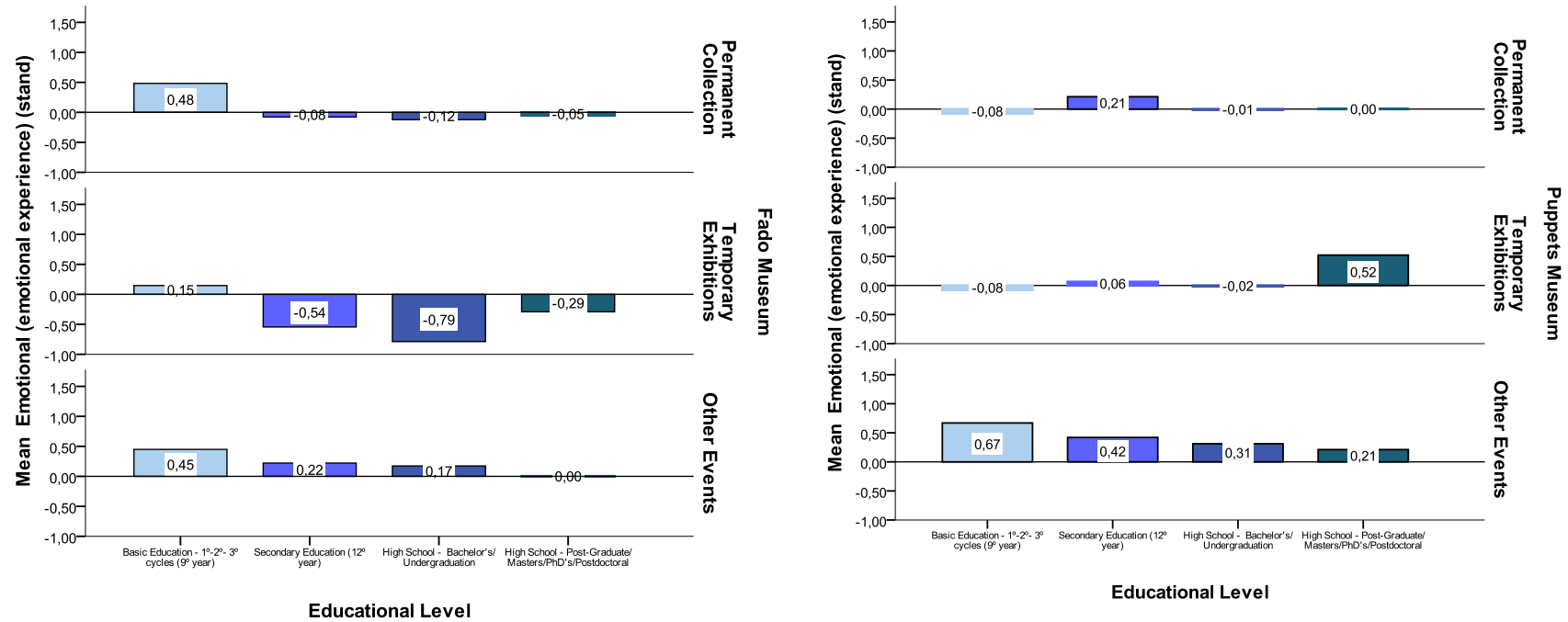
Degree of importance assigned	FADO AND PUPPETS MUSEUMS		
	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85
Emotional (emotional experience)	923	4,07	0,89
Social (social experience)	894	3,26	1,20
Fun (recreative experience)	919	3,93	0,96

Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



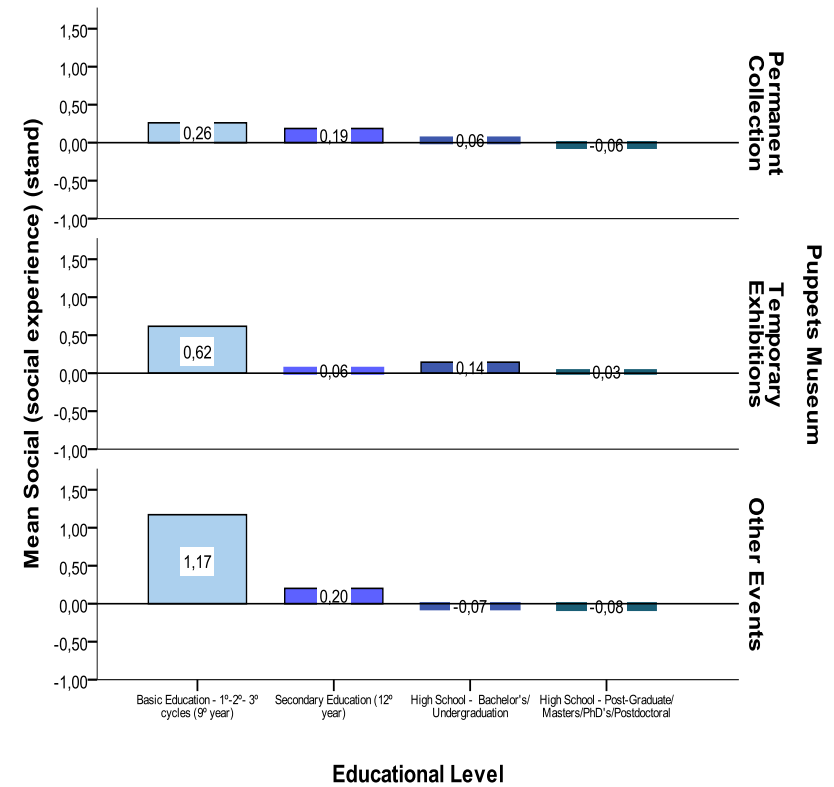
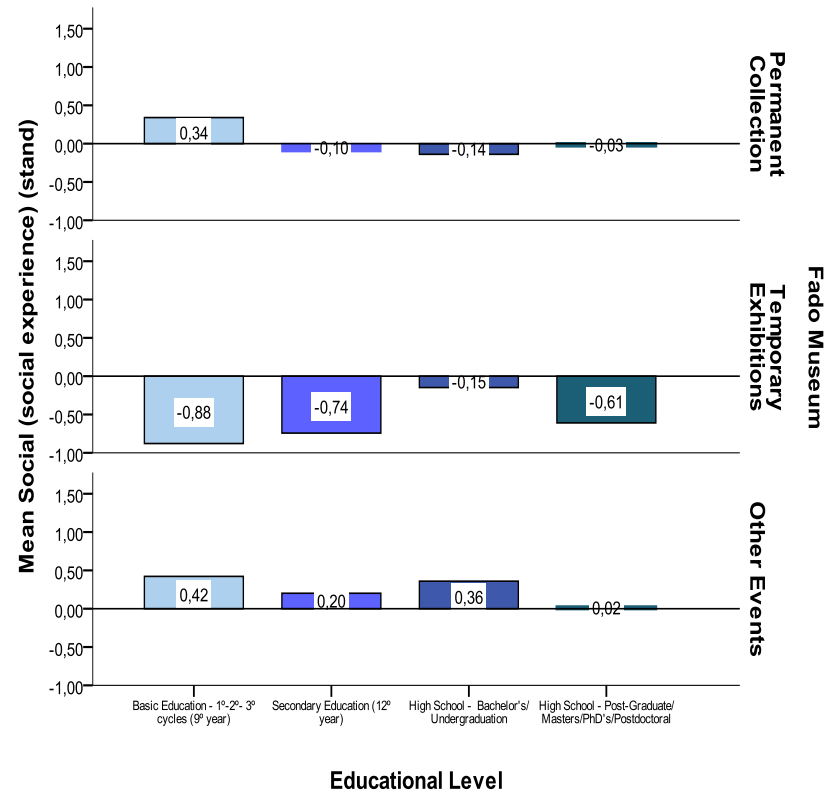
DINÂMIA'CET – IUL, Centro de Estudos sobre a Mudança Socioeconómica e o Território
 ISCTE-IUL – Av. das Forças Armadas, 1649-026 Lisboa, PORTUGAL
 Tel. 210464031 - Extensão 293100 E-mail: dinamia@iscte.pt www.dinamiacet.iscte.pt

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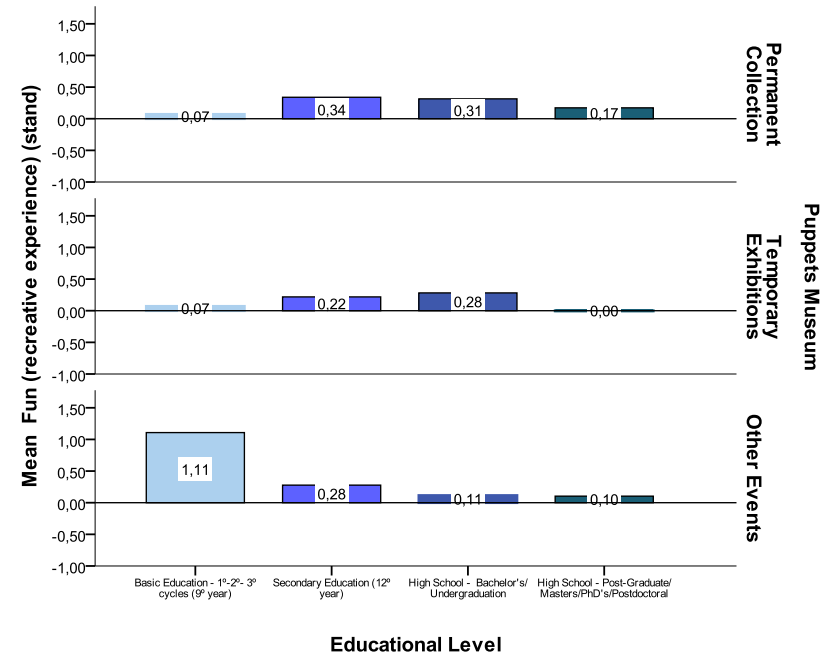
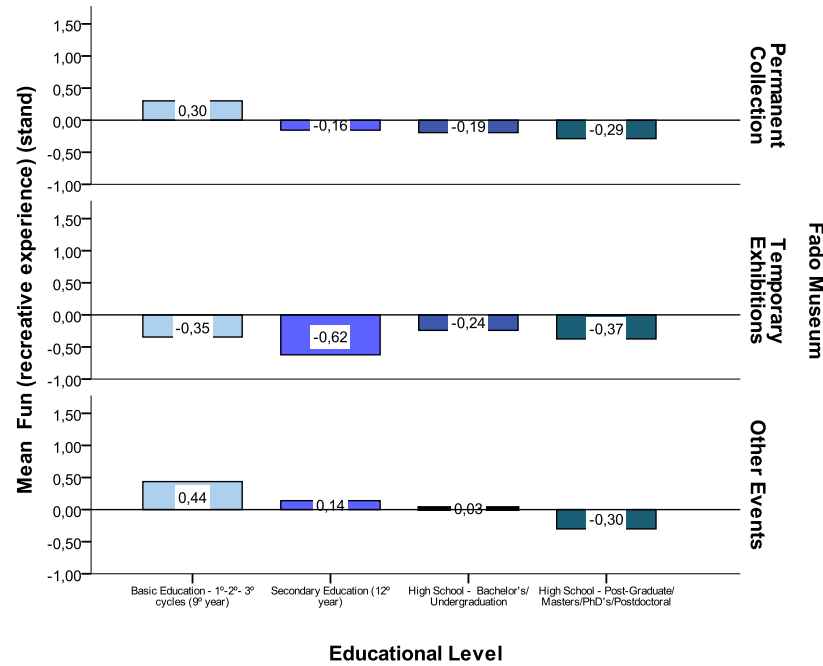


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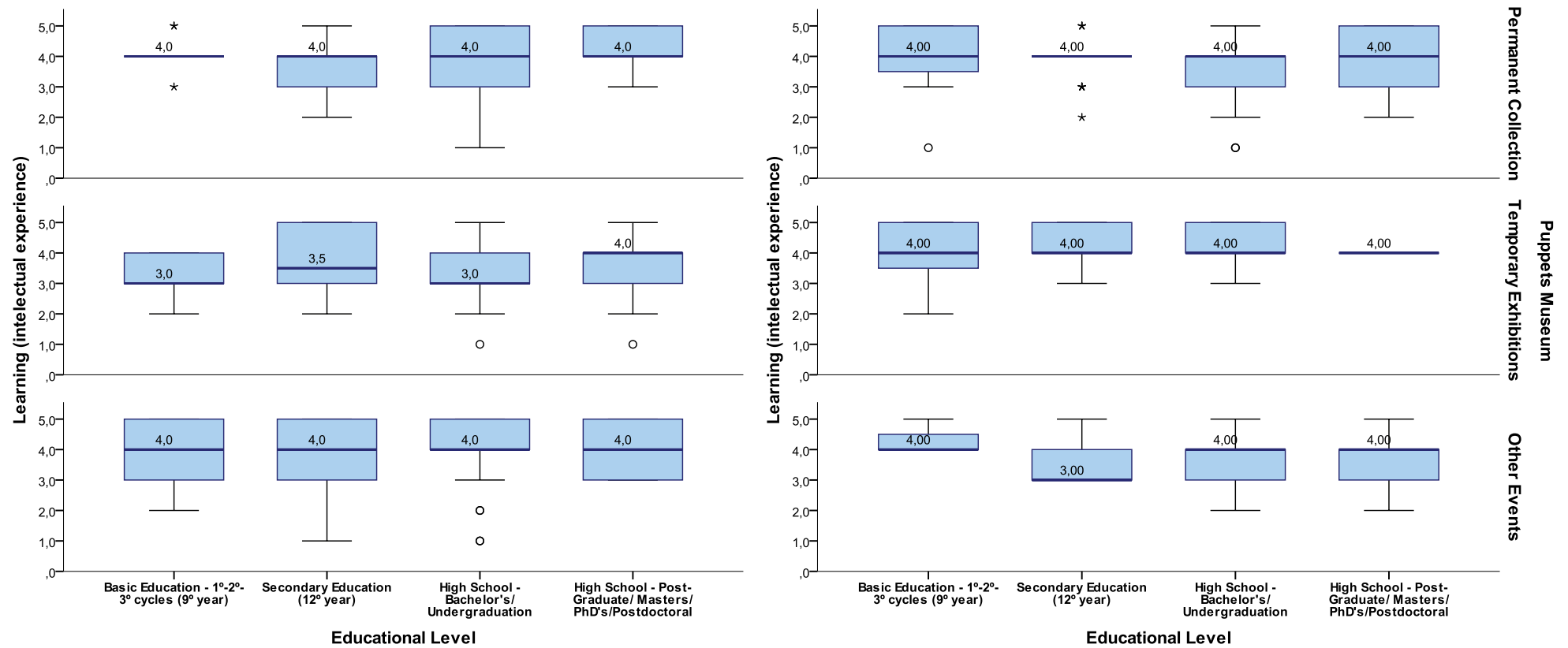
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



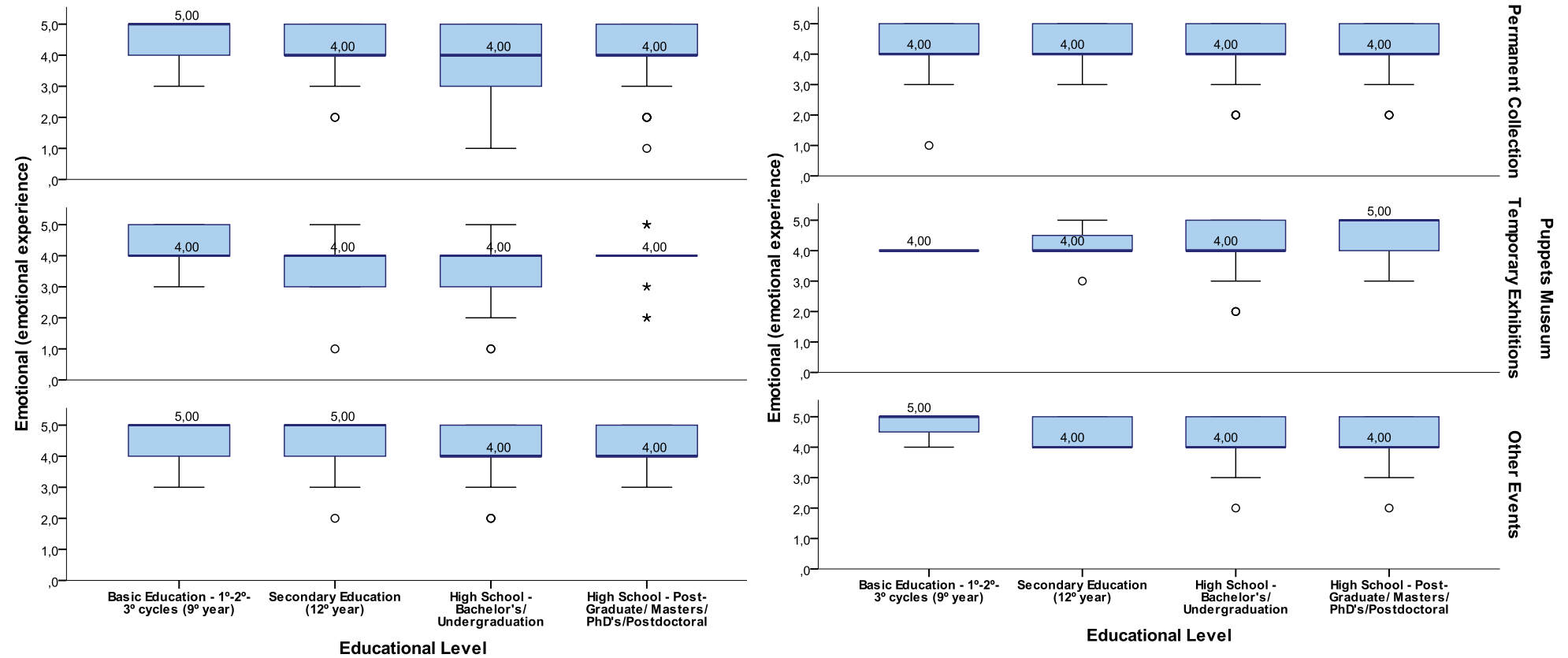
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



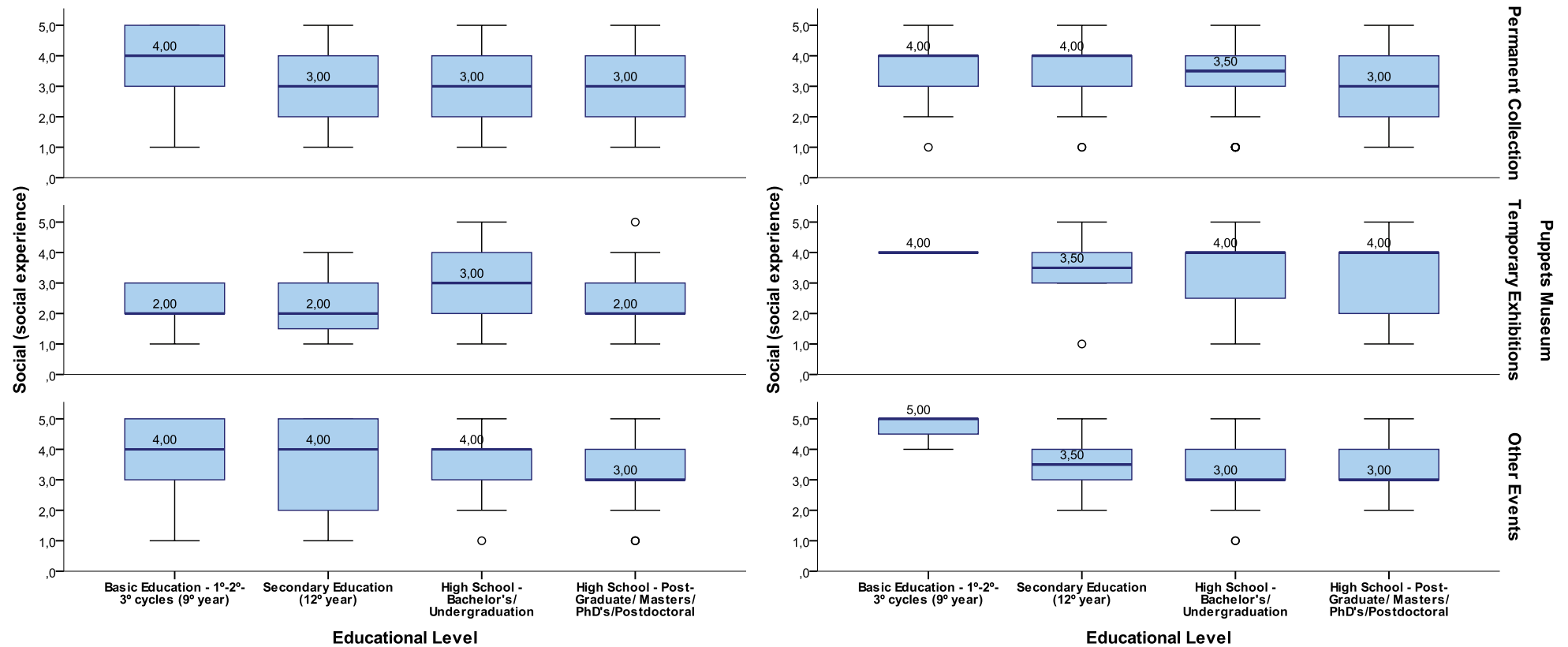
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



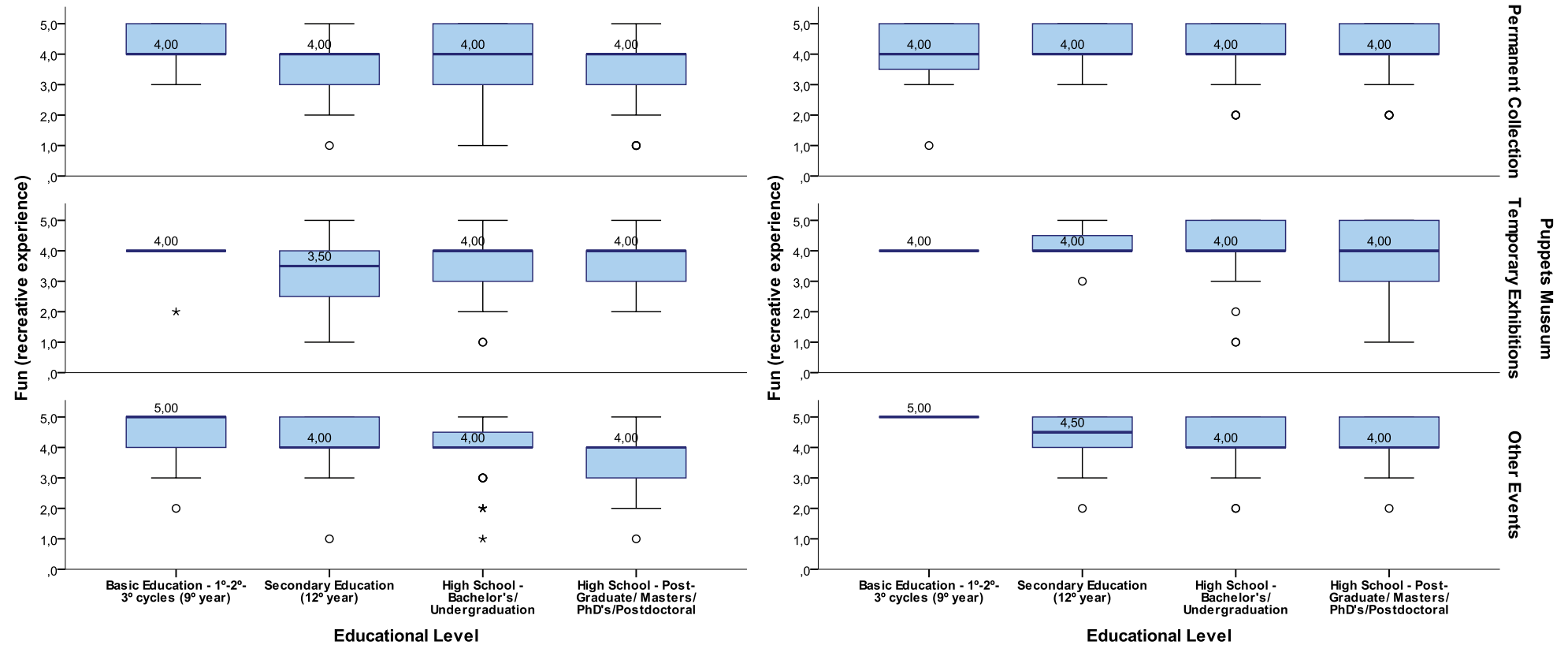
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Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



II.4. Degree of importance assigned to the event by Nationality

Degree of importance assigned to the event by nationality		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	Portuguese	40	4,03	0,9	46	3,43	0,9	92	3,93	0,9	97	3,89	0,9	49	4,20	0,7	79	3,87	0,7
	Another	286	3,98	0,8	33	3,33	1,1	26	4,08	0,9	117	3,88	0,8	44	3,95	0,8	9	3,67	1,1
Emotional (emotional experience)	Portuguese	40	4,18	0,9	46	3,72	0,8	93	4,26	0,8	98	4,00	0,9	49	4,12	0,8	78	4,33	0,7
	Another	284	3,99	1,0	33	3,36	1,2	26	4,15	0,9	117	4,15	0,8	44	4,30	0,8	11	4,36	0,7
Social (social experience)	Portuguese	40	3,50	1,2	43	2,74	1,3	92	3,67	1,1	97	3,48	1,2	47	3,45	1,3	78	3,29	0,9
	Another	271	3,12	1,2	32	2,78	1,2	26	3,31	1,1	115	3,17	1,2	39	3,33	1,3	10	3,00	1,1
Fun (recreative experience)	Portuguese	40	3,70	1,1	45	3,60	1,0	93	3,98	0,9	98	4,00	0,9	48	3,92	1,1	80	4,03	0,8
	Another	282	3,75	1,0	33	3,61	1,1	24	3,92	1,0	117	4,32	0,7	44	4,32	0,8	11	4,55	0,7

Grey shading - there are no differences in the average importance given to events, by nationality

Yellow shading - the average importance given to the events in this group is different from others

II.5. Degree of importance assigned to the event by Permanent Residence

Degree of importance assigned to the event by Permanent Residence		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	Lisbon Municipality	16	4,06	1,1	22	3,36	1,0	52	4,00	0,9	63	3,98	0,8	27	4,15	0,7	61	3,87	0,8
	Other Municipality of Portugal	30	3,97	0,8	25	3,48	1,0	42	3,90	1,0	46	3,78	1,0	27	4,22	0,6	27	3,81	0,7
	Another Country	281	3,98	0,8	32	3,34	0,9	24	4,00	0,9	105	3,87	0,8	39	3,95	0,8	0		
Emotional (emotional experience)	Lisbon Municipality	16	4,06	1,1	22	3,59	1,0	51	4,14	0,8	63	4,14	0,8	27	4,15	0,8	62	4,34	0,7
	Other Municipality of Portugal	30	4,13	0,9	25	3,80	0,6	44	4,36	0,7	47	3,91	0,9	27	4,19	0,8	26	4,35	0,7
	Another Country	279	3,99	0,9	32	3,38	1,2	24	4,21	0,9	105	4,12	0,8	39	4,26	0,8	1	4,00	
Social (social experience)	Lisbon Municipality	16	3,38	1,3	22	2,91	1,4	50	3,58	1,2	63	3,22	1,3	26	3,50	1,5	61	3,33	0,8
	Other Municipality of Portugal	30	3,27	1,3	23	2,70	1,1	44	3,68	1,1	46	3,76	1,0	25	3,64	1,2	26	3,04	1,1
	Another Country	266	3,14	1,2	30	2,70	1,2	24	3,46	1,1	103	3,17	1,2	35	3,14	1,3	1	5,00	
Fun (recreative experience)	Lisbon Municipality	16	3,31	1,2	21	3,52	1,0	52	3,87	0,9	63	4,03	0,8	27	3,78	1,2	63	4,13	0,8
	Other Municipality of Portugal	30	3,83	1,0	25	3,60	1,1	43	4,12	1,0	47	4,02	0,9	26	4,12	0,9	27	3,96	0,8
	Another Country	277	3,76	1,0	32	3,66	1,1	22	3,91	1,1	105	4,33	0,7	39	4,33	0,8	1	5,00	

Grey shading - there are no differences in the average importance given to events, by age groups

Yellow shading - the average importance given to the events in this age group is different from others

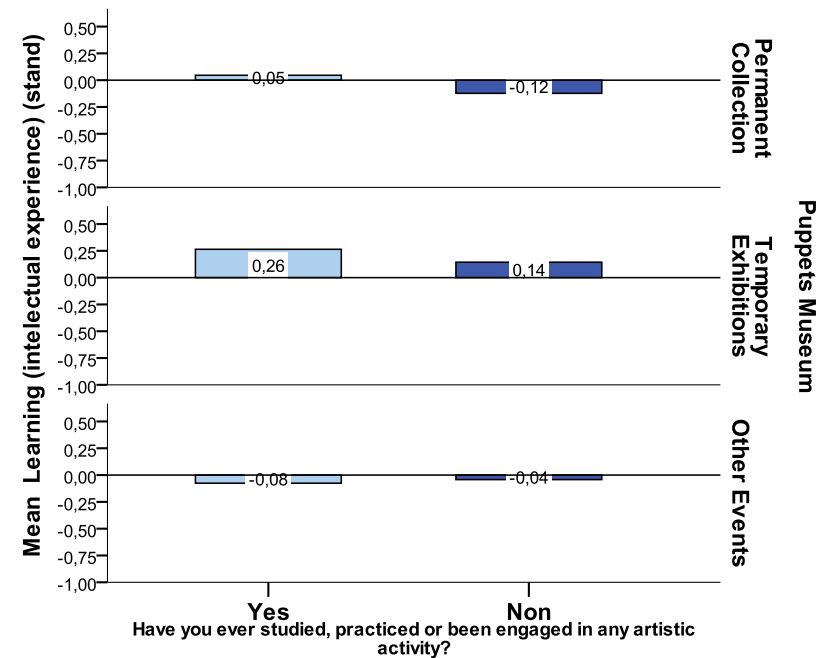
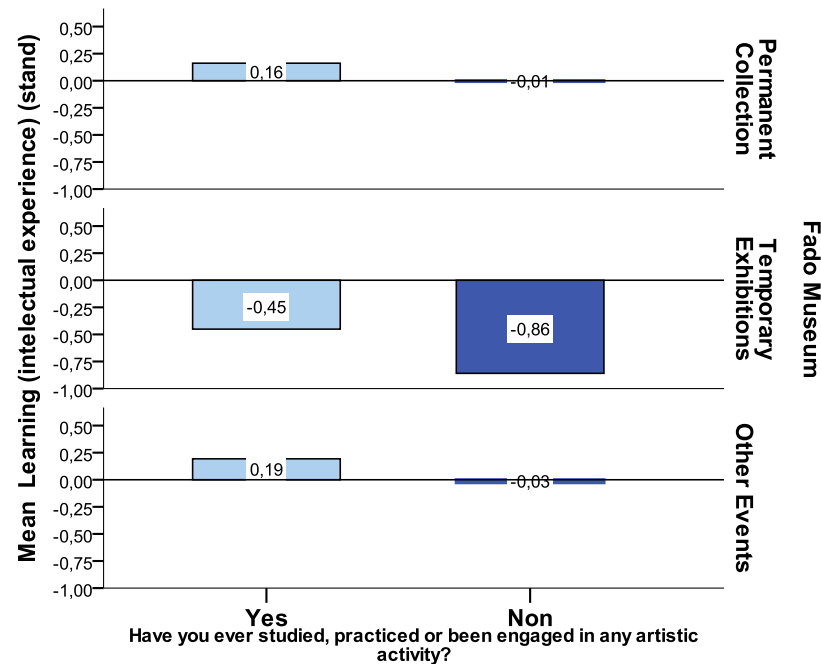
II.6. Degree of importance assigned to the event by Artistic Activity

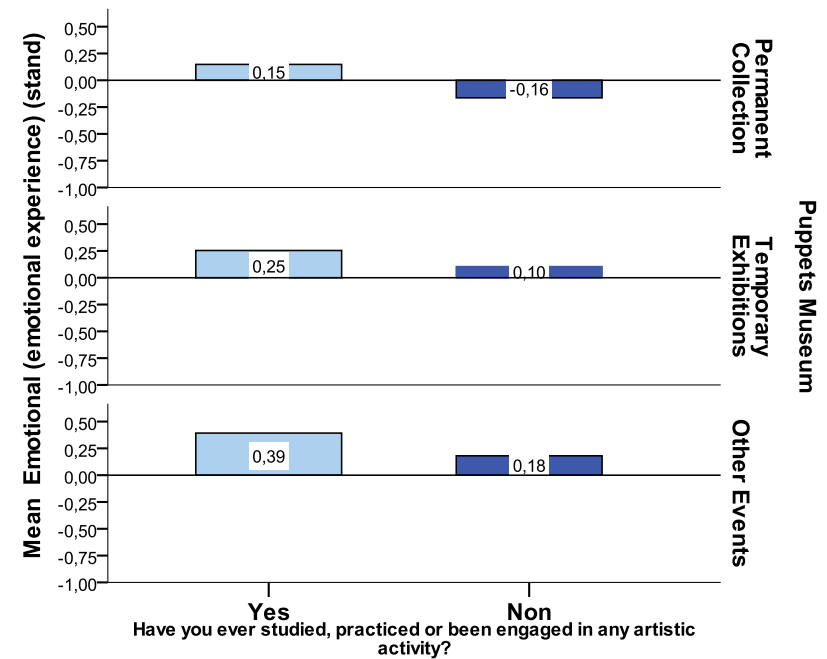
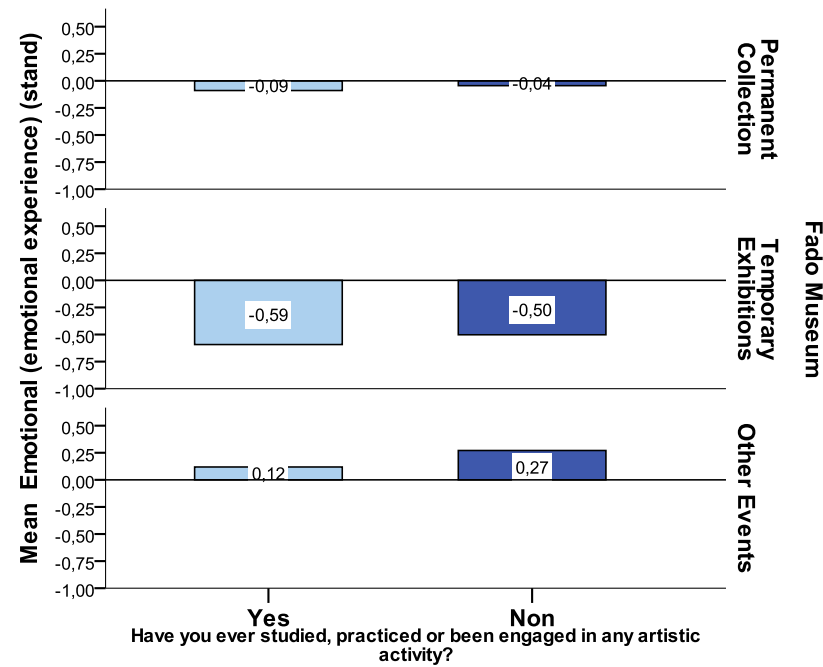
Degree of importance assigned to the event by artistic activity		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard- deviation	Nº	Mean	Standard- deviation	Nº	Mean	Standard- deviation	Nº	Mean	Standard- deviation	Nº	Mean	Standard- deviation	Nº	Mean	Standard- deviation
Learning (intellectual experience)	Yes	189	4,04	0,8	50	3,52	0,9	58	4,07	0,8	124	3,94	0,8	54	4,13	0,7	50	3,84	0,8
	Non	138	3,90	0,8	29	3,17	1,0	59	3,88	1,0	90	3,80	0,9	37	4,03	0,8	38	3,87	0,8
Emotional (emotional experience)	Yes	189	3,99	1,0	50	3,54	1,1	57	4,18	0,9	124	4,20	0,8	54	4,30	0,7	50	4,42	0,6
	Non	136	4,03	0,9	29	3,62	0,9	61	4,31	0,7	91	3,92	0,9	37	4,16	0,9	39	4,23	0,7
Social (social experience)	Yes	181	3,18	1,3	46	2,78	1,3	57	3,51	1,2	122	3,28	1,2	51	3,27	1,3	49	3,27	0,9
	Non	131	3,15	1,1	29	2,72	1,1	60	3,70	1,0	90	3,37	1,2	33	3,64	1,4	39	3,26	1,0
Fun (recreative experience)	Yes	189	3,68	1,0	49	3,55	1,1	58	3,84	1,0	124	4,20	0,8	53	3,96	1,0	52	4,04	0,9
	Non	134	3,84	1,1	29	3,69	1,0	58	4,09	0,8	91	4,14	0,8	37	4,32	0,9	39	4,15	0,7

Grey shading - there are no differences in the average importance given to events, by artistic activity

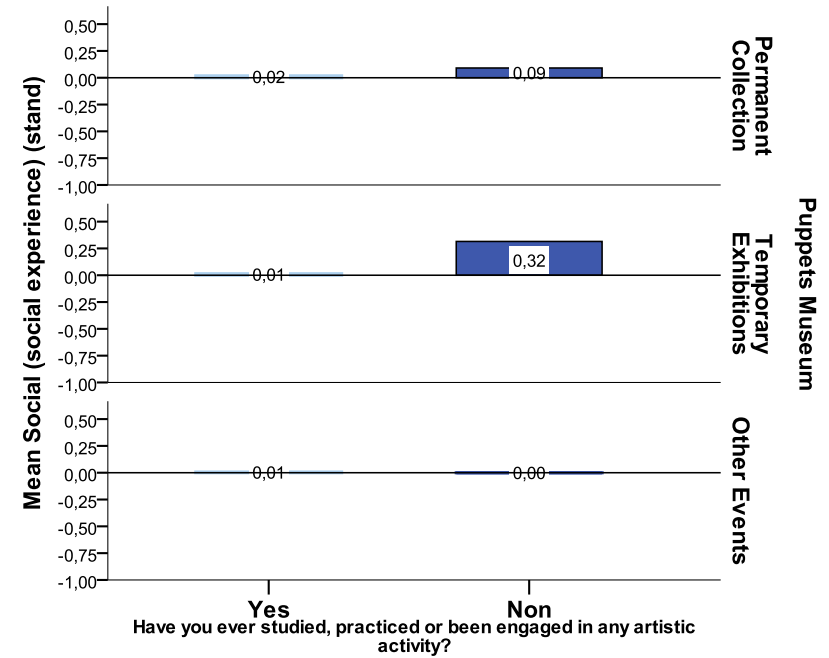
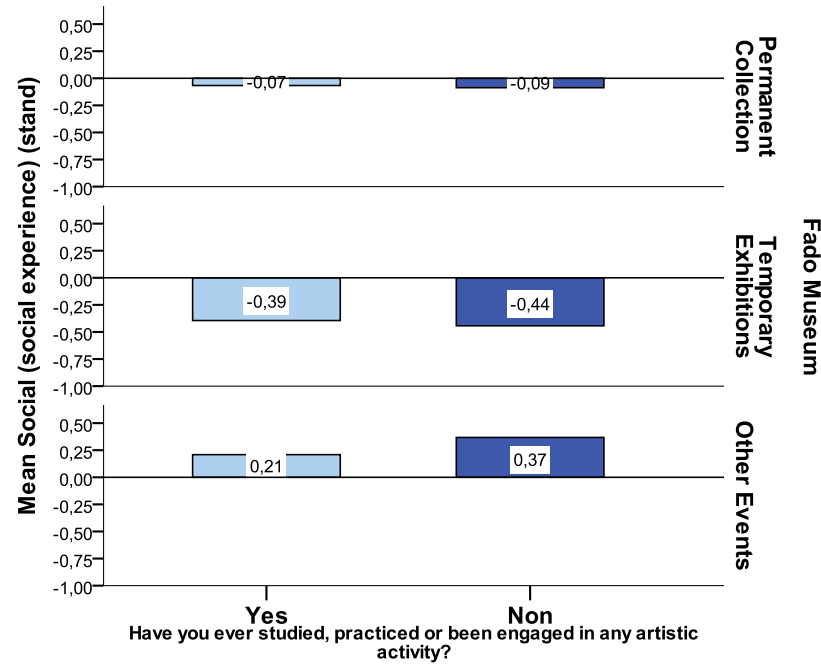
Yellow shading - the average importance given to the events in this group is different from others

Degree of importance assigned	FADO AND PUPPETS MUSEUMS		
	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85
Emotional (emotional experience)	923	4,07	0,89
Social (social experience)	894	3,26	1,20
Fun (recreative experience)	919	3,93	0,96

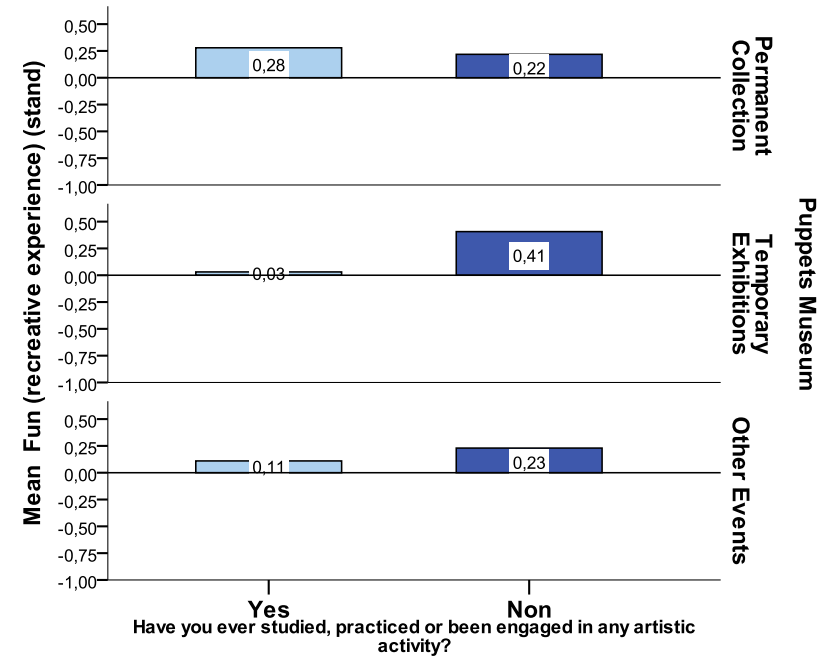
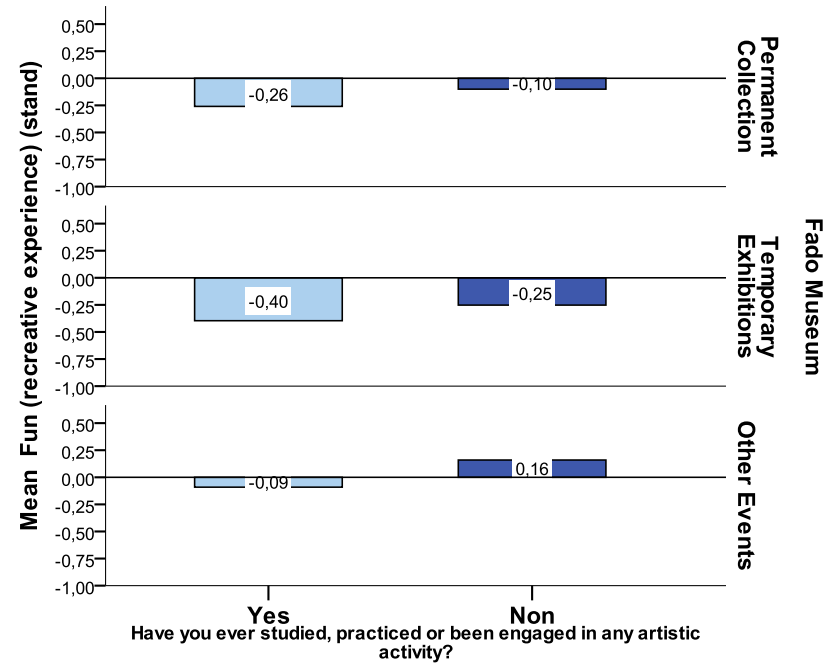




Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Annex III – Crossings with cultural habits of visitors

III.1 Degree of importance assigned to the event by going accompanied

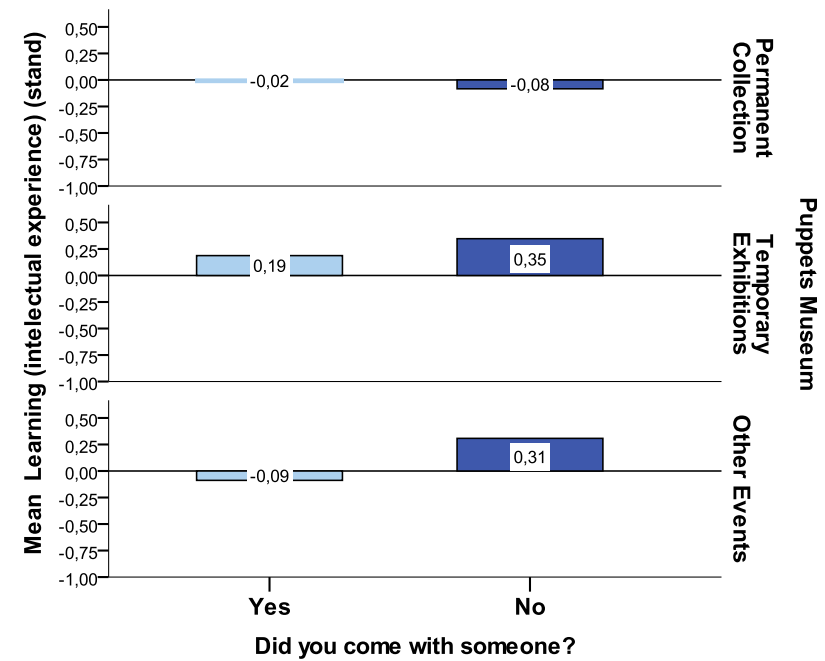
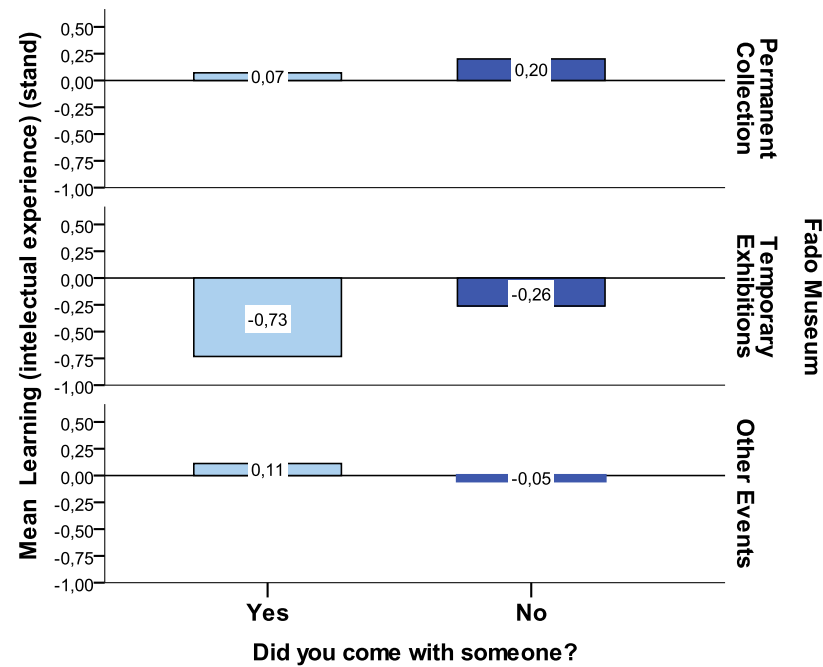
Degree of importance assigned to the event by going accompanied		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	Yes	260	4,00	0,8	57	3,30	1,0	91	4,00	0,9	184	3,90	0,8	78	4,10	0,7	82	3,80	0,8
	No	66	4,10	0,8	22	3,70	0,7	29	3,90	1,1	30	3,80	1,0	15	4,20	0,9	6	4,20	0,8
Emotional (emotional experience)	Yes	259	4,00	1,0	57	3,50	1,1	93	4,30	0,7	185	4,10	0,8	78	4,20	0,8	82	4,30	0,7
	No	66	4,20	0,8	22	3,80	0,9	29	4,00	1,0	30	4,10	0,9	15	4,20	0,8	7	4,30	0,5
Social (social experience)	Yes	250	3,20	1,2	54	2,90	1,2	93	3,80	0,9	182	3,40	1,2	71	3,50	1,3	83	3,30	0,9
	No	61	3,10	1,2	21	2,30	1,1	28	3,00	1,5	30	2,50	1,3	15	3,00	1,6	5	3,00	0,7
Fun (recreative experience)	Yes	256	3,70	1,0	57	3,60	1,1	91	4,10	0,8	185	4,20	0,8	77	4,10	1,0	84	4,10	0,8
	No	66	3,80	1,0	21	3,60	0,9	29	3,60	1,2	30	4,10	0,8	15	4,00	1,0	7	3,70	1,0

Grey shading - there are no differences in the average importance given to events

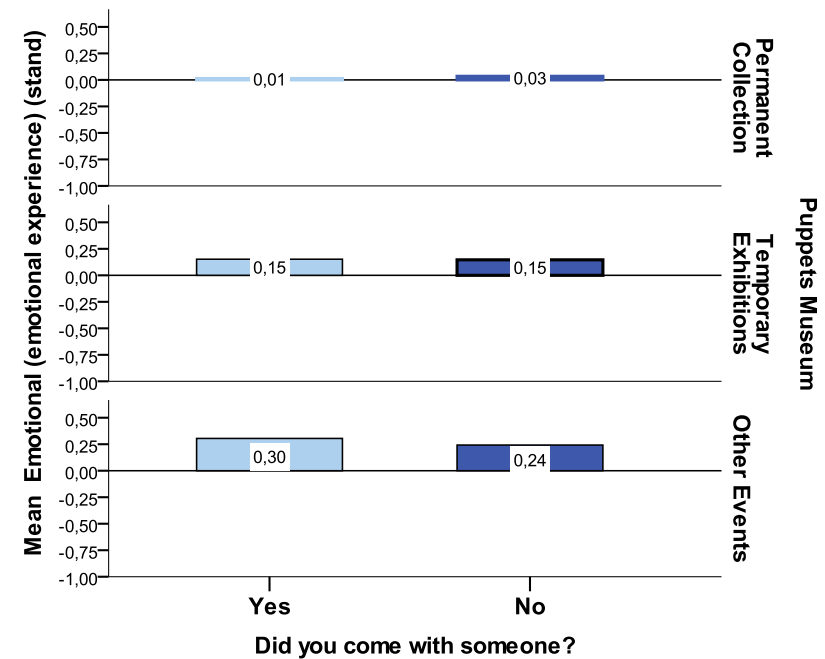
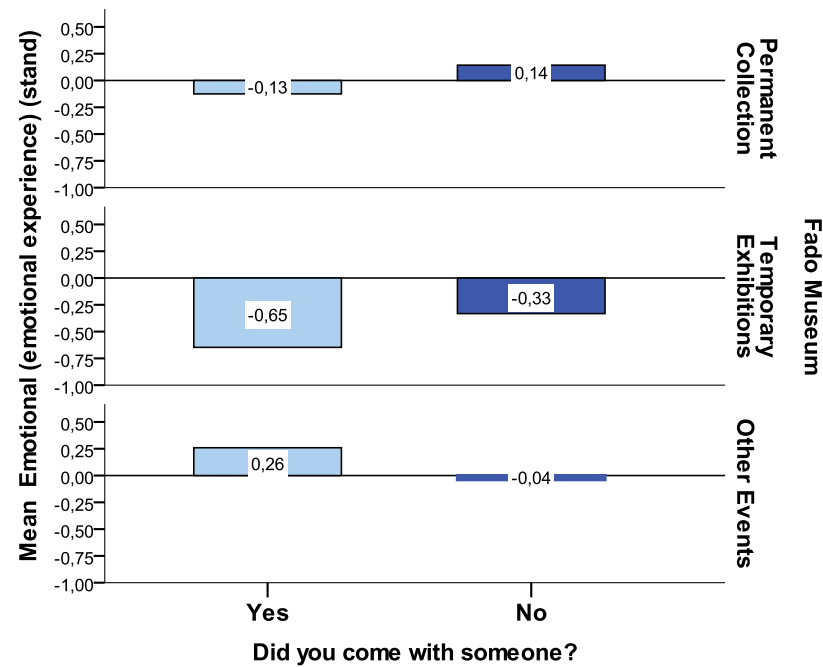
Yellow shading - the average importance given to the events in this group is different from others

Degree of importance assigned	FADO AND PUPPETS MUSEUMS		
	Nº	Mean	Standard-deviation
Learning (intellectual experience)	921	3,90	0,85
Emotional (emotional experience)	923	4,07	0,89
Social (social experience)	894	3,26	1,20
Fun (recreative experience)	919	3,93	0,96

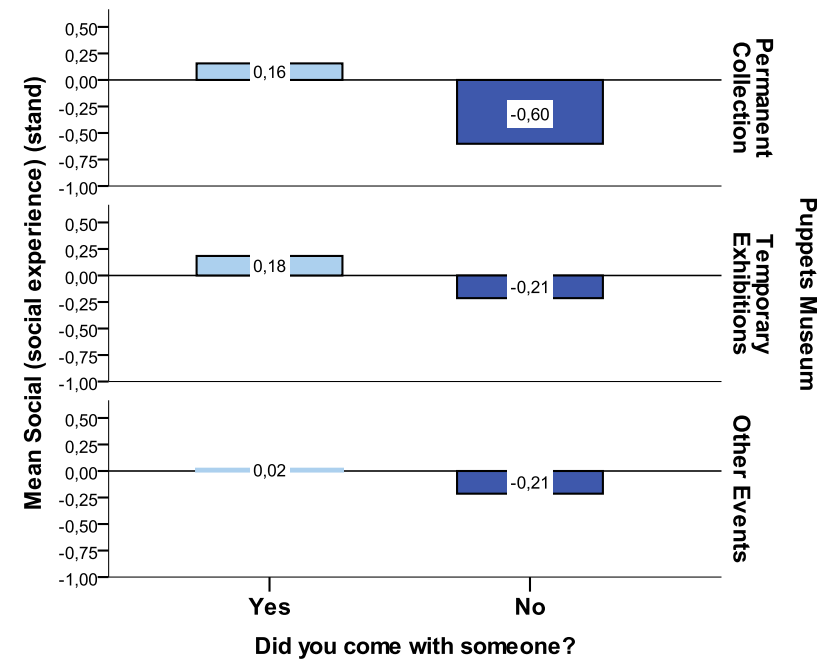
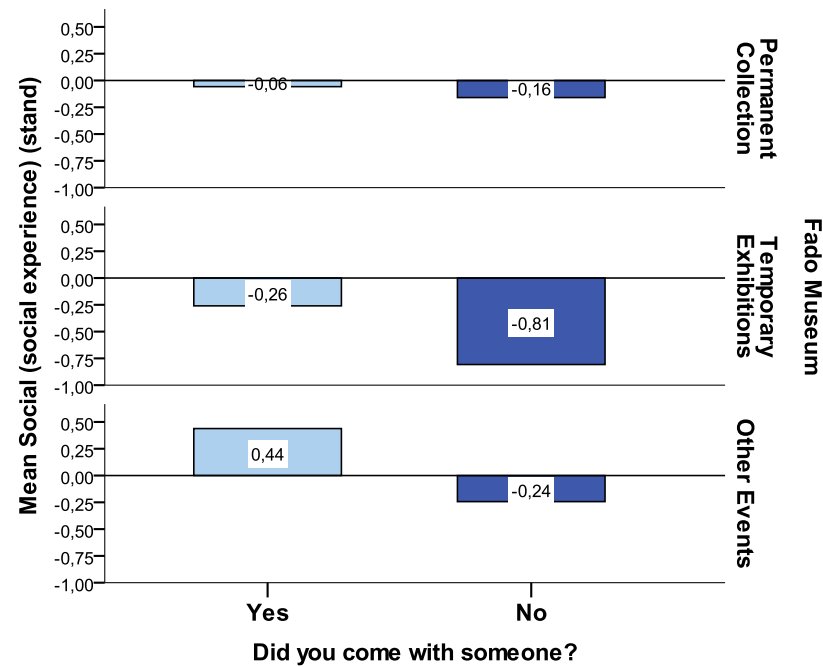
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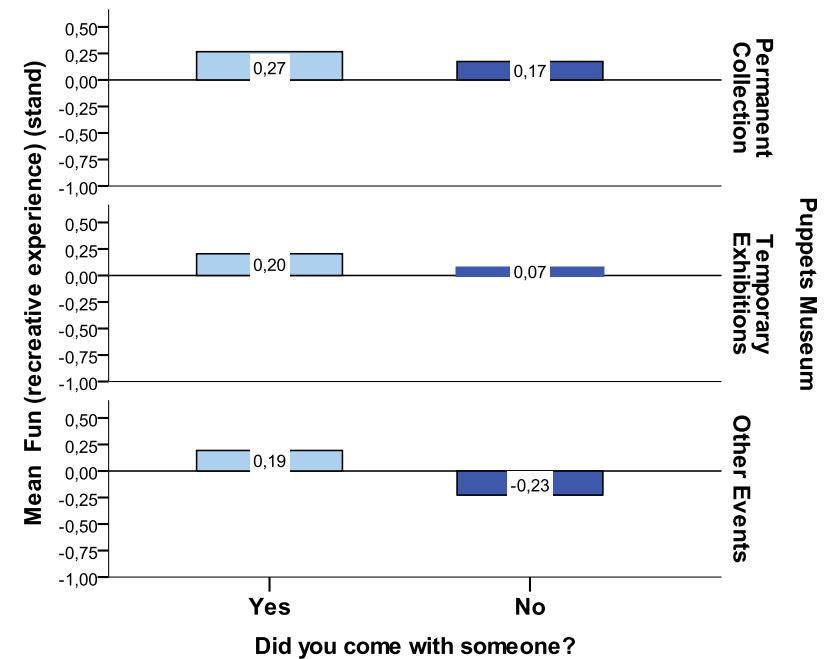
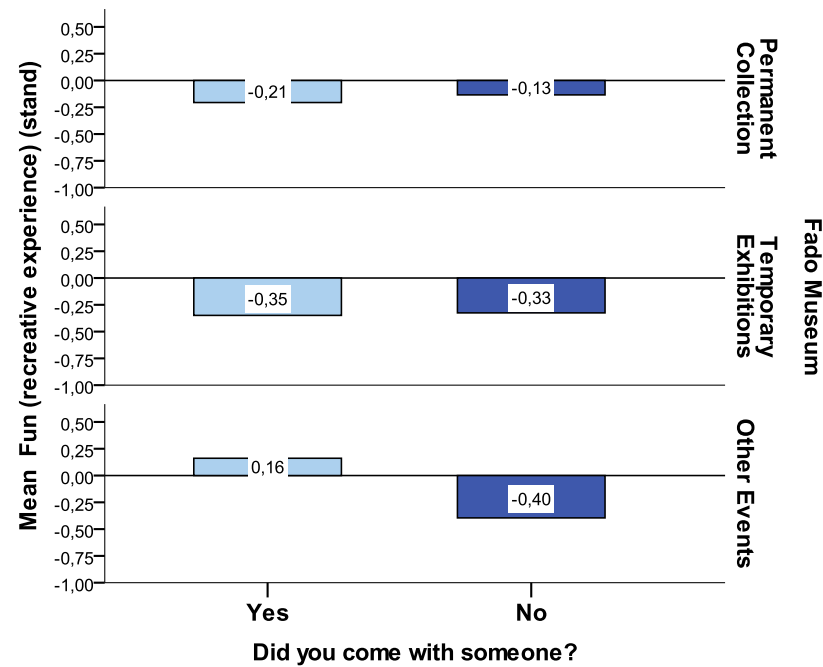
Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



Visiting experiences and behavioural types in cultural audiences: an analysis of two museums in Lisbon



III.2. Degree of importance assigned to the event by the cultural place(s) most frequently cited as the most important

Degree of importance assigned to the event by the cultural place(s) most frequently cited as the Lisbon most important culturally		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Learning (intellectual experience)	Centro Cultural de Belém	23	4,30	0,7	25	3,36	1,0	42	3,83	1,0	49	3,84	0,9	29	4,17	0,6	47	3,81	0,7
	Fundação Calouste Gulbenkian	29	3,90	1,0	24	3,42	1,1	33	3,73	1,0	41	4,00	0,8	29	4,10	0,8	36	3,92	0,6
	Mosteiro dos Jerónimos	40	4,10	0,7	10	3,70	0,8	7	4,57	0,5	27	3,85	0,9	9	4,11	0,6	3	4,00	1,0
	Castelo de São Jorge	33	3,76	0,7	6	3,17	0,8	5	4,20	0,4	11	3,91	0,7	4	3,75	1,0	2	4,50	0,7
	Torre de Belém	30	3,87	0,8	8	3,25	0,9	6	4,00	1,1	14	3,86	0,9	6	3,83	0,4	1	4,00	
	Alfama	28	3,71	0,7							6	4,17	0,4						
	Museu do Fado	25	4,20	0,6	1	4,00	0,0	5	4,40	0,5	4	4,25	0,5						
	Sé Catedral de Lisboa	22	3,68	0,6	1	3,00	0,0	1	4,00		8	4,00	0,5	4	4,00	1,4			
	Museu Nacional de Arte Antiga	12	4,33	0,5	7	3,57	1,0	14	3,79	1,4	22	3,82	0,8	9	4,00	0,9	3	3,67	0,6

Degree of importance assigned to the event by the cultural place(s) most frequently cited as the Lisbon most important culturally		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Emotional (emotional experience)	Centro Cultural de Belém	23	4,43	0,7	25	3,64	0,9	41	3,90	0,9	50	3,98	0,8	29	4,10	0,8	46	4,30	0,8
	Fundação Calouste Gulbenkian	28	4,21	1,0	24	3,67	0,9	33	4,03	0,8	42	4,19	0,8	29	4,28	0,8	36	4,36	0,7
	Mosteiro dos Jerónimos	40	3,93	1,0	10	4,00	1,1	8	4,38	0,9	27	3,93	0,9	9	4,22	0,7	3	3,67	1,2
	Castelo de São Jorge	33	4,12	0,8	6	3,50	1,2	5	4,40	0,5	11	4,36	0,8	4	3,75	1,3	2	4,50	0,7
	Torre de Belém	30	3,90	1,0	8	3,50	1,1	7	4,14	1,2	14	3,86	1,0	6	3,50	1,0	1	3,00	
	Alfama	27	3,59	1,2															
	Museu do Fado	25	3,88	0,8	1	4,00	0,0	6	4,17	1,0	4	4,00	0,8						
	Sé Catedral de Lisboa	22	4,00	0,9							8	3,88	0,8	4	4,75	0,5			
	Museu Nacional de Arte Antiga	12	4,25	1,0	7	3,86	0,7	14	4,57	0,5	22	3,86	0,9	9	4,22	0,8	3	4,33	0,6

Degree of importance assigned to the event by the cultural place(s) most frequently cited as the Lisbon most important culturally		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Social (social experience)	Centro Cultural de Belém	23	3,39	0,8	23	3,04	1,3	41	3,24	1,1	49	3,37	1,2	28	3,39	1,4	46	2,98	0,8
	Fundação Calouste Gulbenkian	27	3,26	1,3	22	2,68	1,4	32	3,38	1,2	41	3,29	1,4	28	3,14	1,5	35	3,00	0,9
	Mosteiro dos Jerónimos	39	3,36	1,1	10	3,00	1,2	8	3,88	1,0	27	3,37	1,2	9	3,78	0,8	3	3,33	1,5
	Castelo de São Jorge	33	2,94	1,3	6	2,83	1,2	5	3,60	0,5	10	3,20	1,0	2	4,00	0,0	2	5,00	0,0
	Torre de Belém	30	3,17	1,2	8	2,13	1,2	7	3,71	1,1	14	3,71	1,2	5	3,60	1,1	1	2,00	
	Alfama	25	2,84	1,3							6	3,33	1,5						
	Museu do Fado	24	3,25	1,2	1	3,00		6	3,00	1,4	4	3,50	1,3						
	Sé Catedral de Lisboa	22	2,73	1,1	1	2,00		1	1,00		8	3,75	1,2	3	1,67	1,2			
	Museu Nacional de Arte Antiga	12	3,17	1,3	5	2,80	0,8				22	3,32	1,2	9	3,33	1,0	3	3,00	1,0

Degree of importance assigned to the event by the cultural place(s) most frequently cited as the Lisbon most important culturally		FADO MUSEUM									PUPPETS MUSEUM								
		Permanent Collection			Temporary Exhibitions			Other Events			Permanent Collection			Temporary Exhibitions			Other Events		
		Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation	Nº	Mean	Standard-deviation
Fun (recreative experience)	Centro Cultural de Belém	23	3,91	0,8	24	3,79	0,8	42	3,76	0,9	50	4,02	0,9	29	4,00	1,0	47	3,85	0,8
	Fundação Calouste Gulbenkian	29	3,93	1,0	23	3,65	1,0	33	3,94	0,7	42	4,07	0,8	29	3,76	1,1	37	3,78	0,9
	Mosteiro dos Jerónimos	40	3,85	0,9	10	3,80	1,1	7	4,00	0,8	27	4,37	0,8	9	4,33	0,7	3	4,33	1,2
	Castelo de São Jorge	33	3,64	1,2	6	3,83	0,4	5	4,00	0,0	11	4,36	0,7	4	4,00	0,8	2	5,00	0,0
	Torre de Belém	30	3,60	1,0	8	3,75	1,0	6	3,83	1,2	14	4,36	0,8	6	4,00	0,9	1	5,00	
	Alfama	28	3,82	1,1							6	4,17	0,8						
	Museu do Fado	24	3,42	1,1	1	4,00		6	3,50	1,5	4	4,00	0,8						
	Sé Catedral de Lisboa	22	3,73	0,9	1	2,00	0,0	1	3,00	0,0	8	4,13	0,8	4	4,75	0,5			
	Museu Nacional de Arte Antiga	12	3,75	1,0	6	3,7	1,0				22	4,05	0,8	9	3,78	0,7	3	4,00	1,0