

# THE CULTURAL PARADE

A comparative case study into visitors and organizations of cultural routes of artists, galleries and antiques dealers in the Netherlands

**MASTER THESIS**

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**Disclaimer**

The practical recommendations posed in this thesis are no guarantees for success. The researcher is not responsible for the outcome of implementation of these recommendations.

## **Preface**

I would like to thank the boards, participants and visitors of the cultural routes in Dordrecht, Middelburg and Amersfoort. It was not easy to get to the hoped-for number of questionnaires, but we did what was possible in the time that was given. I hope the results are useful.

In particular, I want to thank my dear friends Laurette Vermeulen and Tamara Bakker for their constructive criticism and positive feedback, supervisor dr. Frans Brouwer for his continuous support, understanding and optimism (especially the final weeks), and last but not least, to my parents and grandmother, who I could not have done without.

## Abstract

The aim of this comparative case study into three cultural routes in the Netherlands is to discover *to what extent visitors' demographics, experience and satisfaction of their visit to the cultural routes correspond to the marketing goals of the governing route organizations in Dordrecht, Amersfoort and Middelburg in 2013*, providing in-depth insight into the cases at hand. The research used a mixed methods approach combining semi-structured interviews with route organizations and a self-completion questionnaire among visitors of the route. The basic outline of the cultural routes appear to carry a strong foundation for facilitating a meaningful experience. However, the route organizations do not appear to be consciously aware of this position, even though regular ancillary creative spectacles are being organized and the route can be considered a connection of multiple creative spaces. In addition, cultural tourists are perceived as the main drivers behind creative tourism *and* they make up a large part of the visitor sample under discussion.

**Key words:** cultural tourism, cultural routes, tourist experience economy, demographics and motivation of cultural attendance, creative tourism, co-creation of experiences

## Summary

City tours or routes are one of the many ways to discover an unfamiliar or foreign city. This comparative case study focuses on cultural routes established by artists, gallery holders and antiques dealers, who benefit from joint marketing efforts undertaken by the governing route organization. The route organizations and visitors under examination are those of *Kunstrondje* in Dordrecht, *Kunst- & Cultuurroute* in Middelburg, and to some extent *KunstKijkRoute* in Amersfoort. The aim is to research *to what extent visitors' demographics, experience and satisfaction of their visit to the cultural routes correspond to the marketing goals of the governing route organizations in Dordrecht, Amersfoort and Middelburg in 2013.*

The current Western economy is characterized by the production and consumption of meaningful experiences, as is the tourist industry. As consumers basic needs are catered for, individualistic self-development is what remains. Cultural tourists are argued to be one of the main drivers behind creative tourism, as their main intent in being a tourist is developing their self-concept through actively accumulating knowledge and skills concerning their serious hobby. Meaningful tourist experiences (i.e. creative tourism) are seen as the solution to the serial reproduction of no longer unique, place-bound experiences. The tourist industry's role is facilitating the experience, taking a consumer-centric approach. The underlying question to the main question is how the organizations cope with the (changing) needs of their visitors in view of the experience economy.

A mixed methods approach was conducted by way of qualitative semi-structured interviews with the route organizations and self-completion questionnaires among visitors. The former were analysed thematically, the latter quantitatively through SPSS.

Results showed that while relatively similar in form and target groups, the governing route organizations differ in their primary goals. This directly influences their main activities. While association *Kunstrondje* Dordt takes on a more neutral approach based on promotion, the other two routes hold idealistic goals. *Kunst- en Cultuurroute*, as a foundation, organizes ancillary cultural festivals multiple times a year. *KunstKijkRoute* aims to be an entrepreneurial service to its participants. While *Kunst- en Cultuurroute* considers art an experience good, the route organizations think rather traditionally when it comes to the experience economy and active participation of their visitors.

In line with hypothetical expectations, visitors to the route were mainly over 50, highly educated, averagely to intensely interested in art and culture products and frequently visited other cultural routes. As a result, a large part of the visitors could be classified as cultural tourist. Expected and actual expenditures were on the low end of the scale and most visitors were locals or came from the regional area. As expected, the majority stayed no longer than a day. While to an extent visitors recognized aspects of all four experience realms during their visit, there are still opportunities for increasing the educational experience. Additionally, many respondents indicated that workshops

would make a valuable addition to the route, though in general, visitors were satisfied with their visit to the route.

Concluding, the basic outline of the cultural routes carry a strong foundation for facilitating a meaningful experience. However, the route organizations do not appear to be consciously aware of their position in the (meaningful) experience economy and creative tourism, even though regular ancillary creative spectacles are being organized and the route can be considered a connection of multiple creative spaces (participants). Practical recommendations concern broadening the routes' visitor group in relation to two visitor types: those over 50 and those with an average to intense interest in the arts (cultural tourists). Future research on the topic of creative tourism and cultural routes could aim to find out to what extent the participants of the route can be considered vibrant, creative spaces.

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# 1. Introduction

## 1.1 Subject and research question

There are many ways to discover an unfamiliar or foreign city: city routes are one of them. It is hard *not* to be slightly overwhelmed by the number of city routes available at any local tourist office. For example, Dordrecht counts three conventional city routes, nine thematic routes, two interactive, one guided and one culinary route, aside from boat trips and tours by horse and carriage (www.vvvdordrecht.nl, 2013). For a medium-sized city with around 112.000 inhabitants and a number of yearly 835.000 visitors, there surely is a route to anyone's liking (Onderzoekscentrum Drechtsteden, 2011). Similar cases can be found in other cities.

Many of these routes guide the tourist past monuments, museums, arts and antiques shops, local specialty shops and other cultural sites. Apart from these ongoing routes, yearly art routes, festivals, second-hand book markets and so on all stem from the recent focus on *cultural tourism*. While culture, heritage and the arts have contributed to the appeal of tourist destinations for a long time, only in the past twenty to thirty years it has become an important marketing tool to attract tourists (Zeppel, Hall & Weiler, 1992). Especially in the context of urban redevelopment and city marketing in the post-industrial society, cities employed the development of culture and tourism as it contributed to the local economy (Richards & Wilson, 2007).

This research in particular will look at special cultural routes established by artists, gallery holders and antiques dealers. What distinguishes these routes from other tourist routes is that their *participants* (shops, galleries, artist workshops) are organised in a covering organization, who benefit from joint marketing efforts. In addition, these organizations may organize special activities related to the route, such as art festivals. A comparative case study among some of the organization's boards and visitors will provide insight respectively into the objectives of the association and the visitor profile. The cultural routes under examination are *Kunstrondje* (or Art Walk) in Dordrecht, *Kunst & Cultuurroute* (Art & Culture Route) in Middelburg, and to some extent (due to cancellation midway, see appendix I) *KunstKijkRoute* (or ArtLookRoute) in Amersfoort. Most of the participating (work-) shops, galleries and museums are open at least one designated Sunday a month. Whereas the route in Dordrecht consist of antiques shops, KunstKijkRoute in Amersfoort solely guides you past artists' workshops and art galleries. Kunst- en Cultuurroute is also mainly focused on art.

In these isolated cultural routes it is interesting and relatively easy to research who visit them. In addition, or opposition even, how do the organizations cope with the (changing) needs of their visitors (experience economy)? The leading question, then, for this research is: *To what extent do visitors' demographics, experience and satisfaction of their visit to the cultural routes correspond to the marketing goals of the governing route organizations in Dordrecht, Amersfoort and Middelburg in 2013?* In order to find an answer to this question, it is important to know what constitutes visitors to cultural routes in general and why they are important to the local economy (Chapter 2). This theoretical chapter will provide a basis for both the questions in the in-depth interviews with the cultural

route organizations and the visitor survey, distributed during the special Sunday opening (chapter 3). The interviews will provide insight into the establishment, goals and marketing efforts of the cultural routes (chapter 4). Additionally, questions are posed to measure the route organizations' awareness of the current experience economy (chapter 4). Finally, the visitor survey will draw a visitor profile of a sample of the current visitors to the route, and measure their experience type and satisfaction of the route (chapter 5).

## **1.2 Motivation**

Since the start of 2012, my mother and I opened a shop in interior accessories (mostly flea market finds, a style called *brocante* or bric-a-brac) in Dordrecht. Here, we joined the arts and antiques route, Kunstrondje Dordt. From then on I became interested in the visitors of the route, and whether visitors are satisfied with their trip. This was spurred by the idea that visitors to our shop on the special Sunday differed from those on other days. On week- and Saturdays it appears people are in town for the buying. On Sundays they appear to be there for the *looking*. While the scope and shape of my research only allows me to examine visitors on Sundays, I believe it will provide interesting insights into the characteristics of visitors of the cultural routes under research and to an extent, may provide recommendations for practical implementation of marketing techniques.

## **1.3 Relevance and generalization**

Most of the academic research on cultural routes has been based on case studies. Because the outcome of most of these studies results is both route and region-specific and consists of varied research approaches, very little of those results can be generalized either to general theory or to the particular cases under research here. The same holds for this research, even though comparison of two (three) routes may improve this somewhat. But while this research may to a lesser extent contribute to the general knowledge on cultural routes, it does provide in-depth insights into the cases at hand, which may lead to useful practical recommendations for the routes at hand, as well as for routes based on similar principles.

## 2. Theory

### 2.1 Introduction

Firstly, the literature review will serve as a report on the existing literature on the (new) experience economy and cultural tourism which lie at the foundation of theory on cultural routes. Multiple researchers describe a clear connection between the emergence of the experience economy and its consolidation in the tourism industry (Sternberg, 1997; Prentice, 2004; Hayes and MacLeod, 2006; Richards & Wilson, 2007; Andersson, 2007; Oh, Fiore & Jeoung, 2007). In the current experience economy, it is all about the consumer's unique experience. Due to industrialization, increased welfare and standardization in the West, everything is for sale and everyone can buy it (Kuiper & Smit, 2011; Pine & Gilmore, 1999). Essentially, this created the opportunity to focus on a type of consumption beyond the foundation levels of the Maslow pyramid and move on to the peak of self-realization (Lorentzen, 2008). The only thing individuals can still distinguish themselves with is the inimitable experience they get from the consumption of goods or services (Morgan, Elbe & Esteban Curiel, 2009). Someone else can only ask you about the experience, but he or she will never experience exactly the same. Tourism too is concerned with 'the creation of the touristic experience', which can only be experienced in the tourist's mind in a certain place and time (Alexander, 2007; Oh, Fiore & Jeoung, 2007: 119; Hayes & MacLeod, 2006).

A branch in tourism that has become especially important to cities since the 80s of the twentieth century is *cultural tourism*, or the efforts to attract tourists to experience local culture in order to revive local industries (Dodd & Hemel, 1999). New developments, both in this particular sector as in the experience economy as a whole, point to a next step in tourism industry differentiation: *creative tourism* (Richards & Wilson, 2007).

Secondly, the literature review provides indicators for demographics, experience realms and visitor satisfaction which are described in order to provide variables and measurement scales for the quantitative part of the research: the cultural route visitor profile. Some of these indicators lead to hypotheses, which are tested in the visitor surveys. The leading question for this literature review is then: *Who are visitors to cultural routes in general and why are they important to the current local economy?*

### 2.2 The tourist in the (new) experience economy

Pine and Gilmore's (1998, 1999) work on the experience economy observed (and actively promote) a shift in business activities worldwide and across industries. In the experience economy, they argue, staging experiences is a new type of economic value creation when products and services were no longer enough to please the consumer and ensure profits for the firm, due to high competition and commoditization (Pine & Gilmore, 1998). 'An experience occurs when a company intentionally uses

services as the stage, and goods as props, to engage individual customers in a way that creates a *memorable event*' (Pine & Gilmore, 1998: 98).

Pine and Gilmore (1998) argue that unlike goods and services, experiences are personal and unique, as they exist only in the mind of the individual. Similarly, Morgan, Elbe and Esteban Curiel (2009: 203) explain that the economy has transitioned 'from satisfying needs to fulfilling aspirations, desires and dreams.' Due to perceived homogeneity, goods and services are bought on price and availability, addressing rational and functional consumer behaviour. Experiences, on the contrary, are valued for their unique, memorable and engaging qualities, attending to the individual personally. This leads to the consumer being addressed in an emotional, aspirational and participative way. The commercial experience, then, is perceived as 'an engaging act of co-creation between a provider and a consumer wherein the consumer perceives value in the *encounter* and in the subsequent memory of that encounter' (Poulsson & Kale, 2004: 270, italics added). In other words, memorable experiences bring supplier and consumer closer together, stimulating engagement and loyalty (Kuiper & Smit, 2011). This creates a distinct marketing advantage (Pine & Gilmore, 1998; Hayes & MacLeod, 2007).

Pine & Gilmore (1998) argue that the value obtained from the commercial experience (from the intensity and feelings of joy associated with the experience) should be so high that the consumer is willing to pay for it, which distinguishes it from any other type of daily experience. However, Poulsson and Kale (2004) assert that there may also be indirect commercial experiences. This is the case when the experience is used as a marketing tool, for which no entrance fee is to be paid, such as in retailing. In regard to the cultural routes discussed here, there are no entrance fees related to visiting them either. The only price visitors might pay is for optional purchases at participants and food and drinks. The route experience, then, is a joint marketing tool for the participants.

To design *memorable* experiences, Pine and Gilmore (1998) provide several principles. With regard to cultural routes, the cultural focus of the route itself is the *theme* that helps visitors make sense of the destination. *Positive cues* underline the nature of the experience, in the form of brochures, stories about the city, the route and its participants, maps and flags. As the experience is intangible, *memorabilia* serve as a physical reminder, by way of the brochure and potentially souvenirs or purchases (Hayes & MacLeod, 2007). With respect to supporting all principles, it is critical to *engage all four senses* - sight, hearing, smell, taste. Additionally, in order for a customer to label an encounter as an experience, one or more of the following desires should be met: personal relevance, novelty (from previous experience), surprise (unexpected outcome), learning and engagement (interaction) (Poulson & Kale, 2004). Both the elements of surprise and learning are asked for in the visitor survey (Q15a/b/j).

### **2.2.1 Shift to a consumer-centric perspective**

However, the theory's perspective faced criticism and modifications. It is argued that Pine and Gilmore's basic theory is still too business-centric, emphasizing experiences as mere business differentiations which benefit the firm rather than the consumer. The consumer-centric perspective, on the contrary, identifies a new wave in the experience economy. Co-creation of the experience - with a

clear focus on creating meaning *together* with the consumer - is what provides value to both parties involved (Boswijk, Thijssen & Peelen, 2007; Kuiper & Smit, 2011; Prahalad & Ramaswamy, 2009). The value of the experience increases when organizations centre on the individual characteristics of the consumer (i.e. 'consumer context') (Binkhorst & Dekker, 2009: 315).

Currently, the economy is characterized by superfluous supply and choice anxiety (Kuiper & Smit, 2011). Additionally, due to affluence in the Western society, people's basic needs, in the form of products and services, are catered for, on top of which most consumers are well-educated and skilled. What remains is the highest level of consumption on the Maslow pyramid - self-realization - where people consume not because they need to, but because they enjoy to (Lorentzen, 2008; Morgan et al., 2009). Going from one financial crisis into another may also have people questioning the true value of their money and (potential) assets. As a result, consumers increasingly attach more value to *meaningful* experiences (Boswijk, Thijssen & Peelen, 2007; Kuiper & Smit, 2011). The consumer is not a passive receptionist of a performance, or merely an attribute in an active experience. Consumers actively engage and participate in consumption in their leisure time in order to create meaning in their daily lives (Lorentzen, 2008). Experiences as offered by businesses provide stimuli for the creation of meaning, which is the outcome of the experience (Kuiper & Smit, 2011). This is also referred to as the meaning economy, "imagineering", co-creation of value or "prosumption" (ibid.; Prahalad & Ramaswamy, 2009).

In the economy of meaningful experiences, the goal is to *transform* the consumer (Kuiper & Smit, 2011). According to Binkhorst (2007), even unique experiences can become victims of commoditization as more organizations begin to employ them. Transformations, on the other hand, can never be copied or replicated in exactly the same manner (Binkhorst, 2007: 128). They have a lasting effect on the consumer and are therefore unique to each consumer, and so perceived as more valuable (Binkhorst, 2007, Kuiper & Smit, 2011). Active participation of the consumer, or co-creation, is essential in bringing about transformation and is oriented towards the right side of the experience realm quadrant as depicted in figure 2.1 (Kuiper & Smit, 2011). On an important note, however, not all consumers are the same. Boorsma (2006) argues that the regular arts audience (which is more skilled) adheres more value to the artistic, co-productive experience, while younger, infrequent audience is more motivated by passive entertainment.

### **2.2.2 The touristic experience**

Before going on to the touristic experience, a closer definition of tourism itself is necessary. While the notion of tourism or tourist is an arbitrary one, there appears to be some agreement on the idea that tourists are people who seek new experiences by going on trips away from home or their usual habitat, excluding the daily commute to and from work (Leiper, 1979; Hunt & Layne, 1991; Richards, 1999). Whether they stay one night or return home the same day, as well as whether they have to travel a certain amount of kilometres, remains relatively undefined. The common notion of "being a tourist in one's own city" is exemplary of that ambivalence. On a more internal level, Bauman (1996, in Hannigan, 2007) argues that the tourist is one of the first post-modern citizens. When the pleasures of

the daily routine wear off, the tourist consciously seeks new experiences. However, he remains fearful of completely letting go of everyday life, which characterizes the touristic experience by 'a profusion of safety cushions and well-marked escape routes' (Bauman, 1996, in Hannigan, 2007: 48). Perhaps the notion *visitor* is more concise than tourist, as it appears less imbued with notions of hotels and international destinations. But since the literature uses both terms interchangeably, I will do so as well.

Currently, staging the touristic experience is the tourism industry's primary productive activity (Sternberg, 1997; Hayes & MacLeod, 2006; Oh et al., 2007). Simply *having* a holiday is no longer enough to satisfy the needs of the tourist. Tourists want to compensate for their boring, everyday lives by being temporarily exposed to something adventurous, ancient, foreign or spectacular, and specifically, *authentic*, in order to create more meaning in their personal lives at home (Bauman, 1996; Sternberg, 1997; Oh, Fiore and Jeoung, 2007). Authenticity is staged by the tourism business, who shape, package and sell the touristic experience (Sternberg, 1997).

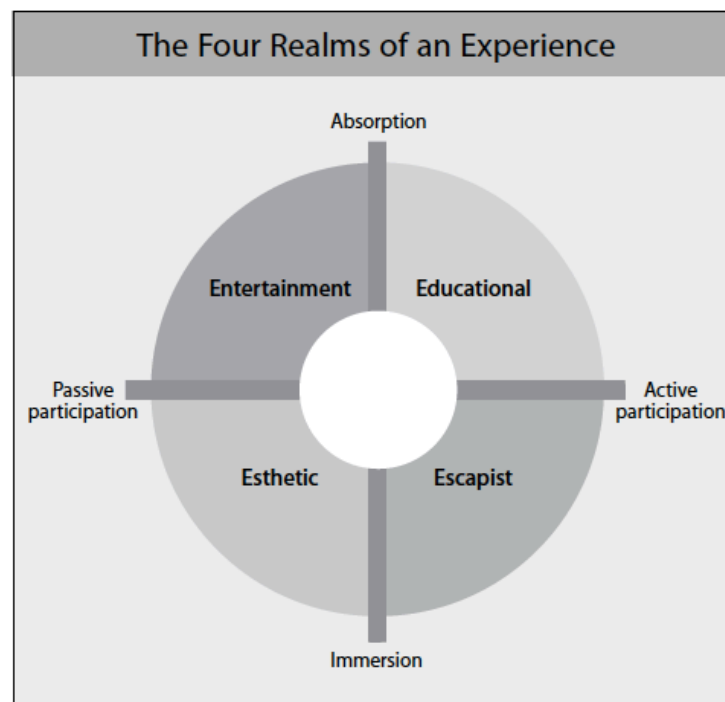
In correspondence with concepts from the new experience economy, Andersson (2007) remarks that tourist experiences cannot be bought at all. The experience only takes shape in the tourist's mind, and 'the experience industry can do no more than provide output (in the form of goods, services and experience products) that the tourist may turn into a "tourist experience"' (ibid., 46). The type of experience he discusses is the *outcome* of consumption rather than an experience (output) offered by an organization (see also §2.6.3 on visitor satisfaction). The tourist puts together a *consumption project* of several tourist products, services and experiences, of which the combined consumption influences the value of the final experience. The individual needs of the tourist (e.g. level of satiation and arousal) also influence the final value, which reflects personal relevance as discussed by Poulson and Kale (2004). Already having visited 10 museums the tourist may be satiated and the level of arousal for another museum visit may be low, hence, creating a possible negative experience. On top of that, as the cultural routes are built up of many varied participants and no fixed route, the tourist's individual blend influences the final experience to a large extent. The visitor survey therefore not measures the experience of a singular destination, but that of an individual consumption project.

### **2.2.3 The four realms of an experience product**

Pine and Gilmore (1998) conceptualize four realms of an experience across two dimensions of participation and connection (see figure 2.1). The level of *customer participation* refers to the way in which consumers affect the experience by either passively or actively engaging in the experience. Along this axis, educational and escapist experiences represent active participation. This suggests that the consumer itself plays a crucial part in the creation of the event, such as skydiving. In contrast, experiences such as opera performances or museum exhibitions are merely observed or listened to, which refers to passive engagement. In this case, the consumer does not affect the event at all. Entertainment and aesthetic experiences fall under this category. The second dimension is the level of *connection*, which concerns the absorption-immersion axis. Entertaining and educational experiences fully absorb the attention of the customer's mind (resp. television show, lecture). Immersion occurs when the consumer physically becomes a part of the experience, which happens in aesthetic and

escapist experiences (resp. exhibitions, retreats). While there may be some overlap in the four categories, such as the fashionable edutainment, all categories are unique and contribute in their characteristic way to the total experience (Oh et al., 2007). Actually, the best experience occurs when each of the four realms meet, hitting the so-called *sweet spot* in the centre of both dimensions, turning it into a memorable event (Pine & Gilmore, 1999). So it is possible, better even, for one experience to contain one or more of the experience realms. However, if the consumer-centric perspective of the experience economy is pursued, the focus will rest of the right side of the circle in figure 2.1, emphasizing active participation (Kuiper & Smit, 2011).

Figure 2.1: The four realms of an experience (Pine & Gilmore, 1998: 102)



When a tourist is encouraged to actively participate and engage in gaining new knowledge or acquiring new skills, physical and/or intellectual, we speak of an *educational* experience (Oh et al., 2007). New skills and knowledge at a tourist destination may be acquired through workshops (i.e. painting, theatre play), but also through demonstrations, lectures, guided tours, museums or simply asking questions. In the case of cultural routes, it can be argued that even meeting the artists or making discoveries is an educational experience. With *aesthetic* experiences, visitors immersed in a touristic destination simply enjoy *being* there without affecting or changing it in any way. ‘They passively appreciate, or are influenced by, the way the destination appeals to their senses, no matter the level of authenticity of the destination environment’ (Oh et al., 2007: 121). For example, visiting an art gallery to see the temporary exhibition at display, or plain sightseeing are considered aesthetic activities. One of the earliest and most available forms of experiences is *entertainment* (Oh et al., 2007). It concerns the enjoyment and passive observation of the activities and/or performances of



others, such as listening to a concert or a theatre act, which absorbs the mind. In research, entertainment is often measured as the outcome of the activity, for example whether it was “fun”. Finally, *escapist* experiences are seen as the literal escape from daily life and considered one of the most pervasive motives for going away on touristic trips (Oh et al., 2007). As discussed above, from time to time people want to get away from their daily routine to experience something entirely different. An experience is considered escapist when it is able to take the tourist’s body and mind *from* its regular surroundings *to* the new environment by active participation in immersing activities, such as mountain climbing.

Evaluation of the tourist experience provides organizations with constructive feedback on destination management and performance, which should be used to improve the value of the destination (Oh et al., 2007). Additionally, tourists have come to expect better quality, authentic tourist products. Richards (1999) argues that organizations should monitor their visitors’ experience, which encourages professionalization. In order to describe which realms of experiences the visitors of the cultural routes find most prominent, I based the measurement items on those outlined by Oh et al. (2007), adjusted for the situation at hand (see appendix IV, Q15a-j). As became clear from the above, the best cultural routes, when perceived as an experience, show characteristics of all four experience realms (Q15a-j) (hypothesis 1). However, if a consumer-centric focus is pursued, more value should be attached to active participation (i.e. education and escapism).

\* **H1:** The best cultural routes show characteristics of all four experience realms. (Q15a-j)

### **2.3 Cultural tourism**

Cultural routes belong to a specific branch in tourism, namely *cultural tourism*. This type of tourism has become increasingly important since the late eighties of the previous century for both the tourism industry and government bodies. For cities and its public authorities, cultural tourism holds the promise of highly educated, affluent visitors potentially boosting the local (post-industrial) economy and urban redevelopment, by using local culture as a distinction from other cities (Richards & Wilson, 2007). As a consequence, cities have since branded themselves into experiences (Richards & Wilson, 2006). From the perspective of the consumer, however, cultural tourism generally speaking satisfies the need for new cultural knowledge and authentic experiences in the search of self-realization (Richards, 1999; Boorsma, 2006; Hayes & MacLeod, 2007).

Defining cultural tourism is difficult as both culture and tourism are broad categories and above all, in constant development (Richards, 1999). In an attempt to narrow it down, however, Richards (1999: 17) coins the following conceptual definition of cultural tourism from a tourist perspective: ‘the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs’. While it used to be preoccupied with the consumption of heritage products of the past, it currently also includes local industries, contemporary art and culture, and the local atmosphere (Richards, 1999; Hayes & MacLeod, 2006). I surmise that the tourist’s “normal place of residence” does not have to be far away

from the destination, hereby including regional visitors or even residents, especially since cultural tourism includes contemporary art and culture. Hayes and MacLeod (2006) approach the concept from the perspective of tourist organizations operating in the experience economy. They argue that the phenomenon of cultural tourism is centred around the marketing of a multitude of cultural products 'as discretely packaged cultural experiences' (Hayes & MacLeod, 2006: 47).

The growth of cultural tourism in the developed world mirrors the democratization of culture and tourism in the previous century, as well as a maturing tourism industry (Richards, 1999; Hayes & MacLeod, 2006). While travelling and culture was still reserved for the elite at the beginning of the 1900s, welfare and equal access to education increased quite dramatically after that. Increased welfare had a positive effect on the demand for holidays and pastimes. Increased higher education spurred the need for more knowledge and experiences. As a consequence the industry evolved from being mainly preoccupied with traditional heritage sites and high arts to developing into a significant market segment including popular culture.

The increased popularity of cultural tourism witnessed a rapid growth of the number of "unique" cultural attractions and has many cities competing for the attention of the tourist (Richards, 1999). As a consequence of the rush, Richards (1999) argues that cities and tourist organizations often disregard the potential negative consequences and the needs of the tourist. 'Cultural attractions [are] being developed more to massage local egos than to appeal to a specific market' (Richards, 1999: 16). It is therefore important to analyse why and by whom the cultural routes were established, and which target group the organizations aim to address.

### **2.3.1 Cultural routes**

Cultural routes - themed routes based on cultural resources - are a particular element within cultural tourism activities (Puczko & Rätz, 2007). Hayes and MacLeod (2006: 48) employ the term *heritage trail* to describe this type of guided or 'informed urban walking'. The heritage trail or route is argued to be a purposeful, interpreted route which offers the tourist mainly an educational experience by drawing on the natural or cultural heritage of an area, in order to enhance visitor enjoyment (Silbergh, Fladmark, Henry & Young, 1994). Cultural routes are founded on the individual cultural identities of their participants. Together they form a common cultural image which serves as the focal point of the route (Puczko & Rätz, 2007).

One group of culturally themed routes is the one that follows original and pre-existing paths, such as historic pilgrimages or the Great Wall in China. Following the trail from start to end - the journey itself - is the primary attraction, all other elements such as the destination and additional attractions are secondary (Puczko & Rätz, 2007). The other type of themed routes artificially connect locations spread across towns or places and highlight elements related to the theme (Puczko & Rätz, 2007). Not the journey, but the theme itself and the attractions along the route shape the tourism product and play the main role in the final experience. It is the latter that is the subject of research.

Content-wise, cultural routes have come to encompass diverse themes, such as architecture, famous people, local industries (e.g. wine routes) and historic events (e.g. pilgrimages). Town trails

are one of the most popular nowadays, especially as the urban tourism market is growing. The cases under research are clearly town trails concerning local arts and antiques industries or ventures. Considering the content of the cultural routes at hand, aesthetic experience aspects (looking at art, sifting through antiques, perhaps enjoying the ancient architecture) are as much a part of the route as the opportunity to learn.

Due to the stress on 'regular' leisure time, Richards (1999) argues that nearly half (40%) of cultural consumption (heritage, visual and performing arts) occurs during holidays longer than a weekend. Be that as it may, Hayes and MacLeod (2006) emphasize the time-efficiency of trails in view of growing urban short-stay tourism. 'With little available time to explore and make chance discoveries, visitors following a trail can be reassured that they have seen the key sights and have experienced more informal aspects of local culture along the way' (Hayes & MacLeod, 2006: 49). Additionally, themed routes offer clarity and structure for those visitors unfamiliar with their destination (Puczkó & Rátz, 2007). It can therefore be expected that respondents in the visitor survey are most likely to be staying in town for the maximum duration of a weekend (hypothesis 2, Q5).

\* **H2:** Respondents (non-residents) are most likely to be staying in town for the maximum duration of a weekend (Q5).

### **2.3.2 Creativity in cultural tourism**

In the literature on cultural tourism, the recent focus on meaningful experiences and self-development is reflected in a shift towards "creative tourism" (Richards & Wilson, 2007). Due to cultural tourism's perceived positive economic influence in urban redevelopment and the need for distinction, the past years actually saw a steep incline of similar cultural attractions everywhere. Consequently, visitor numbers are not as high as hoped for (the number of attractions exceed the demand) and maintaining distinction is again problematic. Creative tourism is seen as the solution to consumers' recent fatigue of this serial reproduction of culture in different destinations, though still finds itself in the early theoretic stages (Richards & Wilson, 2006; Prentice & Andersen, 2007). In the tourism industry in general, there is still a large focus on singular activities, such as museum-visiting and theatre-going, which implies distinct activities and visitors, and formal attractions, which indicates cultural tourism's supply-driven focus. On the contrary, creative tourism's main concern is the individual consumer (Prahalad & Ramaswamy: 2009; Richards, 1999).

As discussed in §2.2.1 and §2.2.2, consumers actively contribute to their own experience, based on their unique personality, cultural capital, skills etc, which leads to an incremental change in cultural capital (Andersson, 2007; Binkhorst & Dekker, 2009; Prahalad & Ramaswamy, 2009; Prentice & Andersen, 2007). The supply side of creative tourism is therefore concerned with 'facilitating becoming': assist in or smooth the transformation process by increasing the accessibility to their touristic offerings and providing an authentic local context (Prentice & Andersen, 2007: 89; Richards, 1999). As a consequence, creative tourism addresses not the tangible elements of culture in a place (built heritage, museums, mountains), but the authenticity of the *intangible* features, such as image,

lifestyle, atmosphere and stories (Binkhorst & Dekker, 2009; Richards & Wilson, 2007). According to Binkhorst and Dekker (2009), tourist attractions' authenticity to the local environment enhances the co-creation experience. As an example they highlight European Starbucks branches which, though popular among tourists, are not true to local culture and probably do not last a long time (temporary hype).

Concerning the focus on the term creativity, Richards and Wilson (2006: 1213) argue that individual creativity takes place 'when an individual steps beyond traditional ways of doing, knowing and making'. Skilled consumers in need for self-development are the drivers behind the need for creative or meaningful consumption. Next to that, creativity is associated with innovation, dynamism and change. Creative tourism, then, is 'tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken'.

Following these assumptions, there are three ways to implement creativity in the tourism experience: 1) creative spectacles, 2) creative spaces or 3) creative tourism (Richards & Wilson, 2006; 2007). Synonymous to creative spectacles are festivals, which are already commonly implemented by cultural tourism management. Creative spectacles offer passive tourist experiences (entertainment and aesthetic) organized by people undertaking creative or innovative activities. Creative spaces are characterized by clustering of creatives, which creates a vibrant atmosphere. Many amateur creatives (or serious hobbyists) actually turn to tourism as a source of income. The atmosphere, in turn, attracts many visitors, including cultural tourists and short-stay visitors. The 'being there' element of this principle moves it into the immersion realms of experiences, both passive and slightly more active. In comparison to the other two creativity principles, creative tourism depends far more on active participation and skill development of tourists. Additionally, combining creative spaces and creative spectacles leads to successful implementation of creative tourism principles.

Seeing as workshops - short courses for learning while doing - have become increasingly popular in recent years, it can be expected that visitors of the routes are also interested in workshops with regard to creative tourism. Especially skilled tourists, or serious hobbyists (see also §2.5.2) (Q10), are likely to want to extend their knowledge and skills further (Q18), resulting in hypothesis 3.

\* **H3:** Skilled tourists (i.e. cultural tourists) are likely to have an interest in learning new skills, i.e. through workshops (Q10>Q18).

## **2.4 Cultural route organizations**

### **2.4.1 Marketing in the arts and cultural sector**

Contemporary arts marketing is centred around two important concepts. The first is the one of stakeholders. Stakeholders, not only customers, but also suppliers, sponsors, funding agencies, local authority, artists and so on are groups and individuals who have 'an interest (a 'stake') in the success of the organization (Hill et al., 2003: xv). Arts organizations in particular have to maintain strong profitable relationships with their stakeholders, as they often lack material resources. Secondly, in the

twenty-first century, the focus has shifted from mainly exploiting new customer groups to also maintaining long-term relationships with existing customers.

As a result, marketing in the arts sector is the 'integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives' (Hill et al., 2003). The more value for the customer, the more value the organization receives in return (Boorsma, 2006). The authoritative tool for implementing marketing techniques in order to achieve the organizational goals is the marketing mix, consisting of the four P's: Product, Price, Promotion and Place (Hill et al., 2003). Most "products" in the arts sector are of intangible nature, i.e. services or experiences, as are the routes under discussion. Promotion is therefore crucial in communicating the benefits of what is on offer to the intended audience. As the routes charge no entrance fee, the budget to pursue the extensive promotional efforts has to come from elsewhere. And since the place of the route is embedded in the city in which it is located, questions in the interviews with the organizations are directed towards the added value of art and culture to the city and the route's role in this respect.

## **2.5 Cultural route visitors**

### **2.5.1 Demographics**

Both *gender* and *age* are typical questions in audience research in contextualizing the respondents. They are considered stable arts attendance indicators across different cities (Hager & Winkler, 2011). It is argued that differences in preferences for arts attendance for men and women mainly originate in socialization to gender roles, with men being motivated by self-focused goals while women are guided by collective goals (Hager & Winkler, 2011).

According to Swanson, Davis and Zhao (2008), the *age* of the majority of the general arts audience lies between 30 years to early 60s. Most cultural tourists are also perceived to be older than 30 years (Richards, 1999). However, heritage attractions, such as museums and monuments, attract mainly older tourists (50+). Younger tourists, on the other hand, prefer to visit arts attractions (performing arts events and festivals), which provide more excitement and entertainment (Boorsma, 2006). The cultural routes show mixed elements, however. The general hypothesis would assert that cultural route visitors are of any age, however, as we shall see in the interviews, the route organizations mostly see visitors of 50 years and up. This leads to the expectation that the respondents in the survey are generally older than 50 years (hypothesis 4, Q22).

Attendance to the arts is generally prevailed by highly educated individuals (4 year college or university degree), however, *education* alone does not explain attendance (Swanson et al., 2008). Swanson et al. (2008) found that individuals with lower education are often more motivated by escapist motivations, while those with higher degrees of education are motivated on the basis of aesthetics, education and recreation. As discussed before, Richards (1999) argues that cultural tourists are generally motivated by the search for new knowledge and experiences, which is related to the increased levels of education. Cultural tourists are commonly well educated and use travel as a means for collecting new cultural experiences and increasing their stock of cultural capital (see also

§2.5.2) (Bourdieu, 1984). This results in hypothesis 5, expecting that most visitors to the route either hold a HBO (college or Higher Vocational Education) or university degree (Q24).

*Household income* is believed to be another important indicator for arts attendance, with high incomes being overrepresented (Swanson et al., 2008; Hager & Winkler, 2011). Higher income levels may both indicate a greater ability to purchase as well as early socialization and high familiarity with the arts (Hager & Winkler, 2011). As the route organizations did not appreciate a household income question (too private), the survey instead asks about the expected and actual expenditures of the day. While of hypothetical nature, the latter is considered less offensive. Additionally, it may even provide more insight into the respondent's willingness to buy than income, which is useful for those route participants with commercial interests (Q10 and Q11).

Ranshuysen, Elffers and Hoeven (2004) argue that arts attendance in the Netherlands, to highbrow arts in particular, is dominated by individuals of Dutch origin. That taken into account, I argue that for the purpose of this research it is more necessary to find out in which city the respondents live regarding the organizations' promotion activities (Q23) (Trienekens, 2002).

While it seems logical to start surveys with demographical questions, it is actually better to start with questions that are directly relevant to the research to encourage respondents (Bryman, 2008). Questions on demographics are therefore placed at the end. However, due to logical build-up and space considerations, the expenditures question will appear in the middle section.

\* **H4:** Respondents will be generally 50 years or older (Q22)

\* **H5:** Cultural routes for arts and/or antiques are typically trips undertaken by highly educated visitors (i.e. Higher Vocational Education and university graduates) (Q24)

### **2.5.2 Motivations vs. type of cultural tourist**

In market segmentation studies it appears sensible that both antecedents (motivations) and consequences (satisfaction/outcome) of the tourist decision process ought to be researched in order to provide a complete visitor profile of cultural routes. Personal values, motives and motivations, after all, influence the decision process preceding the touristic event (Andersson, 2007; Oh et al., 2007). On a sidestep to theory on cultural attendance to the performing arts, it is argued that motivations for cultural attendance, such as for the performing arts, are better predictors of attendance than demographics or demographics alone (Swanson, Davis & Zao, 2008). However, several objections exist towards asking for motivations. Other research suggests that socialization motivations in particular are instable indicators among different performing art forms (dance, opera, theatre, etc.) as well as across different cities in contrast to demographics (Hager & Winkler, 2011). Concerning tourism in particular, little evidence supports the assumption that personal values hold during post-experience evaluations (Oh et al., 2007). Oh et al. (2007) contend that this is due to several reasons. The first corresponds to the infrequency of the touristic experience, which renders motivation-based research incapable of producing any useful result. 'Tourist motivations are unstable, inconsistent, and disconnected' (Oh et al., 2007: 122). Secondly, personal values do not necessarily seep through in all

activities. Instead, tourist motivations may be driven by the spur of the moment, and I surmise, the social company. In conjunction, previous research found that there are as many tourist's motivations as there are destinations and tourists (Oh et al., 2007). Generalizations and comparisons on the basis of motivations, then, seem impossible and extremely difficult to capture in a short self-completion questionnaire.

However, Richards (1999) argues that in general cultural tourists seek new knowledge (hereby increasing their cultural capital) and cultural experiences. Interestingly, Stebbins (1997) notices a distinction among tourists seeking for cultural experiences, in the sense that not all tourists to cultural attractions seek the same level of new experiences. This distinction is between *cultural tourists* versus *cultural dabblers*. Cultural tourists are hobbyists, who see their interest in culture as serious leisure. Serious hobbyists engage in their hobby for long periods of time, if not daily, and create a broad and profound knowledge of the topic. In the case of cultural tourists or culturally motivated visitors, the hobby is of cultural nature, such as an art, cuisine or language (Richards, 1999). Going on a trip related to their cultural hobby intensifies their knowledge and experience of their hobby. Their satisfaction increases when they can develop their skills and knowledge (Morgan et al., 2009). While not explicitly mentioned by Stebbins (1997), I surmise that a pleasant trip also reaffirms the cultural tourists interest. This is confirmed by Morgan et al (2006), who argue that tourist destinations are chosen on the basis of whether they are in harmony with or improve the consumer's self-concept. In contrast, cultural dabblers only become interested in culture during their holiday and see it as an additional, rather than primary activity of their trip. This type of tourist is also being referred to as *casual visitor* or the culturally attracted visitor (Richards, 1999; Binkhorst, 2007). Culturally inspired visitors fall in between serious hobbyists and casual visitors, those being averagely interested in culture.

Interestingly, there is a remarkable growth of casual visitors to cultural attractions, which can be ascribed to the previously mentioned democratization of culture and tourism, leading to a shift to mass market tourism (Richards, 1999). For cultural tourist organizations, depending on their target audience, this requires both stimulation for skilled consumers as well as accessibility for more casual visitors. Combining the information from the previous two paragraphs, the survey will not directly ask for prior motivations. By examining the type of tourist visiting the cultural route, the survey is much closer to establishing a useful visitor profile in which motivations also play a role (hypothesis 6, Q10).

\* **H6:** Visitors to cultural routes are most likely to be cultural tourists, though it is possible that they also attract culturally inspired and casual visitors.

### **2.5.3 Visitor satisfaction**

In order to maintain a satisfied and loyal customer base, it is crucial to monitor visitor satisfaction (Geissler & Rucks, 2011). From truly for-profit business perspective research, it appears that very satisfied customers prove loyal, but those who are satisfied only slightly less are easily lost to the competition (Jones & Sasser, 1995). So in addition to monitoring satisfaction, it is therefore very

important to keep visitors *completely* satisfied, by offering high-quality support services and listening carefully to what target visitors want 'and then give it to them' (Jones & Sasser, 1995: 1).

As discussed in §2.2.2, it is important to distinguish between two different types of experience with regard to satisfaction. The first is the experience as output created by organizations for individuals to consume, like commodities, products and services. This type of experience is discussed §2.2.3 concerning the experience economy. The other type of experience is described as the outcome of consumption, which occurs during, but mostly after the event. Satisfaction questions measure the outcome of the experience, or *the experience of the experience*, which are evaluated on the basis of the entire visit (Kuiper & Smit, 2011; Morgan et al., 2009).

Geissler and Rucks (2011) argue that expectations play an important determining role in customer satisfaction, affecting the satisfaction either positively or negatively. Managing and shaping customer expectations is therefore more important than meeting or exceeding them, for which there are several methods. Continuous innovations are one strategy. Another is by addressing the most suitable target group. This appears simple but may often be misinterpreted (e.g. governments wishing to attract younger audiences to traditional art forms). Abandoning target groups whose expectations are unrealistic is also a strategy in this respect. Shaping expectations can also occur through framing, which is about developing positive cues and references that help in processing information (e.g. directly comparing the route to other forms of entertainment). The final is shaping expectations by rules and regulations.

The research results of Geissler and Rucks' (2011) 10-year study on 44,995 theme park visitors showed significant correlations between repeat visits, visitor satisfaction and exceeded expectations. The authors argue that 1) repeat visitors are more likely to be satisfied than first-time visitors (hypothesis 7) and 2) first-time visitors experience is more likely to exceed expectations than those of repeat visitors (hypothesis 8). Additionally, Morgan et al. (2009) write that satisfied visitors are more likely to return in the future (hypothesis 9) and speak positively about their experience to family and friends (hypothesis 10). With regard to the visitor survey, satisfaction will be measured along five direct questions, concerning general enjoyment (overall route experience) (Q16), whether real experience exceeded expectation (Q17), the likelihood of future visits (Q19) and whether respondents plan to tell about the route to friends and family (Q20), in addition to the question whether the respondent has visited the route before. Additionally, the respondent's satisfaction concerning certain elements of the route are measured (Q14), which partly influence the overall satisfaction of the visitor (Geissler & Rucks, 2011). The elements are categorized according to the 1) overall route experience, such as hospitality of participants, brochure information and route map clarity, and 2) atmosphere of the location, i.e. the city in which the route is located.

\* **H7:** Repeat visitors are likely to be more satisfied than first-time visitors. (Q2>Q16)

\* **H8:** The first-time visitors' experience is more likely to exceed expectations than those of repeat visitors. (Q2>Q17)

\* **H9:** Satisfied visitors are more likely to return in the future. (Q16>Q19)



\* **H10**: Satisfied visitors are more likely to speak positively about the experience to friends and family.  
(Q16>Q20)

## **2.6 Conclusion**

The purpose of this chapter was on the one hand to describe which types of tourists might frequent cultural routes and cultural attractions in general and on the other, why these tourists are important to the current local economy and organizations. Regarding the first half of the question, tourists to arts and heritage attractions are generally highly educated and of relatively high age. Additionally, while it is most likely that the routes attract visitors that are intensely interested in the arts, there is a possibility that their audience is broader than that.

Concerning the second half of the question, the current Western economy is characterized by the production and consumption of experiences. While initially experiences were mainly perceived as profitable business differentiation, more recent theory emphasizes the consumer's need for the consumption of meaningful experiences. As supply is superfluous and most consumers are well-educated, self-realization is what mainly occupies the consumer in this society. Experiences aid in this search for identity-formation and affirmation. Especially in the tourist industry, the main outcome of the authentic touristic event is the meaningful experience the visitor gains from temporarily being away from its familiar surroundings. Cultural tourists are argued to be one of the drivers behind meaningful experiences and creative tourism, as their main intent in being a tourist is actively accumulating knowledge and skills concerning their serious hobby.

While experiences are intangible offerings that exist only in the mind of the individual, firms and non-profit organizations play an important role in facilitating the experience. The consumer's cultural capital and thinking can be transformed through interaction with and active participation of the consumer. Memories fade and even experiences can become commoditized, but transformations are unique to each consumer and have a lasting effect. The best experiences are argued to contain elements of all four experience realms (entertainment, aesthetics, education and escapism), though if a more meaningful or creative approach is pursued, the active participation side of the quadrant should be emphasized.

Cultural routes are one of the many attractions that were developed during the rise of cultural tourism, which are perceived as a time-effective way to experience the key sights of a destination, formed around a theme of interest to the visitor. Whereas cultural tourism satisfied the visitor's cultural needs, creative tourism's perspective is to satisfy the tourist's need for self-development. From the latter perspective, cultural routes consisting of creative participants (artists) can be perceived as creative spaces, while some additional festivals can be considered creative spectacles.

Apart from measuring which kind of experience output the routes are in the eyes of the visitor, monitoring the outcome of the experience provides the organizations with valuable feedback concerning their performance. Satisfied visitors are also assumed to be more likely to come again in the future and spread the word to friends and family, which is very important, and to an extent free, promotion of the route.

## **3. Methodology**

### **3.1 Research design and strategy**

This comparative case study into visitors of initially three, but due to cancellation two cultural routes in the Netherlands and their respective governing organizations. The case study format allows for the intensive and detailed research of single cases (Bryman, 2008). In addition, the comparison provides a larger sample, helping to gain a better understanding of the phenomena and hypotheses outlined in the literature review. The three cultural routes are Kunstrandje Dordt in Dordrecht, Kunst- en Cultuurroute in Middelburg and Amersfoort's KunstKijkRoute. Due to the cancellation of KunstKijkRoute Amersfoort, the main focus is on Dordrecht and Middelburg. Amersfoort's interview and limited survey results shall be used as indicative (see appendix I for more information on the resignation).

The research opted for a mixed methods approach because the main research question in fact falls apart into two separate questions (Bryman, 2008). On the one hand, a cross-sectional survey design is able to sketch a thorough visitor profile of each of the cultural routes by means of self-completion questionnaires. The qualitative section of the research consists of semi-structured interviews with the head coordinators of the cultural routes. The interviews will provide in-depth insight into the historical background, workings and marketing goals of the organizations behind the cultural routes, and provide input for specific information to be asked in the questionnaires as explained above. Comparing the outcomes of the separate methods will aid in answering the oppositional main question.

As a result, the employed research strategy is both deductive and inductive. The quantitative research is mostly deductive, as questions and hypotheses were formulated on the basis of hypotheses derived from the literature review, which will be tested through the survey (Hart, Boeijs & Hox, 2007). Most of the questions in the interview guide also find their origin in the literature. However, an inductive approach is found when some of the questions were refined to cater to the unique characteristics of each of the cases after a first meeting with the coordinators of the routes. Singularities are kept to a minimum, though, in order not to diminish comparison between the cases. Finally, new information might emerge during the interviews which may not have been discussed in the theoretical chapter.

### **3.2 Data collection**

At the beginning of the research, I organized three meetings with each of the coordinators of the cooperating cultural routes. These initial meetings served as a way to gather initial information on the cultural routes, which in turn guided some of the interview questions later on, as well as some of the survey questions. Secondly, it allowed me to gain trust and personally explain the logistics of the research and what was to be expected from each of the parties involved. I have been open about the

fact that I am a Kunstrandje Dordt member, which did not seem to be an issue. In the same vein, I attended the yearly member meeting of Kunstrandje Dordt (February 20<sup>th</sup>, 2013) and a work group meeting for KunstKijkRoute Amersfoort (May 5<sup>th</sup>, 2013).

The primary data is derived from semi-structured interviews and self-completion questionnaires. Secondary data that provided extra background information were route brochures and route websites.

### **3.2.1 Semi-structured interviews**

In order to get in-depth information on the goals and ideas behind the cultural route, three semi-structured interviews were conducted with the heads of the organizations (chairman or coordinator). I used an interview guide to gain similar types of information derived from the literature review and to improve comparison between the different organizations. On the other hand, I wanted to create a flow of information during the interview. The flexible structure of the interview guide allowed for jumping back and forth between questions and additional questioning when necessary, as well as the opportunity to continue on topics not determined in the guide. The complete interview guide is attached in appendix III, both in initial and revised version. As there was no opportunity to test the questions, the guide was slightly altered after the first interview so to improve unclear questions. Finally, the interview dates can be found in the references chapter.

### **3.2.2 Self-completion questionnaires**

The aim of the second part of the research was to gain a lot of information on the characteristics and opinions (variables) of the visitors of the cultural routes in a short period of time. The goal then is to examine whether a 'visitor profile', or 'patterns of association' can be determined (Bryman, 2008: 44). To do so, a survey was conducted by means of an in-shop self-completion questionnaire, which visitors completed during their visit. The survey consists of several themes, namely visitor demographics, interests, past visits and finally experience and satisfaction measures. The (over-)estimated time of completing the survey of 25 multiple response questions was 10 to 15 minutes. The questions are based on hypotheses derived from the literature review and general marketing questions (e.g. 'How did you find out about cultural route X?'). Some specific suggestions derived from conversations with the organizations of the cultural routes, such as participants' hospitality. Appendix IV contains the entire questionnaire in English in schematic form. There, you find the hypotheses linked directly to the questions at hand, with some hypotheses linking more than one question. Most questions are the same for each of the cases in order to encourage comparison. However, some specific answer options were devised due to the differences in the cases, such as information sources and types of participants, so as not to confuse the visitor. This led to three case-specific questionnaires (see also appendix IV).

With in-shop surveys, visitors might fill out the survey at the start of their day when they have not yet completely experienced the route. Actually, satisfaction surveys are ideally personal exit interviews, conducted immediately after the respondent has experienced the entire offering (Geissler & Rucks, 2011). Apart from several issues such as general disadvantages towards personal interviewing

(Bryman, 2008), and cost and time constraints, one element of the route in particular makes exit interviews impossible: there is no official entrance or exit to the route. Online surveys could have been a logical modern day alternative. Sunday visitors would then receive a card with the web address of the survey, which they can enter in their web browser and complete as soon as they come home. However, response rates for this type of interviewing are very uncertain, as people may forget about it once they are at home, or simply do not bother to. The uncertain response rates require large visitor numbers to accumulate an acceptable sample size. Therefore, the in-shop surveys asked for the respondent's experience *up until now* and include the answer option *don't know (yet)*.

### **3.3 Sampling**

#### **3.3.1 Selection of research sites**

In the search for cultural routes, I searched for routes that were comparable to Kunstrandje Dordrecht, the starting point of the research. Kunst- en Cultuurroute in Middelburg and KunstKijkRoute in Amersfoort were most similar. The routes each have similar amount of participants (affiliated artist workshops, galleries, museums and other shops): 37 (Middelburg), 57 (Dordrecht) and 60 (Amersfoort). Most of the participants open their doors at least one designated Sunday a month, multiple times a year. Dordrecht organizes 12 open Sundays, Middelburg 11 and Amersfoort recently narrowed it down from 10 Sundays in 2012 to 6 in 2013. Whereas Dordrecht has a rich base for antiques and antiquarian book shops, Amersfoort's route (almost) solely guide you past artists' workshops and art galleries, in Middelburg only 2 antiques dealers participate. In Middelburg, regular shops are opened the same Sunday; in Dordrecht and Amersfoort they are not. In all cases, visitor numbers are uncertain estimates. Dordrecht measures consistently at one participant's gallery and finds a decline from 2.068 yearly visitors in 2010, 1.566 in 2011 to 1.046 in 2012. Amersfoort estimates its visitor numbers around a steady 75 to 100 visitors a month per participant (about 1000 visitors a year, excluding double counts). Middelburg does not count consistently either, but approximates the visitor number to 100 visitors per participant per Sunday as well, though the total visitor flow due to the route is estimated between 25.000 and 50.000, as a direct result from the bi-monthly events. The other routes also observe peaks in visitor numbers during special events. Finally, the routes are relatively evenly distributed over the country, possibly facilitating different local consumer groups.

#### **3.3.2 Selection of interviewees**

In-depth interviews were held with the chairmen or head coordinator of the organisation, depending on the organisation type. As Kunstrandje is a union, the interview was held with the chairman, Herman Koekkoek. Consequently, Kunst- en Cultuurroute in Middelburg is set up as a foundation, which also leads to an interview with the chairman, Jan Kiewiet. In addition, promotion team volunteer Lidy Renout joined the interview, to supply more information on marketing aspects. In Amersfoort, I interviewed the coordinator of the work group assigned to organizing the KunstKijkRoute, Jan Landsheer, This workgroup is part of the foundation *Kunst in Amersfoort*.

### 3.3.3 Selection of survey respondents and response

In Dordrecht and Middelburg, the route organizations distributed the self-completion questionnaires among all participating (work-)shops, galleries, antiques dealers and museums which were to hand them out to the visitors and collect them afterwards. If all participants would cooperate, this distribution would ensure to some extent that a diverse and representative number of visitors are approached. In Amersfoort, however, some participants are located in the suburbs and therefore hardly receive any visitors. The coordinator argued that it would be better to distribute the questionnaires only in the city centre, and in order to avoid double requests, not all participants in the centre would have to participate either. I agreed to a representative sample of participants in the centre. In the end, the questionnaires were distributed among 9 out of 60 participants in Amersfoort, which was lower than I expected or believed I had agreed to (see appendix I). I believe that the low response and consequent fallout in Amersfoort was in part caused by the reliance on only a few participants of which half was not motivated. If conducted the same way in the future it would be better to do include *all* participants, or that at least concrete arrangements have to be made on the number of participants.

Any visitor of the route on any of the two designated Sundays willing to fill out a questionnaire was perceived an eligible respondent, resulting in a non-probability convenience sampling method. Such method involves the risk of self-selection bias, which complicates generalization over the entire population (all visitors of the routes at hand). First of all, some participants may not feel inclined to cooperate, due to personal reasons or protection of privacy and personal space of their customers. In addition, “zapper-quality” (see below) visitors are virtually inaccessible. Secondly, the sample may be influenced by visitors’ friendliness and the extent to how cooperative they are, as well as whether they are loyal customers or foreigners. Unfortunately, random sampling based on visitor database was impossible, as the routes do not keep track of their individual visitors. Another way to do random sampling is by having every umpteenth visitor fill out a survey. However, in view of expected low response numbers this would have complicated generalisation of the results even further.

The survey sample was aimed at the acceptable minimum under severe resource constraints (due to low visitor numbers) of 300 respondents per city, divided over 2 Sundays in May and April of 2013 (Hill, O’Sullivan & O’Sullivan, 2003). Each participant received about 10-15 copies. However, reality proved otherwise (see also appendix I). Amersfoort dropped out after their first Sunday. Only 26 surveys were completed there, collected by at least 5 different participants (see appendix IV.d). After 2 Sundays, Middelburg yielded only 116 questionnaires from 14 participants or more and in Dordrecht 17 participants collected 75. In consultation with Herman Koekkoek, an extra Sunday, the first of June, was added for Dordrecht due to these disappointing numbers. This Sunday yielded an extra 21, adding up to a total of 96 surveys. Middelburg turned down an extra Sunday, as they did not think the participants would provide anymore completed questionnaires.

Most respondents answered all questions. However, there were quite some missing values concerning questions 11, 12, 14 and 15. Question 11 and 12 covered the spending budget of the day. Apparently, respondents really do not know beforehand what they are going to spend, even more so on art and culture products (11) than on food and drinks (12), or find it hard to give an estimate. The

answer option *don't know* should have been available (see also appendix IV). Perhaps, the questions could have been posed differently too (appendix IV). In addition, seeing some of the comments written down by the respondents as well as comments made by participants, the length of the survey was probably not suitable for the way it was conducted. Most visitors are so-called zappers, who quickly enter and leave a (work)shop or gallery. The seemingly complicated and large questions 14 and 15 - each containing around 10 elements - did not help in this respect, as they sometimes returned (partly) unanswered. In order to provide quality rather than sheer quantity, cases with 9 or more missing values were excluded from analysis (14a, 14b etc. are counted separately; excluding optional question 25, date and participants name). While kind enough to complete a survey, first-time visitors only planning to visit one participant were also discarded from the sample, as they have no experience with the route at all. Repeat visitors only planning to visit one participant this time were not omitted, as some previous experience is better than none, especially since the routes have not changed much over time. Finally, this led to the exclusion of 30 cases out of 238. Then, the total sample is 208 cases. The response rate is  $208/(900-30)*100= 23,9\%$ , which is unacceptable according to Mangione (1995, in Bryman, 2008). With regard to the monthly visitor estimates (100-200), however, the final response numbers seem more realistic than the initial sample goal.

### **3.4 Data analysis**

The interviews were held in Dutch, and so are the transcriptions. Consequently, the interviews were coded, of which the most important codes and overlapping themes were organized in a FRAMEWORK scheme in Excel (Bryman, 2008). The thematic analysis was mostly guided by the questions in the interview guide. The translated citations were kept as close to the original quotes as possible.

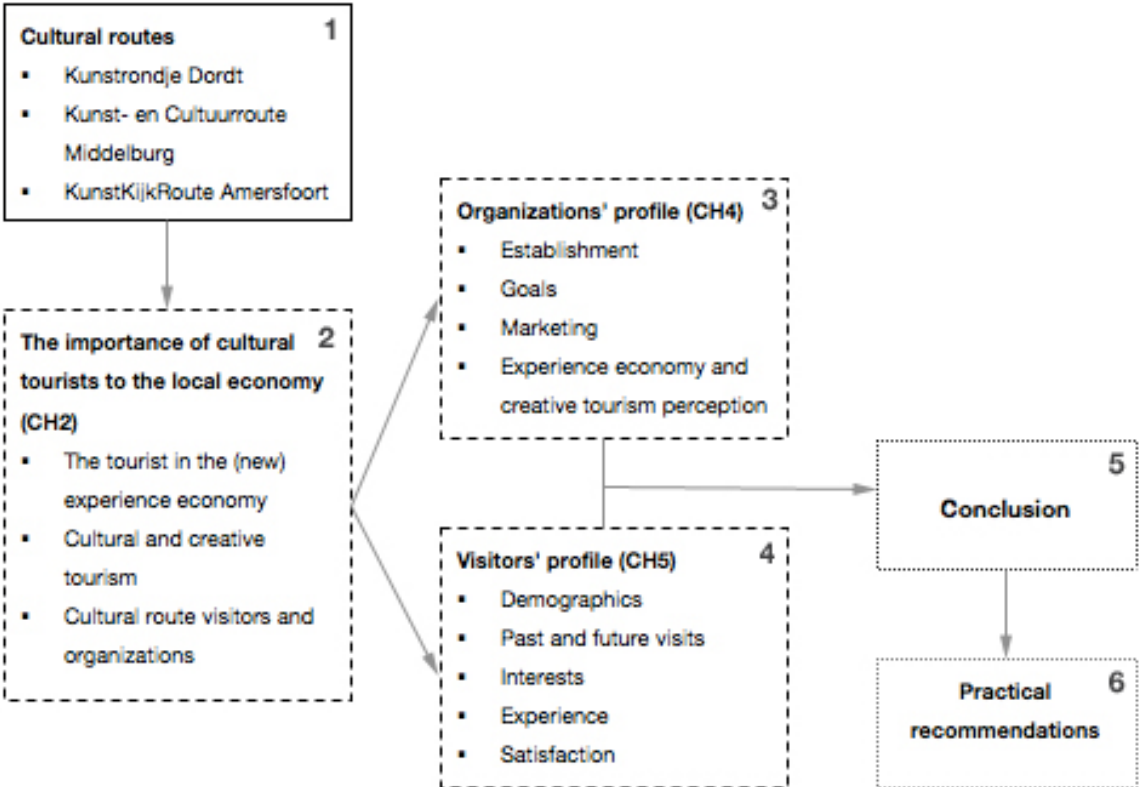
The data deriving from the completed questionnaires was processed using SPSS Statistics 20 for Mac. The results produced frequency tables and charts in order to examine singular variables for all three cities. Cross tabulations were implemented to explain the differences between the three cities for univariate analysis. In order to discover relationships between variables chapter 5 mostly shows contingency tables as the majority of variables is either nominal or ordinal. In case of measuring the correlation between two variables, Amersfoort's sample is excluded from the total sample due to the size of the sample and its consequences for representativeness. While tests of significance are not recommended for non-random sampling methods because of the sample's uncertain relationship to the entire population, they were employed anyway (Bryman, 2008; Baarda, 2009). This is because the theory brought about several hypotheses concerning the relationship between two variables, which were tested in relation to the sample (a list of all hypotheses is attached in appendix IV). Of course, any significant relationships that result from these tests, should not immediately be taken at face value.

### **3.5 Conceptual framework**

The conceptual framework below (figure 3.1, next page) provides a visual image of the research from beginning to end. The cultural routes (block 1) under empirical research are embedded in the concept

of cultural tourism (block 2). After defining the economical context of the cultural routes and the characteristics of tourists to cultural attractions in general, the first sub question - *Who are the visitors of cultural routes in general and why are they important to the current local economy* could be answered in chapter 2. As described, changes in the experience economy as a whole as well as the tourist industry mark potentially important consequences for the execution of the cultural routes, which lead to an important topic in the interviews (block 3). Secondly, the reason for establishment, goals and marketing provide insight into the type of organization and what the organizations aim to accomplish (block 3). The theory also served as a guideline for the survey, which aims to shape a visitor profile concerning demographics, interests, past and future visits, type of experience and satisfaction. The conclusion compares the organizations' profile with the visitors' profile in order to examine to what extent the marketing goals find correspondence with the current visitors, with the underlying question how the route organizations cope with changing needs of their visitors.

Figure 3.1: Conceptual framework



**3.6 Reliability, replicability and validity**

In order to improve the reliability and replicability of the quantitative part of the research, the questionnaire was critically tested by two fellow students, supervisor Frans Brouwer and my parents. The latter served as potential visitors of the route, while the first three persons provided me with

academic feedback. With regard to the qualitative section, Frans Brouwer and a fellow student scrutinized the interview guide and made critical remarks. As piloting was not possible for the interviews, the interview guide was slightly revised after the first interview where questions were unclear or too guiding. To improve dependability, both guides can be found in appendix II (Bryman, 2008). In addition, the qualitative interviews were recorded and transcribed.

According to Bryman (2008), internal validity of cross-sectional research design is often not very strong. Rather than strong causal findings as A causes B (e.g. “younger people prefer additional street performances”), these types of research design more often find associations. Conclusions therefore on these kinds of relationships should be handled with caution and consequent practical recommendations cannot provide any guarantees. As discussed before, surveys that were not completed in a serious manner (more than 9 unanswered questions) were discarded to improve internal validity.

External validity is also at risk, due to the non-random sampling method. However, the case study design already implies the lack of representativeness to the entire population of visitors to cultural routes. The population under research are only those visitors to the routes at hand. Due to the low estimated visitor numbers, in particular on regular first/third Sundays of the month, the sample is probably more representative in numbers than previously imagined. Above all, the research’s main goal is not to test theory and hypotheses on cultural routes in general, but create rich accounts of information on the routes at hand.



## 4. The organizations of cultural routes in the Netherlands

### 4.1 Establishment

Amersfoort (AF) was the first of the three cities to establish the cultural route, which occurred in 1993. Dordrecht (DD) followed close after, Kunstrondje Dordt experienced its first Sunday in 1995. Middelburg's (MB) Kunst- en Cultuurroute was established in 1999. Why it was particularly the right time during the nineties did not become clear from the interviews, though it most likely can be connected to the cultural tourism burst during that time and the idea that a strong cultural image will attract tourists. All routes were established bottom-up, not forced on by any local governments. City centre entrepreneurs (bookshop owners, gallery holders, artists) saw an opportunity to create a stronger visibility for (cultural) tourists and generate more visitors by joining forces. While art has been important for Middelburg since the sixties of the previous century, there was only a small concentration of galleries, antique and bookshops, who were just starting out. They viewed the route as an opportunity to become more widely known and attract more visitors. Through the years, they have become more selective in choosing their participants, momentarily only focusing on artistic expression. In Amersfoort, however, there was already a larger concentration of artist workshops due to a prominent art academy for creative therapy in that town. Many of the graduates work(ed) as art teachers or therapists, and next to that, have their own private workshops. In order to give their art an audience, they established a route. Arts and antiques dealers in Dordrecht also felt that by joining forces, they would be much better able to attract the right and larger number of visitors to the city. They immediately started out with around 40 participants.

#### 4.1.1 Formal organization type

While Kunstrondje Dordt is an invention of the association of arts and antiques dealers of Dordrecht (Dordtse Vereniging van Kunst- en Antiekhandelaren), Kunst- en Cultuurroute Middelburg is a foundation. KunstKijkRoute is coordinated by a workgroup, which is part of the larger foundation Kunst in Amersfoort. The first emphasized the importance of the participants' maximal democratic say in the activities of the board, because 'the route is for the members' (Koekkoek, DD: 16). On the contrary, the latter prefer the relative autonomy of a foundation, exactly 'because you do not need consent' and it is easier to get subsidies (Kiewiet, MB: 27).

### 4.2 Goals

None of the coordinating route associations have any direct commercial interest in establishing and maintaining the route. In the most basic sense, they are voluntary organizations, either in the form of a foundation or union, that work in the interest of the participants who established and/or joined them. Essentially, all three organizations argued that their main activity is to attract as many visitors as possible. The route is the unifying link between the participants, as it visibly connects most of the workshops and galleries in the city centre by way of flags, the route map and a shared name. Each

first or third Sunday of the month, all participants open their doors and raise the flag. In Amersfoort, some workshops are also located in the suburbs participants, though they generally do not receive many visitors.

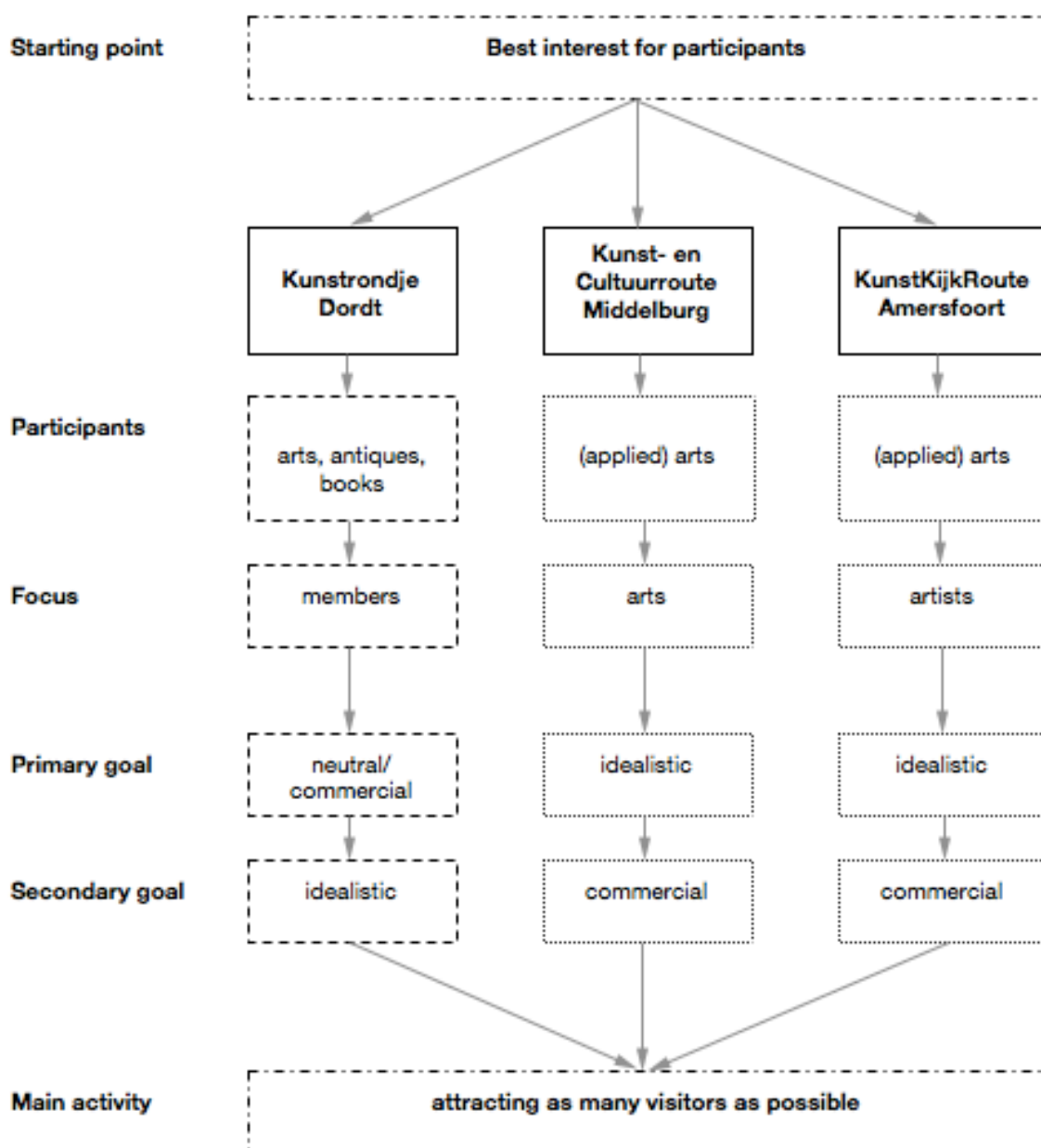
However, while starting points (joining forces for the benefit of the members) and end goals (attracting visitors) are similar, the difference between these routes is the thinking process, the *route* if you will, that gets them from A to B (see figure 4.1, next page). From the interview with Jan Landsheer, it became clear that KunstKijkRoute Amersfoort can be considered more or less artist-centred. Officially, their primary goal is to 'draw visitors' attention to art in Amersfoort' (Landsheer, AF: 4). Their brochure also mentions 'lowering thresholds' to artist workshops and galleries an important goal. In a wider context, they hope to 'intensify cultural life in Amersfoort'. The latter goal most likely connects to the main goals of the larger foundation *Kunst in Amersfoort*, as it appears very broad and general. The route's role in this perspective is that it is the 'artists' only way they know how to attract visitors' (Landsheer, AF). Another goal that is very important to this organization is that they aim to be a 'service point to artists' (Landsheer, AF). The idea that artists might become too lazy in their own marketing efforts concerns them, so every second year they organize entrepreneurial workshops. As a result, Landsheer (AF) classifies the route as a cultural organization with idealistic goals.

Kunst- en Cultuurroute Middelburg is organized around similar idealistic principles, though from a different perspective. Its primary goal is 'to give people the opportunity to look at art in an accessible ("laagdrempelig") way and to get to know about art' (Kiewiet, MB: 4). Accessibility was an often recurring word during the interview and especially used by Lidy Renout (MB), the promotion team member, stressing that they hope to also attract visitors who are not so familiar with art yet. They believe the route helps in reaching this goal by being open on fixed dates (every first Sunday of the month), the presence of other visitors, the fact that the visitor can just walk in, no obligations or appointments necessary. Both Amersfoort and Middelburg argue that selling art, or the possibility that visitors buy art at their participants, is of secondary concern. Attracting many visitors may lead to the sale of art, though the commercial aspect is the participant's responsibility (Renout, MB). Landsheer (AF) argues that it is not even their artists' main concern. 'They enjoy exhibiting their art works: their first interest is just that visitors come' to see what they do (Landsheer, AF: 4). Actually, many participants (artists especially) in all three cities rely on second jobs and/or partners for their daily sustenance, something not uncommon in the private art world.

On the contrary, Kunstrandje Dordt is first of all an association of art and antiques dealers. With this, Herman Koekkoek (DD) argues that the association behind the route has no interests of its own other than the individual interests of its members. As a result, their goal is much more concrete and focused on visitor numbers. Their main goal is to strengthen the interests of their members 'by cooperation and a collective communication and publicity policy', which boils down to intensive promotional activities in order to attract as many visitors as possible (Koekkoek, DD: 3). The route is what intangibly ties the participants together and provides clarity to the visitor. The difference with the other two organizations is that Kunstrandje Dordt does not have a cultural or idealistic starting point in organizing the route. However, the members are aware of their cultural value and presence in the city

of Dordrecht, its inhabitants and its tourists. Therefore, cultural goals are secondary, not to mention that all their members (should) have a basis in arts, antiques or classical design. 'For a lot of people, Kunstrondje Dordt is actually a kind of open air museum' with free access everywhere (Koekkoek, DD: 7). This is also why they are financially supported by Dordrecht Marketing (Dordrecht's independent city marketing organization), who claims that the route is one of the city's prominent cultural expressions, like Dordrechts Museum. An explanation for the divergence in primary goals may lie in the fact that Middelburg and Amersfoort both focus more narrowly on mostly contemporary (amateur) (applied) *art*, while in Dordrecht we see a *cultural* blend of old and contemporary art, antiques, curiosities and books.

Figure 4.1: Goals per route



### **4.3 The added value of art for cities and route's role**

As the cultural routes are undeniably embedded in the cities in which they are located, one of the questions that was asked during the interviews is whether art and culture have any added value for cities. While this might be a rather straightforward question (all firmly believed that, yes, art and culture are of great importance to a city, its inhabitants, businesses and visitors), there are minor differences as to why and the way the route contributes in this respect. Middelburg witnessed a cultural revival, arguing that because of the establishment of the route the city created 'an atmosphere where for the arts, everything seemed possible again' (Kiewiet, MB: 3). By consequence, the route has attracted more artists to locate themselves in Middelburg, as it proves to be 'rich soil for exhibiting their art' (Kiewiet, MB: 3). Landsheer (AF) also emphasizes the idea that art and culture create a lively city, which makes a city appealing for potential residents and businesses. Essentially, he stresses the economic importance of art and culture. An example he gives are local festivals during the summer months, which attract ten thousands of visitors. Nevertheless, he believes the route contributes only 'marginally' in adding value to the city, with about 2000 visitors a year (Landsheer, AF: 4). Koekkoek (DD) views the importance of culture on a much broader level, referring to improving the quality of life of people. 'Art and culture add something [to life] that helps people develop themselves individually', a train of thought that refers to art as merit good (art is good for people) (Koekkoek, DD: 2). In addition, the large number of monuments in Dordrecht and its history dating back to the Middle Ages has a great appeal to tourists and enhances the 'experience in cities' (Koekkoek, DD: 2). The role of the route in this respect is that it guides the visitor through beautiful (and not so beautiful) parts of that monumental city. Interestingly, it is quite at odds with what was claimed in the previous paragraph. The idealistically oriented routes emphasize more or less socio-economic benefits of art and culture, while Kunstrandje Dordt underlines cultural benefits.

## **4.4 Marketing**

### **4.4.1 Target group**

The main target group for each of the routes is very broadly defined. Middelburg aims to attract the 'above average Dutch person' or the 'interested Dutch person'. In addition, they also want to address people who are not so familiar with art yet. This is where their accessibility goal can be put to action. Kunstrandje Dordt also aims its marketing efforts towards people who are interested in art in a very broad sense, combined with a visit to the historical city centre. However, both these routes mentioned during the introductory meeting that most of their visitors are aged 50 and up. Due to recent municipality pressure, Amersfoort needs to attract younger visitors in the age range of 30 to 50, however, they witness that most current visitors are 50 and up. In addition, he expects many visitors come from the local area and the artists' network of family and friends.

### **4.4.2 The routes' participants**

The cultural routes are made-up of multiple small, local artist workshops and ventures and its quality and actual experience is based on visiting them. When asking about the role of participants in realizing

the route's goals, Koekkoek (DD: 8) answered that while it is the route's goal to get as many people as possible to visit the route, it is in the participant's interest to 'continue to seduce' the visitor to buy, for instance by often adding new stock and changing the shop window. Renout and Kiewiet (MB), as well as Landsheer (AF) also argue that the commercial aspects of running a workshop or gallery is the responsibility of the participant. Landsheer (AF) argues that the route organization can emphasize that it is interesting to buy local art, but no more than that. In addition, they argue that participants should be more entrepreneurial. 'We expect that they also generate publicity, by writing articles to the newspaper, and that they activate their own network' (Landsheer, AF: 11). In addition, they state that their participants should take up a hospitable stance and actively approach visitors by telling something about their work. Basic requirement is recognizability as a participant, such as being open and raising the flag.

Before admission to the routes, every potential participant is visited by a committee to check whether they are an addition to the route. The admission criteria are never about taste. At least half of the shop of Kunstrondje members should be set up for the purpose of selling art, antiques, books, curiosities, brocante and classic design, which is a very broad spectrum in comparison to the other routes. Middelburg focuses on art and artistry rather than craftsmanship. Through the years they have become more selective and focused on 'more or less professional' art, excluding for example antiques and restaurants as the organization grew (Kiewiet, MB: 7). Galleries are expected to be professional and 'sell some art' (Kiewiet, MB: 7). Academic education, artistic development and artistic vision are KunstKijkRoute criteria. The contribution paid by the participants varies per route. Kunstrondje members pay 215 euro, while KunstKijkRoute participants pay only 60 euro. Middelburg sits somewhere in the middle with 90 euro.

As the route glues together individual organizations, the participants' goals or activities may not always collide with those of coordinating organization. A participant's exclusion of the route (once joined), while theoretically possible, never occurs in practice, though. It is a step that one does not dare to take, mostly out of loyalty. All three claim that they rather push or point a participant in the right direction, if he or she no longer lives up to the standard. So maintaining quality is more complicated than e.g. in theme parks, where the organization has complete control over its singular elements. However, Renout (MB) argues that a participant of course does not benefit from e.g. not being open. In addition, the core of active participants is argued to be very small. Many members pay their contribution loyally and are satisfied with a board who organizes everything for them, and more so, expect them to. Landsheer (AF) even claims that their participants are rather indolent. This is also the case in Dordrecht; the fact that it is an association does not help in this respect. If anything, they only stand in the breach for severely unwanted plans.

#### **4.4.3 Sunday opening**

Each of the routes has a special Sunday opening, either every first Sunday of the month, or the third. During the interview, three different questions were asked concerning the special Sunday opening of the route: why the special Sunday, why every month (or less) and what about the separation from or

inclusion of *shopping Sunday*. Both in Middelburg and Dordrecht, many of the participants are open during weekdays, mostly between Thursday and Saturday, though workshops are less likely to be open multiple weekdays. Some only open during the Sundays. This also counts for Amersfoort. To the question why the special Sunday is organized, Koekkoek (DD) and Kiewiet (MB) responded that 'it is to be exclusive' (Kiewiet, MB: 3). 'You look for a date to distinct yourself' from other activities (Koekkoek, DD: 2). In addition, by being open on fixed dates and making sure there is always publicity on those days, it is more clear to the potential audience, Kiewiet (MB) says. Landsheer (AF) was not really sure why they picked a Sunday, as he had been in the organization for only 4 of the 20 years of existence. He commented that 'for many people, Sunday is kind of like the cultural day' (Landsheer, AF: 3).

Kunstrondje Dordt is practically always open, so *every* first Sunday of the month is only logical, as for Koekkoek (DD). Kiewiet (MB) also argued that they pursue continuity. The first Sunday of January the route is closed, however, as they expect not many visitors anyway that day due to the holidays, nor do they believe participants will want to open up shop. The drop of several Sundays in Amersfoort also has to do with effectively using the 6 busiest Sundays of the year and closing the usually quieter days. Being open 10 times a year was also too much for many of the participants, according to Landsheer (AF).

In Middelburg, shopping Sunday also takes place every first Sunday of the month. Shopping Sunday was introduced only six or so years ago and conjured 'light irritation among participants that *those* shops would open too', though personally, Kiewiet (MB) never thought it a concern, the more people in town, the merrier. In Dordrecht and Amersfoort, however, shopping Sunday has always been separate. In Dordrecht, shopping Sunday was established before the route was, in Amersfoort this was later. Both coordinators counter argue Kiewiet's argument. They believe both visitor flows are very different from one another. Additionally, Koekkoek (DD) argues that they want to provide peace and quiet to the Kunstrondje visitors, and let them get lost in (or lose them to) the busy shopping Sunday audience. Finally, in all cities there is hardly any connection to the regular shops, as most participants are located around the actual shopping centre, which creates a natural separation between the visitor flows.

#### **4.4.4 Ancillary activities**

As the route itself does not generate enough visitors and publicity on its own, the organizations established different types of ancillary activities and have done so throughout the years. Kunst- en Cultuurroute in Middelburg immediately started with themes and accessory activities, also because there were not many participants yet and so needed. Currently, separate workgroups organize six themes throughout the year, each of them taking place on one of the special Sunday openings. In general, themes are based on a cultural discipline, such as choirs, poetry and books, and attract artists and entrepreneurs from outside of Middelburg. During the special Sunday openings, the multidisciplinary themes add to the diversity, making it more interesting for people to visit. The streets and/or participants' shops become the décor of a large artistic or cultural manifestation.

Kunstrondje appears to have organized themes in the past as well, which relied heavily on the input of the participants. Unlike the board in Middelburg, however, this board did not feel up to the task of organizing such themes when the participants showed minimal input themselves. Currently, Kunstrondje organizes a yearly, very successful book market and a kind of Place du Tertre: Place d'Ary. The book market coincides with the first Sunday of July and is held in the city centre. The direct added value of it is that it attracts 75,000 visitors during one day, meaning top business for the participants of the route. Place d'Ary is a multidisciplinary cultural festival that takes place during six weekends in the summer months. The physical connection to the route is considerably smaller, as it takes place in the afternoons and evenings and is located somewhat away from the route. However, the route is connected in name, and as most participants are also open Saturdays, there is likely to be some visitor flow from one to another.

Partly with the goal to attract a relatively younger audience, the route in Amersfoort hosts to a biannual arts exhibition in the city centre, *Vreemde Gasten*. For one weekend only, around 140 artists from out of town exhibit their work at residents' homes.

#### **4.4.5 Cooperation with other organizations**

In addition to organizing activities themselves, the organizations also realize that cooperation with other successful or known organizations has a positive influence on the appeal of the route and mutual promotion benefits. Some forms of cooperation are natural, such as Kunstrondje Dordt and Voorstraat Noord, a trader's organization for a specific part of Dordrecht where 50% of Kunstrondje's participants are located. The Voorstraat Noord organizes monthly antiques fairs on the same Sunday, which receives mutual attention in the publicity efforts of both. The route also shared promotion activities with the Dordrechts Museum during the time it was closed for renovation. Other forms are less natural, as in Amersfoort where it is in part stimulated by the municipality. The latter wants to see more cooperation between museum art and amateur expressions. Together with the local historical arts museum Flehite, they offer since recently a special arrangement including a visit to each. The idea that 'a museum who exhibits art with a capital A wants to be mentioned next to us in one arrangement, [...] felt rather like a victory' (Landsheer, AF: 8).

#### **4.4.6 Promotion efforts**

Since the goal of each cultural route is to attract as many visitors as possible, it is only logical that most of their work involves promotional activities. The routes differ in their attempted reach. The board of Kunstrondje Dordt decided a while ago that they wanted their promotion to have a national reach, which is why they spend their funds accordingly: nationally, regionally and locally. Every month, they run a radio commercial, alternately at Radio 1 (national) and Radio Rijnmond (regional Rotterdam area). In addition, they regularly advertise in two national arts and antiques magazines. Locally, they have a contract with one of the weekly newspapers. In addition, they distribute the brochure locally and keep up a website. In recent years, they also joined the annual Christmas fair with a few of the participants.

Both in Amersfoort and Middelburg, promotional activities are more regionally oriented, mostly due to budgetary considerations. Promotion on a national scale is too expensive, with a too uncertain return on investment. Middelburg exerts its promotion in the whole of Zeeland, especially the coastal areas. Especially during the warmer months of the year, Middelburg and environs attract many summer holiday tourists. However, the recently appointed promotion team hopes to extend their promotional methods in the near future. They have a website and their “brochure” comes in the form of the *Uitloper*, a monthly publication that collects all cultural activities. Their route, participants and description are therefore updated on a monthly basis, which works well with their changing themes. Additionally, they advertise on some national leisure websites and a regional holiday magazine *Badkoerier* (“beach courier”), they join local events such as the *Uitmarkt* and Christmas fair. Also, they write press releases and gain a lot of free publicity because of the themes.

Amersfoort claims that its most important promotion method is the brochure, a booklet containing the map and a page-long story on each participant. This is distributed locally and so to some libraries in a few surrounding cities. On top of that, they advertise on national websites and contracted the local city marketing unit for mailings. Finally, they write press releases, which highlight individual members, though, as Landsheer (AF) commented, this often gets pushed down the list, mainly because of the uncertainty of placement in the local newspaper.

#### **4.4.7 Opinions on social media**

In this modern day and time, any self-respecting organization keeps up a Facebook page, a Twitter account or anything of the sort, whether they use it in their personal lives or not. That is the common idea at least, and it is not without foundation. Research shows that the Netherlands consist of 7,9 million Facebook users, which is the most used social media platform. 5 million Dutch persons use Facebook on a daily basis (Oosterveer, 2013). 33% is in the age group of 20 to 30, an even larger section of 43% is aged 40 - 65. 54% of the almost 14,000 respondents in this particular research expect that social media will play an increasingly important role as information source.

All this is very valuable information for the cultural routes, however, none of the routes actively uses social media (as of yet). Only *Kunst- en Cultuurroute Middelburg* has had a Facebook page for a while now which is updated monthly, though only 92 like this (June 27, 2013). Comments to non- or infrequent use of social media is that they do not use it personally, or do not feel like it. The chairman of *Kunstrondje* does not see the value of it for relatively static organizations as the route (Koekkoek, DD). Facebook is considered to be very rapid, superficial, which is not untrue. Information on Facebook and other social media is based on actuality, moves quickly down the newsfeed and so needs constant updates. In addition, it heavily relies on *interaction* with the follower, closely related to creative tourism notions of co-creation. This appears rather a commitment for voluntary organizations. Individual participants do use it more frequently, as commented by Kiewiet (MB).

The positive value they see in social media is the possibility for word-of-mouth promotion. ‘It is about the friends of your friends’ (Kiewiet, MB: 14). Koekkoek argues that the initiative for the word-of-mouth is with the visitor, not with the route organization. However, if you are not there, there is no



direct incentive to share. Landsheer (AF) argues that Facebook is an important tool to attract, or at least connect with a younger target group, one of their goals as discussed before.

#### **4.4.8 Perception of visitor satisfaction**

As discussed before, it is important for managers in the tourism industry to measure and understand the needs and experiences of their target group and current visitors. While this research provides some insight in the experience and satisfaction of some of the visitors, I asked whether the coordinators have any perception of their visitors' experience (outcome) of the route. In all cases, visitors appear to be very satisfied with their visit, which they get to know about through the oral feedback they receive from the participants. Middelburg's visitors tell the participants that they have enjoyed their visit because of the accessibility, the diversity and the hospitable participants. In Dordrecht, non-residential visitors emphasize the beauty of the city and the exceptional fact that 'so many different types of art and all that has to do with it are located within such a small area' (Koekkoek, DD: 16). Landsheer (AF:14) claims that he too has 'no more than an idea' of their visitors' satisfaction levels, only of those who tell him straight to face and from feedback by other participants. In general, though, he believes visitors to be quite satisfied.

#### **4.4.9 Visitor numbers**

Concerning visitor numbers, the opinions are divided. As one participant measures its visitors consistently throughout the year, it appears that the number of Kunstrandje visitors is declining rather steeply, from 2.068 in 2010 to 1.046 in 2012. However, this may in part be due to the fact that this participant is located in relatively quiet street (Groenmarkt). Anyway, Koekkoek (DD) mentioned it seriously worries him, though believes it is a direct consequence of the financial crisis and the position of luxury products such as arts and antiques. In a route where the main focus is on the sales of art and antiques, this could very well be. As the crisis will eventually pass, he believes that continued promotion is the only thing they can do to keep visitor levels up. The other two organizations have not seen a decline, however, they do not measure consistently either. Amersfoort never had many visitors, only around 70 to 100 per participant per month. Including events, Middelburg roughly estimates its visitor numbers between 25.000 and 50.000. The rough estimate is an example of how Kiewiet (MB) feels about the visitor numbers in comparison to the participants. Their goal is to attract visitors, it is up to the participants to turn those visitors in (potential) buyers.

### **4.5 Budget**

As the common main goal for the three routes is to attract as many visitors as possible, the budget is spent accordingly. The largest part of the budget goes to promotional activities and products. In Dordrecht and Amersfoort, these activities mostly consist of advertising. Additionally, the route brochure cuts a large hole in the budget. Next to advertising, however, a large part of Middelburg's yearly income is spent on organizing the bi-monthly themes (5 themes a year). As a direct effect, they generate more free publicity and spend relatively less on advertising.

Income is generated in several ways. The majority of funds for Kunstrandje Dordt derive from member contributions. Additional funding comes from Dordrecht Marketing, which directly funds half of the brochure and the radio commercials, and finally brochure advertising space, which is largely taken up by the members themselves. The organization behind Kunst- en Cultuurroute as well as KunstKijkRoute is funded for the largest part by their local municipality, respectively out of the events account or through the foundation Kunst in Amersfoort. In addition, their participants also contribute a yearly amount, next to some advertising in the brochure and sponsors in Amersfoort. The funding types directly correspond to the way the organizations are set up and their goals (see also figure 4.1).

#### **4.6 Experience economy and creative tourism**

From what can be derived from the activities they organize as well as the types of participants, the cultural routes seem to carry a very strong foundation for actively using and implementing concepts of the experience economy and creative tourism to their benefit. However, the boards or workgroups assigned to the organization appear to not be consciously aware of the tourist experience economy and their rightful place in it.

##### **4.6.1 Product, service or experience?**

First of all, they still think rather traditionally when it comes to their offerings and the experience economy. When asked about whether they classify the cultural route as a product, a service or an experience, Koekkoek (DD) believes the cultural route is a *product* of the association, which hopefully turns into an experience (=outcome) for the visitor. Landsheer (AF: 10) considers the route a *service* for tourists, because 'you show in the brochure where all the workshops are'. In their opinion, the route offers mainly a product or service to visitors by neatly bringing together art and culture related shops for both the benefit of the shop owner and the visitor. In response to the question whether experience economy concepts have any influence on the activities of KunstKijkRoute, Landsheer (AF) said that they do not for the route. The only thing they do in relation to experiences is the organization of events, Landsheer (AF) says. One is a biannual arts event, which exhibits work of 140 artists from out of town and attracts around 3000 visitors, which 'has people talking about for years to come' (Landsheer, AF: 12). This line of thought points to a narrow focus on experiences as memorable one-off spectacles. To Landsheer (AF), attracting a younger audience implies a need to change their boring traditional arts image to the experience territory. However, he believes traditional art is not really suited for experiences. Slightly different is the case of Middelburg. The interviewees moved back and forth between classifying the route as product, service or experience. Firstly, Kiewiet (MB: 10) answered that 'people come here to... experience [the route], I think, the atmosphere' which was quite in correspondence with the intangible elements of culture that the creative tourism concept represents. Renout (MB: 10) immediately added that it is 'also a service, I think, in the sense that your goal is to offer arts and culture in an accessible way'. 'But', Kiewiet (MB: 10) replied, 'all the effort we undertake of course results in a product, right? An experience is also a product'. After some explanation of the differences between products, services and experiences, they agreed that art in general is more of an experience. 'The individualization of society as a whole' also addresses 'people's experience-side',

Renout (MB: 11) argued. They also added that Middelburg is a 'city where one experiences' (Kiewiet, MB: 11), because of the small size, the other tourists, the terraces, the monuments' and the atmosphere.

An important element of an experience is surprise. When asking about whether the route can still surprise when all participants are laid out on the route, with an additional story, they were asked whether the route still offered the opportunity to surprise. Both Dordrecht and Middelburg replied that exactly that is the surprise. Without the route visitors might miss out on interesting shops tucked away in side streets. Because the route is not fixed, 'how people decide to walk the route is completely up to themselves', leaving that up to chance and personal preference (Renout, MB: 5).

When asking about what kind of memory they hope the visitors take home with them, Koekkoek (DD) replied that they have preferably bought something nice, and that enjoyed seeing what all that their participants have on offer, in the surroundings of a beautiful city. Here, the first emphasis is on buying (memorabilia), the second is an intangible memory. Renout (MB) stressed only the intangible elements of the route, which reflects their primary goal. They hope that people were able experience art in a pleasant way, 'differently from when visiting a museum - that one could get into a conversation with the artists (Renout, MB: 19). Landsheer (AF: 15) also commented on intangible memory of the route, namely that the visitors perceived 'Amersfoort a friendly, hospitable city where something artsy happens and where people work on art with love and dedication'. Both Dordrecht and Amersfoort included the beautiful or hospitable city as an important element of the memory.

#### **4.6.2 Active participation and transformation**

To the question whether the routes actively involve the audience in their activities, they mostly responded no. Middelburg used to organize an amateur painting competition, though, that was cancelled due to too little interest. However, to the question whether the route could contribute to a lasting personal change or enrichment of knowledge (instead of a fading memory), Renout (MB) replied that people could become more interested in arts after a first encounter with the route. Koekkoek responded that personal change was rather ambitious, but enrichment of knowledge is very well possible through contact with the participants. Landsheer (AF) again replied that they were not undertaking anything of the sort.

#### **4.7 Conclusion**

The interviews served as a way to identify the goals and current marketing efforts of the three specific cultural route organizations, and to research how they position themselves in the current experience economy and to what extent they are aware and implement tools from creative tourism. From the above, we can conclude that the three organizations differ quite in their primary goals, which is of direct consequence to their main activities. While Kunst- en Cultuurroute Middelburg aims to get visitors to know about art in an accessible way, Kunstrondje Dordt takes a more neutral approach in the sense that it is first of all an association of members. However, the latter does realize its cultural importance in the city of Dordrecht because of the cultural direction of its members. KunstKijkRoute

has a similar idealistic goal as Middelburg. On top of that, KunstKijkRoute also tries to be a service desk to their artists, indicating a supply-oriented approach.

The routes' visitor target group is quite similar. Essentially, each organization aims to attract as many "culturally interested" visitors as possible, in as far the budget permits. Whereas Dordrecht targets a more national audience through traditional marketing methods, Middelburg and Amersfoort direct their efforts respectively regionally and locally. However, the latter two also make good use of the possibilities of the Internet. Additionally, Middelburg regularly organizes ancillary activities, which generate free publicity and extra visitors. Dordrecht and Amersfoort also organize extra activities, though less often.

Kunstrondje Dordt and KunstKijkRoute still think rather traditionally when it comes to products and services. In Middelburg, however, there is greater awareness of experience economy concepts, though perhaps not as actively used yet. Indeed, in its most basic form the route organization offers a nifty service in the form of a guide (both on paper and through flags) for those wanting to explore the city's artists, galleries and/or antiques. However, the routes provide a solid foundation for implementing tools from the experience economy and creative tourism.

With regard to the experience economy, instead of a separate offering, the experience activities can be part of the gallery's marketing scheme (no price has to be paid), but constitute a (commercial) experience nonetheless. Visitors exclaiming they only want to look around clearly see value in that, taking the transaction costs of getting into town into account. It is unlikely that galleries and workshops commence asking an entrance fee. Clearly, that would diminish the accessibility and free open air museum quality of the route. However, when thought of experiences a primary offerings (free or not), the bought art work, the exhibition flyer or the business card serve as memorabilia of their visit.

Concerning the implementation of creativity, creative spectacles are already put to use, in the form of (bi)annual or monthly recurring events. While a book fair might not be considered a creative spectacle (apart from artist performances during that fair), other events like artist demonstrations and music performances certainly are. Additionally, a gallery, workshop or antiques dealer can be considered a creative space that opens up the opportunity for learning and transformation. The current participants may not always be as 'vibrant' as Richards and Wilson (2007) claim creative spaces ought to be. The interviewees claimed that participants are quite passive in the coordinating route organization, though this could also be because organizing their own activities and creativity is more than enough work already. But visiting a gallery, looking at art, being explained who made it and how, or where antiques come from, combined with demonstrations can be considered (educational and aesthetic) experiences too. These types of activities may create meaning to visitors by telling stories, which may contribute to the cultural tourists' search for self-realization. The actual experience will always take place in the consumer's mind, and could leave a lasting, *transforming*, impression once home.

## 5. The visitors of cultural routes in the Netherlands

### 5.1 Introduction

The survey was completed by 208 respondents in total, divided over 87 respondents in Dordrecht, 98 in Middelburg and 23 in Amersfoort. In Dordrecht and Middelburg, most surveys were completed during the first round, April 7<sup>th</sup> 2013, which was a sunny day during a special museum weekend (museum access €1). The second Sunday coincided with Liberation Day, May 5<sup>th</sup>, which immediately appeared to result in lower visitor numbers. Amersfoort obviously only participated during its first round, April 21<sup>st</sup> 2013. Due to the low response, the results of Amersfoort are not representative of their population and used as indicative. These results may therefore moderate or strengthen the total results. In tables, its results are always indicated in grey, placed right from the “total” column and not included in the total percentages, apart from 5.1 to 5.4. In general, Amersfoort is also excluded from bivariate and multivariate analysis and its results. This is to avoid unrealistically skewing the results. Question 25 did not raise any significant issues, so it is not discussed separately. If a respondent made an interesting remark concerning one of the other questions, it is discussed in the particular paragraph.

### 5.2 Visitor demographics and social company

Of all the respondents, 38% is male, while 62% is female. The distribution of gender per city can be found in table 5.1. In all three cities, slightly more women than men filled out the questionnaire, although the difference is not substantial. As can be seen below (figure 5.2), respondents are often joined by their partner, which may partly explain the relatively equal distribution of men and women.

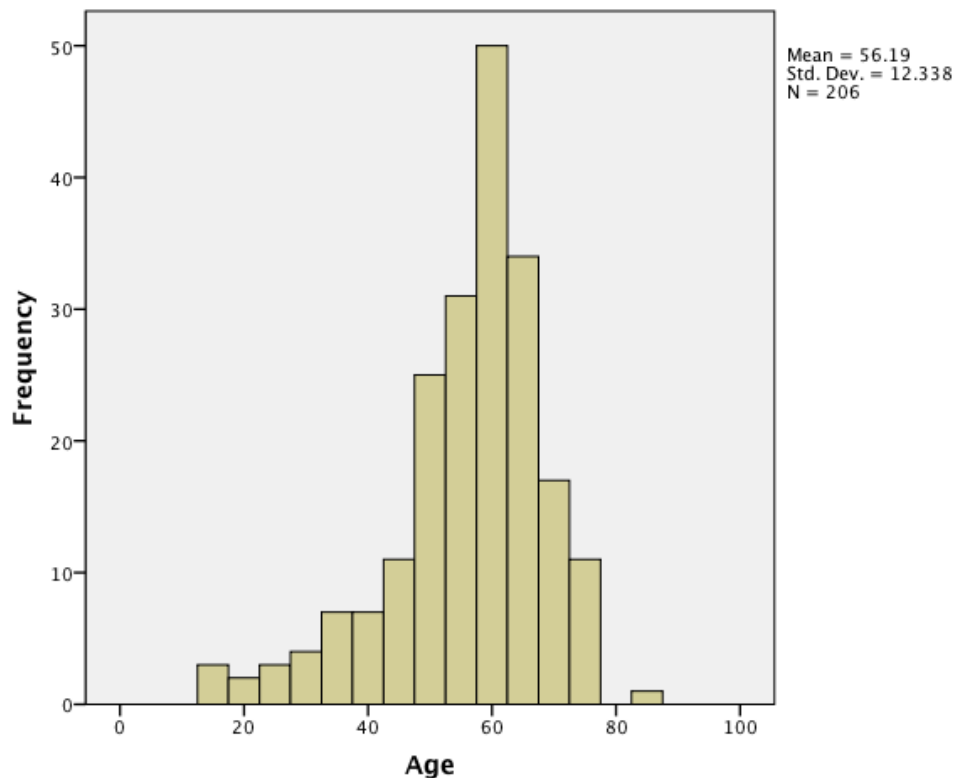
Table 5.1: Gender per route (Q21)

	Kunstrandje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)	Total (N=208)
Male	40.2%	33.7%	47.8%	38.0%
Female	59.8%	66.3%	52.2%	62.0%

Missing: 0 (0.0%)

More noteworthy is the relatively high age of the respondents, similar for all three cities, which both theory and interviewees assumed would be the case (hypothesis 4). The average age is 56, with the youngest respondent being 15 and the oldest 85. Respondents 62 years of age were most numerous (mode). In the chart below you find the distribution of age over all three cities (figure 5.1, next page). Most respondents fall under the age group 51 to 64 (table 5.2, next page). In Dordrecht, we see more respondents in the age group 41 to 50. The reverse is the case for age group 65 and up in Middelburg and to some extent Amersfoort.

Figure 5.1: The distribution of age (Q22)



Missing: 2 (1.0%)

Table 5.2: Age per route (Q22)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)	Total (N=208)
0 - 25	4.6%	1.0%	0%	2.4%
26 - 40	9.2%	5.1%	8.7%	7.2%
41 - 50	21.8%	10.2%	8.7%	14.9%
51 - 64	52.9%	48.0%	56.5%	51.0%
65 and up	11.5%	35.7%	26.1%	24.5%

Missing: 0 (0.0%)

In table 5.3 (next page), the educational level of the respondents is outlined. The results do not appear very different for each of the routes. By far most of the respondents indicated to have completed a higher level of education, namely 64.7%, as was expected (hypothesis 5). Of these respondents, 40.7% finished HBO or HTS (Higher Vocational Education), the remaining 24% holds a university degree. As with age, however, there seems to be a slight difference between Dordrecht and the two

other cities. In comparison, Dordrecht appears to attract more MBO and HBO and less university graduates than Middelburg and Amersfoort. Both differences may have to do with the difference in diversity and type of participants. Despite the name, Kunstrandje offers a blend of antiques and art. In the other two cities, the main or only focus lies on (applied) contemporary art. Antiques, or the combination of antiques and arts may find a broader interest group than arts alone, due to (perceived) lower price levels (assuming that lower levels of education have lower incomes) or because antiques require less abstract thinking. Additionally, inhabitants of Rotterdam are generally lower educated than elsewhere in the Netherlands (Rotterdam Festivals, 2011). This may also be the case of for the area surrounding Rotterdam.

Table 5.3: Educational level per route (Q24)

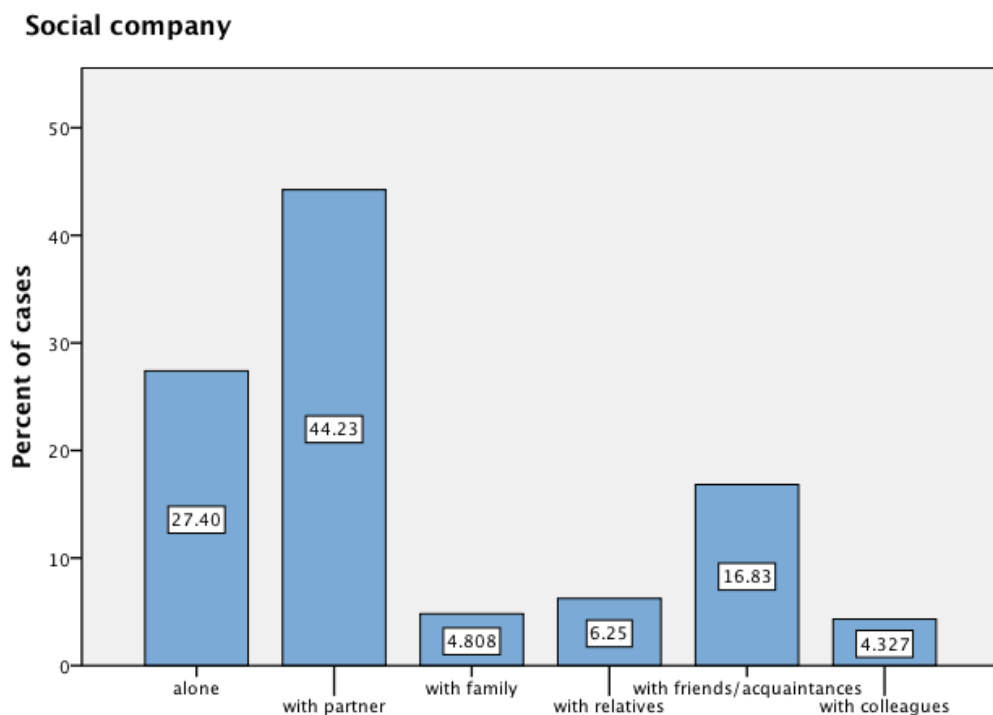
	Kunstrandje Dordt (N=83)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)	Total (N=204)
Elementary school	2.3%	2.1%	0%	2.0%
High school	19.8%	10.5%	8.7%	14.2%
MBO, MTS	23.3%	14.7%	4.3%	17.2%
HBO, HTS	32.6%	46.3%	47.8%	40.7%
University, Post-HBO	17.4%	26.3%	39.1%	24.0%

Missing: 4 (2.0%)

Question 4 asked about the respondents' social company during the day. Respondents were allowed to tick more than one box. In general, nearly half of the respondents enjoyed the day in the company of their partner (figure 5.2, next page). Slightly more than a quarter chose to visit the route by themselves. The other social parties are not as plentiful. Table 5.4 does indicate a difference between Kunstrandje Dordt visitors on the one hand and the remaining two on the other. Dordrecht was more frequently visited by couples than any of the other groups. In both Middelburg and Amersfoort, there is an equal distribution over *with partner* and *alone*.

A careful note should be made on the manner of data collection in this respect. Perhaps groups of friends or family were harder to approach (less patient) than smaller groups or people who came on their own, which could explain their absence in the sample. On the other hand, it could be that the routes are best visited with no more than two persons.

Figure 5.2: Social company for all routes (Q4)



Missing: 0 (0.0%)

Table 5.4: Social company (percent of responses) (Q4)

	Kunstrondje Dordt (N=91)	Kunst- en Cultuurroute Middelburg (N=102)	KunstKijkRoute Amersfoort (N=23)	Total (N=216)
Alone	15.4%	34.3%	34.8%	57
With partner	46.2%	39.2%	43.5%	92
With family/household	6.6%	2.9%	4.3%	10
With relatives	9.9%	3.9%	0.0%	13
With friends/acquaintances	18.7%	15.7%	8.7%	35
With colleagues	3.3%	3.9%	8.7%	9

Missing: 0 (0.0%)



### 5.3 Place of origin, mode of transportation and duration of stay

In table 5.5 you find the respondents' place of residence, recoded according to distance to the city at hand. Local origin indicates residents, regional origin captured places of residence within about 25-30 kilometers from the route, measured by car navigator program (not radius). Any place further away is categorized as national. For Kunstrandje Dordt visitors, place of origin seems equally distributed over the three distances (figure 5.3). Visitors in Middelburg (57.7%) (and Amersfoort (82.6%)), however, are much more likely to be residents. Contrary to the Randstad, Zeeland is characterized by a low municipality density, so it appears logical that visitors have to travel a longer distance in general, which more quickly classifies them as national. Another explanation may be found in the promotion efforts by each of the routes. Herman Koekkoek, chairman of the board of Kunstrandje Dordt, indicated that they consciously promote the route on each of these three levels. Middelburg (and Amersfoort), on the contrary, stated that their promotional efforts are mainly oriented towards local newspapers, local and regional distribution of brochures and visibility of flags. In addition, Zeeland is a popular destination for (summer) holidays. Concerning Amersfoort, however, if the response rate were higher, its strong relative disparity between local, regional and national visitors may be subdued. Not much more can be said about these results other than that many local visitors were asked to complete the survey.

Table 5.5: Place of origin per route (Q23)

Place of origin	Kunstrandje Dordt (N=86)	Kunst- en Cultuurroute Middelburg (N=97)	Total (N=183)	KunstKijkRoute Amersfoort (N=23)
Local	26.7%	57.7%	43.2%	82.6%
Regional	38.4%	19.6%	28.4%	4.3%
National	34.9%	22.7%	28.4%	13.0%

Missing: 2 (1.0%)

Most Kunstrandje Dordt respondents indicate that they came by car (40.7%), which was followed relatively closely by public transport (31.4%) (table 5.6, next page). Though not specifically asked, the Waterbus (ferry) is popular public transportation method for regional visitors, which stops at a number of cities between Sliedrecht and Rotterdam. In Middelburg the most popular ways to travel to the city centre are by bike (38.8%) and car (29.6%), closely followed by walking (23.5%). Public transport may be less popular due to low city density in the region and poor connections. In Amersfoort, most respondents arrived by bike (47,8%) and foot (26.1%).

Table 5.6: Mode of transportation per route (Q6)

	Kunstrondje Dordt (N=86)	Kunst- en Cultuurroute Middelburg (N=98)	Total (N=184)	KunstKijkRoute Amersfoort (N=23)
Car	40.7%	29.6%	34.8%	17.4%
Public transport	31.4%	8.2%	19.0%	8.7%
Foot	12.8%	23.5%	18.5%	26.1%
Bike	15.1%	38.8%	27.7%	47.8%

Missing: 1 (0.5%)

Transportation methods appear to be in line with the place of origin of the respondents, which is consequently outlined in a contingency table (table 5.7). Because of the low response numbers, Amersfoort is excluded from the calculation in order to avoid possible strong correlations while that part of the sample might not be representative of the Amersfoort population. As a result, Cramér's V indicates a significant moderate correlation of 0.525 between these two variables, indicating that it is very likely for visitors who live further away from the destination prefer travelling by car and, to lesser extent, public transport. Reversely, those who live close by rather walk or take the bike. This outcome is quite commonsensical.

Table 5.7: Relationships between transportation method and place of origin<sup>a</sup>

	Local	Regional	National
Car	9.0%	44.2%	63.5%
Public transport	3.8%	28.8%	30.8%
Foot	41.0%	3.8%	0.0%
Bike	46.2%	23.1%	5.8%

a: Amersfoort excluded from the sample (N=182)

Correlation coefficient (Cramér's V): 0.525. Correlation is significant:  $\chi^2$ : 100,316  $p < 0.001$

Question 5 asked about how long respondents were staying in town, which was directly related to hypothesis 2. As was expected in the theory, most non-residential visitors stayed no longer than a weekend (table 5.8, next page). In fact, aside from local visitors, the maximum duration of a day was chosen most often. Amersfoort's results are skewed towards "I live here", which was to be expected from the results from place of origin. They are therefore not counted in the total. Visitors to these cultural routes are therefore mostly local visitors and day trippers.

Table 5.8: Duration of stay per route (Q5)

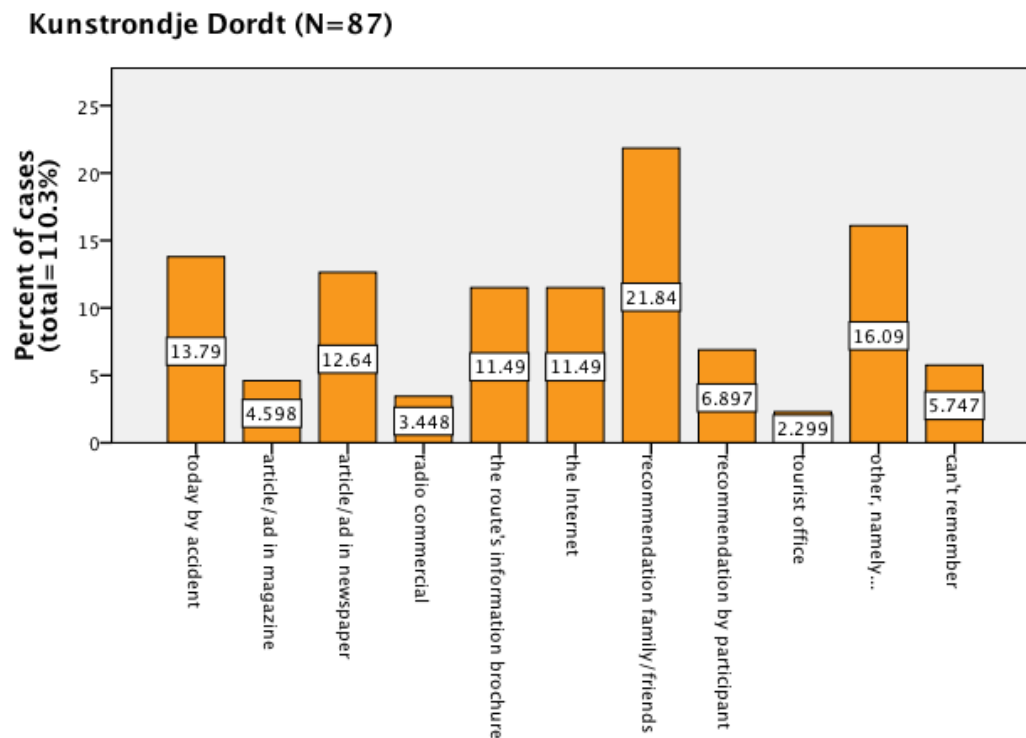
	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	Total (N=185)	KunstKijkRoute Amersfoort (N=23)
One day	66.7%	26.5%	45.4%	13.0%
A weekend (2 days, 1 night)	5.7%	9.2%	7.6%	0.0%
Longer than a weekend	1.1%	6.1%	3.8%	8.7%
I live here	26.4%	58.2%	43.2%	78.3%

Missing: 0 (0.0%)

#### 5.4 Information sources

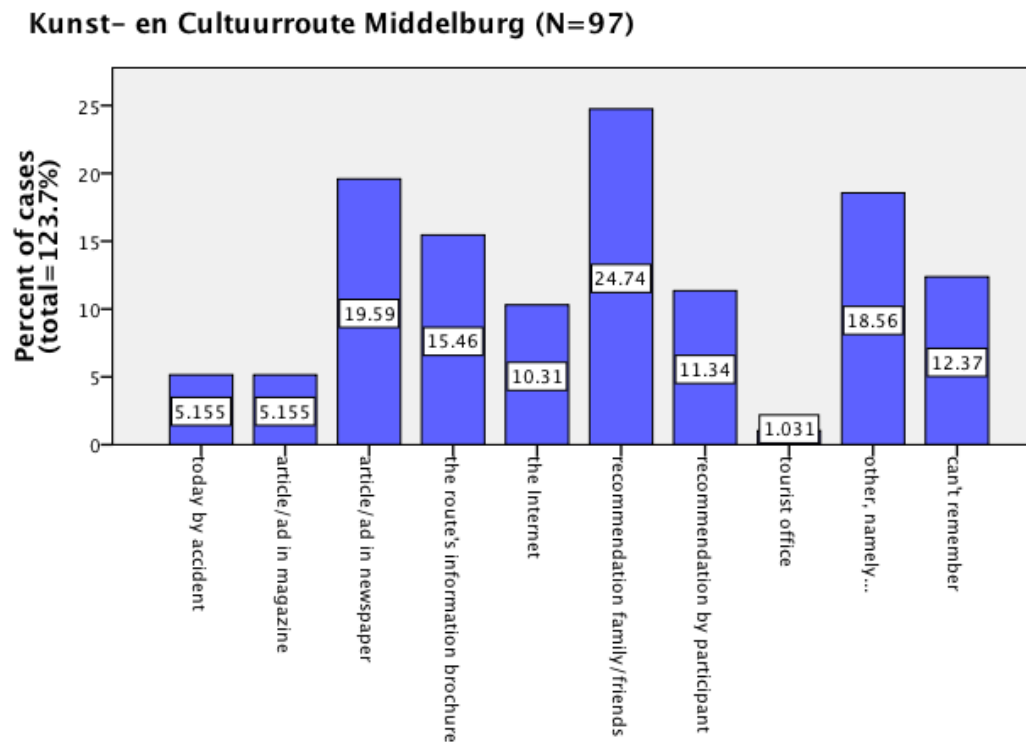
Question 1 asked how the respondent had learned or heard about the cultural route, which gains some insight in which types of promotional efforts leave a lasting impression. Respondents were allowed to choose multiple answers if they remembered more than one information source. The results indicate that recommendations by family and friends are a very important information source, supporting the notion that word-of-mouth is the strongest type of promotion (see figure 5.3, 5.4 and 5.5, next page). In Dordrecht and Middelburg, this type accounts for nearly a quarter of all cases (resp. 21.84% and 24.74%). Respondents in these cities also often ticked *other, namely*. Remarkable comments were that respondents indicated that they ‘live in the city’ or close by. Local visibility then, either through façade flags and window stickers depicting the route logo, to articles in local newspapers, appears important and effective. Another 13.79% in Dordrecht stumbled upon the route by accident that day, as they were in town for another reason. Radio commercials were not heard that often, which questions the effectiveness of this method. The most important information source in Amersfoort is the route brochure, which is distributed mainly locally, but also in some regional areas as indicated in the previous chapter. Word-of-mouth comes second and shares a place with the Internet. This may be in contrast to Jan Landsheer’s expectation, who believes that more than half of Amersfoort’s visitors stumble upon the route by accident while they are strolling around town for other reasons. The sample may be too small to make certain conclusions, however, half of the sample consisted of new visitors (see table 5.9 below). So, the power of Amersfoort’s promotion methods should not be underestimated.

Figure 5.3: Information sources - Kunstrandje Dordt (percent of cases) (Q1)



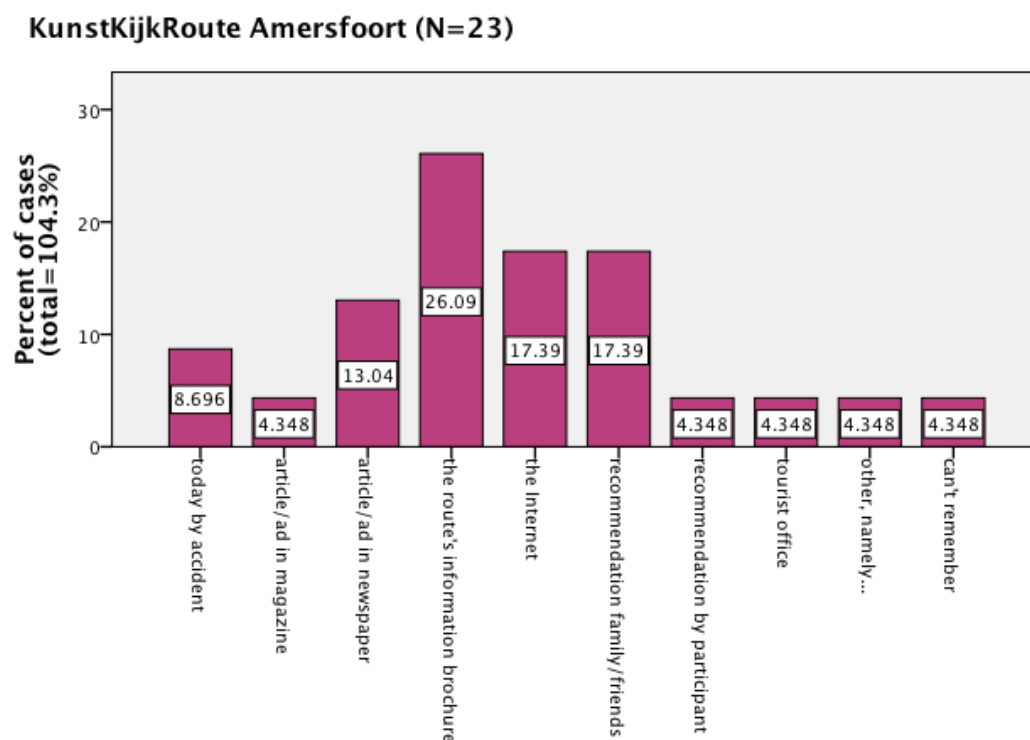
Missing: 0 (0.0%)

Figure 5.4: Information sources - Kunst- en Cultuurroute Middelburg (percent of cases) (Q1)



Missing: 1 (1.0%)

Figure 5.5: Information sources - KunstKijkRoute Amersfoort (percent of cases) (Q1)



Missing: 0 (0.0%)

### 5.5 Current visit, repeat visits and visits to other routes

Question 7 checked whether visitors were planning to visit more than one member, which 92.8% did. Those who did not had done so in the past. Some (14.4%) indicated that they were planning to visit all participants, however, this is nearly impossible. Most respondents indicated to have visited one of the routes at least once before (table 5.9). Concerning the frequency of visits, respondents in Middelburg and the other two appear opposites. Respondents in Middelburg are mostly very frequent visitors, while the samples in Dordrecht and Amersfoort contain relatively more first-time visitors.

Table 5.9: Repeat visits to the same route (Q2)

	Kunstrandje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	Total (N=185)	KunstKijkRoute Amersfoort (N=23)
First-time visit	35.6%	18.4%	26.5%	39.1%
Once before	11.5%	9.2%	10.3%	13%
2-5 times	21.8%	20.4%	21.1%	26.1%
6-10 times	9.2%	17.3%	13.5%	17.4%
11 times or more	21.8%	34.7%	28.6%	4.3%

Missing: 0 (0.0%)

Question 3 asked whether respondents had ever visited another cultural route before. Almost one third indicated that they did not (table 5.10). Around half of the respondents had visited one or more other routes 1-5 times before. The remaining 20% can be considered frequent visitors of cultural routes in general, as they ticked the 6 times or more box. The respondents in Amersfoort vary in that more than 40% indicated not to have visited any other route before, and much less than 50% are infrequent visitors.

Table 5.10: Past visits to other cultural routes (Q3)

	Kunstrandje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	Total (N=185)	KunstKijkRoute Amersfoort (N=23)
Never before	31.0%	26.5%	28.6%	43.5%
1-5 times	46.0%	55.1%	50.8%	34.8%
6 times or more	23.0%	18.4%	20.5%	21.7%

Missing: 0 (0.0%)

Also, 32.1% of respondents of the Dordrecht and Middelburg samples who never visited any other route, note that this visit is their first (table 5.11). 42.1% of the sample very frequently visit cultural routes, including the routes at hand. In order to examine whether there is a relationship between repeat visits to the routes at hand and other routes, Spearman's rho (two ordinal variables) shows a very weak positive correlation of 0.102 between previous visits to the same route and visits to other routes. If the significance level is set to 0.05, then the relationship is not significant (0.166). We can therefore not safely say that in general, visitors who frequently visit other routes, also frequently visit one of the routes discussed here, or vice versa. However, we can conclude that loyal repeat visitors are as important as new visitors.

Table 5.11: Relationship between repeat visits to the same route and visits to other routes<sup>a</sup>

Repeat visits	Visits to other routes		
	Never before	1-5 times	6 times or more
First-time visit	32.1%	22.3%	28.9%
Once before	11.3%	8.5%	13.2%
2-5 times	24.5%	23.4%	10.5%
6-10 times	9.4%	19.1%	5.3%
11 times or more	22.6%	26.6%	42.1%

a. Amersfoort excluded (N=185)

Correlation coefficient (Spearman's rho): 0.102

Significance (2-tailed): 0.166 > 0.05

## 5.6 Expected and actual expenditures

Instead of yearly income, questions 10 and 11 asked the respondents about their actual and expected expenditures during the day. The first would have been more accurate concerning capacity to pay, but was considered offensive by the associations' board. However, the hypothetical nature of question 10 and 11 ("How am I supposed to know what I might spend today?" was one comment), rendered it very difficult for some respondents to answer these questions. As the option *don't know* was not included, many question marks were written down on the surveys, which resulted in quite some non-response for expenditures at participants (12%). Expenditures on food and drinks were apparently slightly easier to answer. The non-response for question 11 counted 5.8%. So while the expenditures are explained below, conclusions concerning these questions should be drawn carefully.

Despite the missing values, it becomes clear from table 5.12 that respondents are either careful in their estimates or are very frugal, of which the latter is rather concerning with regard to participants' proceeds. Most respondents in Middelburg indicated that they would spend nothing at participants, and hardly any more than € 25,-. Kunstrandje visitors opted mostly for spending between € 0,- and € 25,-, followed by a slightly larger budget of € 26,- to 50,-. KunstKijkRoute visitors, however, are pretty certain that they will be spending nothing at all. The survey was drawn in 2013, quite an economically low point in time. However, it is not certain that this is the only explanation for the relatively low expenditures, as there is no reference to earlier times. Though not certain can be concluded from these results, it could also be that visitors on Sunday indeed merely come to look around, as wondered in the introduction (§1.1).

Table 5.12: Expected and/or actual expenditures at participants (Q11)

	Kunstrandje Dordt (N=77)	Kunst- en Cultuurroute Middelburg (N=86)	Total (N=163)	KunstKijkRoute Amersfoort (N=20)
Nothing	15.6%	46.5%	31.9%	55.0%
€ 0 - 25,-	40.3%	32.6%	36.2%	15.0%
€ 26 - 50,-	26.0%	7.0%	16.0%	10.0%
€ 51 - 100,-	13.0%	3.5%	8.0%	5.0%
€ 101 - 500,-	2.6%	5.8%	4.3%	15.0%
More than € 500,-	2.6%	4.7%	3.7%	0.0%

Missing: 12%

On average, more than half of the visitors to Kunst- en Cultuurroute and Kunstrandje expect to spend between € 0,- and € 25,- on food and drinks (table 5.13, next page), which is relatively little (i.e. coffee, tea, some cake). Another 35 Middelburg respondents (37.2%) believe they can hold their thirst until they return home. As the party size of visitors in most cases consists of only one (*alone*) or two

people (*with partner*), it appears logical that expenditures in this respect are relatively low. From table 5.14 can carefully be derived that couples quite certainly will go for a drink. Visitors that are alone are more likely to spend nothing or a little. The correlation is weak, with Cramér's V at respectively 0.325 and 0.321, though significant at  $p < 0.01$ .

Table 5.13: Expected and/or actual expenditures on food and drinks (Q12)

	Kunstrondje Dordt (N=81)	Kunst- en Cultuurroute Middelburg (N=94)	Total (N=175)	KunstKijkRoute Amersfoort (N=21)
Nothing	8.6%	37.2%	24.0%	47.6%
€ 0 - 25,-	64.2%	55.3%	59.4%	38.1%
€ 26 - 50,-	18.5%	4.3%	10.9%	14.3%
€ 51 - 100,-	8.6%	2.1%	5.1%	0.0%
More than € 100,-	0.0%	1.1%	0.6%	0.0%

Missing: 5.8%

Table 5.14: Relationship between food expenditures and most common party size<sup>a</sup>

Party size	Expected and/or actual expenditures on food					Correlation/ significance
	Nothing	€ 0 - 25,-	€ 26 - 50,-	€ 51 - 100,-	More than € 100,-	
Alone (N=175)	44.2%	48.8%	2.3%	2.3%	2.3%	0.325 / 0.001 <sup>b</sup>
With partner (N=175)	12.5%	62.5%	18.8%	6.2%	0.0%	0.321 / 0.001 <sup>c</sup>

a. Amersfoort is excluded

b. Correlation is (Phi) 0.321, with  $\chi^2$  18.526 (4 cells have expected count less than 5. The minimum expected count is .25). Significant at  $p < 0.01$ , 2-tailed.

c. Correlation is (Phi) 0.321, with  $\chi^2$  18.004 (4 cells have expected count less than 5. The minimum expected count is .46). Significant at  $p < 0.01$ , 2-tailed.

## 5.7 Visitor interests

Question 8 asked the respondents which of the types of participants in particular they would like to visit that day. They were allowed to tick more than one box, in no particular order of preference. Due to the differences in types of participants for each route, it is logical to witness divergent results. One respondent, who learned about Kunstrondje through the radio commercial, wrote down her disappointment about the lack of art in Kunstrondje and the multitude of antiques dealers. Most respondents do appear to be in the right place, though. Kunstrondje Dordt results show a substantial interest in antiques and curiosities shops, which accounts for 67.8% of all respondents indicating at



least this preference (table 5.15, next page). Some indicated at *other, namely...* they were also visiting the antiques fair. Worth noting however is that many workshop and/or gallery owners did not return any surveys, which may in part have caused a skewness towards antiques. As the Kunst- en Cultuurroute only contains two antiques shops, logically the interest is much lower. Here, most respondents came for the workshops and galleries. Only some (9.2%) were specifically interested in the “Sprekende Gevels” (façade poetry on various locations in the centre). Dordrecht has a slightly higher density of museums, which may explain the relatively higher interest there. In all three cities, very few respondents reported that they wanted to visit everything (i.e. ticked all boxes), another low percentage was indifferent to what they were going to visit (no specific interest).

Table 5.15: Preference for types of participants (percent of cases) (Q8)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)
Artist workshops	29.9%	66.3%	78.3%
Galleries	39.1%	66.3%	56.6%
Museums	26.4%	14.3%	4.3%
<i>(Antiquarian) bookshops</i>	25.3%	-	-
<i>Antiques/curiosities/ bric-a-brac</i>	67.8%	10.2%	-
<i>“Sprekende Gevels”</i>	-	9.2%	-
Other, namely...	5.7%	8.2%	4.3%
No specific interest	6.9%	7.1%	13.0%
Missing: 0 (0.0%)			

Question 9 asked respondents about their interest in art and culture products. This question was the same for each route and again allowed respondents to tick more than one box. The most frequently ticked boxes are in bold in table 5.16 (next page). In all three cities, respondents show great interest in drawings, etchings and paintings, rather traditional art forms (though it does not make a distinction between classical and modern painting). In Middelburg and Amersfoort, the interest is closely followed by sculpture and ceramics. In Dordrecht, a diversion towards antiques is visible here as well. In addition, respondents often clearly have more than one interest, in view of the high percentages of cases per art category.

Table 5.16: Preference for art and culture products (percent of cases) (Q9)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)
Drawings/etchings/paintings (2D)	50.6%	79.6%	82.6%
Sculpture/ceramics (3D)	26.4%	69.4%	82.6%
Textile art	12.6%	22.4%	30.4%
Photography	23.0%	39.8%	34.8%
Literature/poetry	17.2%	23.5%	8.7%
Music	18.4%	32.7%	30.4%
Jewelry/accessories	20.7%	36.7%	26.1%
Fashion/design	24.1%	15.3%	13.0%
Antiques/curiosities/bric-a-brac	65.5%	16.3%	17.4%
Other, namely...	5.7%	1.0%	0.0%
No specific interest	6.9%	5.1%	8.7%
Missing: 0 (0.0%)			

Question number 10 tried to clarify how respondents classified the intensity of their interest in art and culture products, as questioned above. This allowed categorizing the respondents into one of the following categories: cultural tourist and cultural dabbler, or casual tourist. A difficulty in this classification is one person's fascination for multiple types of art and culture. Some of these interests may be more incidental, while other interests are pursued daily. To tick one box that captures all would perhaps render *average interest* most obvious, as an above average interest in many cultural forms is unlikely. As can be seen from table 5.17 (next page), the majority of respondents classify themselves of average interest in arts and culture products in comparison to other people, or culturally inspired. However, a relatively large number of respondents still classified themselves as having an above interest in art and culture products, or cultural tourist, which in part confirms hypothesis 6 concerning the nature of the visitors. Especially Middelburg and Amersfoort respondents claimed to have an intense interest in arts and culture, which may have to do with their narrow focus on arts. Cultural dabblers do not take a significant place in the sample at all, though the opposite was expected from hypothesis 6. However, the sample may be too small to completely reject the hypothesis. Perhaps, the cultural tourist interacts more easily with the participant (active participation), while casual visitors take a more passive approach.

Table 5.17: Intensity of interest in art and culture products (Q10)

		Kunstrondje Dordt (N=86)	Kunst- en Cultuurroute Middelburg (N=97)	Total	KunstKijkRoute Amersfoort (N=21)
<i>Cultural tourist</i>	An above interest in arts and culture products	24.4%	42.3%	33.9%	47.6%
<i>Culturally inspired</i>	An average interest in arts and culture products	47.7%	54.6%	51.4%	52.4%
<i>Cultural dabbler</i>	An incidental interest in arts and culture products	8.1%	1.0%	4.4%	0.0%
	No specific interest	19.8%	2.1%	10.4%	0.0%

Missing: 4 (2.0%)

## 5.8 Special Sunday opening and regular shopping Sunday

In Middelburg, shopping Sunday coincides with the route opening. In Dordrecht and Amersfoort, however, it does not. A question that did not in particular raise the interest of the associations' organizations, but mine nonetheless, is what respondents think about the fact that regular shops (for confection, shoes, drugstores, etc.) are either open or closed on the same day. This is because, in Dordrecht at least, there is quite some discussion amongst politicians and shop owners to legally allow shops to be open every Sunday, which would diminish some of the exclusivity of the 'also every first Sunday of the month!' as well as the possible experiences that result from it. I wondered to what extent visitors' experience is influenced by the fact that those other shops are open or closed the same day, in particular the comparison between Dordrecht and Middelburg. It should be noted that in all three cities, most participants are located *around* the central shopping district, not in it.

Interestingly, in table 5.19 (next page) can be seen that when regular shops are closed, as in Dordrecht, the majority of respondents replied that they thought it pleasant. In Middelburg, however, the opposite is not the case, i.e. nearly none of the respondents replied that they disliked it. Actually, more than in Dordrecht indicated that they liked regular shops being open (21.1%). However, the majority there is rather indifferent. Amersfoort visitors are mostly indifferent, though also indicate the lack of shopping Sunday improves their experience. We can conclude that when regular shops are closed, respondents see the positive aspects of it. When those shops are open, though, respondents do not mind either and in particular, it does not badly affect their day. So whatever politicians may decide Sunday opening hours, it is likely (though not certain) that visitors will not be badly affected by it.

Table 5.19: Sunday opening of regular shops and visitors' experience (Q13)

	Kunstrondje Dordt (N=86)	Kunst- en Cultuurroute Middelburg (N=95)	Total (N=181)	KunstKijkRoute Amersfoort (N=23)
<i>Regular shops:</i>	<i>closed</i>	<i>open</i>	-	<i>closed</i>
It improves my experience of the route	64.0%	21.1%	41.4%	43.5%
It does not change my experience of the route	33.7%	74.7%	55.2%	56.5%
It deteriorates my experience of the route	2.3%	4.2%	3.3%	0.0%
Missing: 4 (2.0%)				

### 5.9 Ratings of route aspects

In question 14, respondents were asked to rate several aspects of the route they visited on a scale from 1 (very poor) to 7 (very good). If the respondent did not know about any of the aspects, he was to tick number 4, which indicated *average/don't know*. The question does not yield any remarkable results. In table 5.20 (next page), we can see that all ratings are very close to 6. So in general, respondents find each off the aspects above average (5) to good (6). Especially participants' hospitality and city atmosphere rated well. On average, standard deviations are close to 1.0, so generally speaking there were not many extreme outliers from the average rating. On a side note, many respondents added question marks for accessibility of the website, probably indicating that they had not seen the website. The question marks were recoded into 4 (*don't know*).

Some stronger deviations were present, though, meaning that improvements can be made. The brochure information for Kunstrondje Dordt was both rated 2 on the low end of the scale and 7 on the other (mean 5.5, SD 1.218). One respondent wrote down that the standard opening hours on Sunday were not clear. Closer examination of the website and the flyer (2012 version) confirms that something as simple as standard Sunday opening hours are not listed, such as "12.00-17.00h", even while most participants are open between these hours. Individual opening hours are listed, though this does not provide a clear overview with around 60 participants. Concerning Kunst- en Cultuurroute, the accessibility of the its website showed ratings between 1 and 7 (mean 5.1, SD 1.313). Concerning the outliers near 1, the website's layout does look rather outdated and is hard to navigate at first hand. It took a few visits to notice that there were more pages than just the homepage. The links to these pages were quite invisibly put between images (these linked to the participants). KunstKijkRoute's route map showed most deviation from the mean 5.4 (SD 1.265), with the minimum and maximum between 2 and 7. Perhaps the outliers are near 2 because there is more than one route map, including the locations of the artists in the suburbs. This could cause some confusion.

Table 5.20: Visitor satisfaction of route aspects (Q14)

	Kunstrandje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=95)	KunstKijkRoute Amersfoort (N=22)
Brochure information	5.5	5.7	5.6
Clarity of the route map	5.6	6.0	5.4
Accessibility of the website	5.2	5.1	5.4
Hospitality of the participants	6.3	6.3	6.3
Diversity of participants	5.8	5.9	6.1
Quality of the participants	5.5	5.6	5.9
Walking distance between participants	6.1	5.8	5.7
Length of the opening hours	5.8	5.7	6.0
City atmosphere	6.2	6.1	5.7

Standard deviation:  $\pm 1.00$

Scale: 1 (very poor) - 7 (very good). 4 is average/don't know.

Question 15.k asked respondents to indicate their agreement with the statement *In comparison to other cultural routes, this route really stands out* on a scale from 1 (strongly disagree) to 7 (strongly agree). 4 indicated neutral or no opinion, in the case a visitor had no reference. In Dordrecht, most respondents take a neutral stance towards this statement (36.8%). Another 25.3% agreed. In Middelburg, 28.6% indicate no opinion, 32.7% agree. In Amersfoort 39.1% of respondents agrees with the statement, while only 17.4% have no opinion. So while around one third indicates that they do not know, another one third believes the route is better than other routes.

Question 15.l (*Today's theme is a good addition to the route*) and 15.m (*The activities that go with today's theme really match the theme*) considered Middelburg's theme of the day. Respectively, 24.5% and 29.6% of Middelburg's respondents take a neutral stance, most likely because they have had no experience of the theme. Another 36.7% agrees that the theme is a good addition to the cultural route. Only 3.1% slightly disagrees and none felt it was no good addition at all. Again, 32.7% agrees that the activities that are organized really match the theme.

### 5.10 Visitor experience

The first part of question 15 (sub-questions a to j) asked the respondents about the type of experience they had had so far. On a scale from 1 to 7, they were posed a set of statements measuring the type of experience divided over the four experience realms, complemented by the notions of memory and surprise. On the scale, 1 indicated strong disagreement, 4 depicted a neutral stance and 7 strong agreement. Since the set of statements measure an attitude towards a composite concept, the experience, the question can be considered a Likert-scale question (other than questions 15k to m,

which are Likert type), and so, an interval variable. The possibility that respondents are not likely to have experienced most of the route yet complicates this question to some extent.

As can be derived from table 5.21 below, most means are skewed towards agreement with the individual measurement factors, though in different degrees. Apparently, the visitors experienced a combination of all experience realms during their day (hypothesis 1). However, the aesthetic experience realm scored highest in all three cities. Looking around at participants' shops was clearly the most important experience of visiting the route with respect to all statements. This relates to passive immersion, the visitor enjoying being totally surrounded by art and/or antiques without interfering. Though meeting the participants (education) was another important realm, having learned or discovered new things corresponded less with the respondents. They mostly slightly agreed (5) or were neutral towards (4) with these statements. Perhaps the lack of concrete learning opportunities, like workshops, accounts for this. Learning that way is relatively more accessible or understood as learning than for example asking a participant about his or her work. One respondent also commented that she felt the participants should explain more about their work. Respondents consider the route more of an escapist experience (forgetting temporarily about everyday life) than an educational one. Another important factor was entertainment, as respondents almost completely agreed to have enjoyed themselves. In retrospect, these statements should have been posed differently (see appendix IV).

Respondents in all three cities agreed (6) that the route leaves a lasting impression and to a similar extent, the routes were also surprising, hereby reinforcing the assumption that in the eyes of the respondents, the route is a touristic experience, rather than a service or a product.

Table 5.21: Visitor experience (continues on next page)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	KunstKijkRoute Amersfoort (N=23)
	Mean (SD)	Mean (SD)	Mean (SD)
<b>Education</b>			
I learned something new today	4.98 (1.40)	4.91 (1.32)	5.13 (1.46)
I discovered new things today	5.38 (1.20)	5.15 (1.31)	5.39 (1.41)
I found it interesting to meet the participants	5.71 (1.11)	5.66 (1.12)	6.09 (0.67)
<b>Aesthetics</b>			
I savour looking around at participants' shops	6.25 (0.78)	6.04 (0.91)	6.22 (0.74)
I enjoy being around all kinds of art and culture lovers today	5.56 (1.14)	5.35 (1.19)	5.43 (1.04)

<b>Entertainment</b>			
I really enjoyed myself today	6.37 (0.67)	6.04 (0.85)	6.22 (0.67)
I was able to relax today	6.30 (0.75)	5.86 (0.87)	6.09 (0.67)
<b>Escapism</b>			
When I visit the route, I am temporarily not at all concerned with daily troubles	5.72 (1.11)	5.76 (1.06)	5.48 (0.73)
<b>Memory</b>			
The route is an activity that will leave me with very good memories	5.98 (0.86)	6.13 (0.94)	6.04 (0.64)
<b>Surprise</b>			
I found the route very surprising	5.51 (1.17)	5.77 (1.01)	5.74 (0.86)

### 5.11 Visitor satisfaction

While question 15 a to j measured the type of experience as business output, questions 16 to 19 asked for the respondent's experience as outcome, or satisfaction. Most visitors claimed to be very or somewhat satisfied with their visit up until the moment of enquiry (table 5.22). In all three cities, similar results are found. None of the visitors were very dissatisfied. Hypothesis 6 anticipates that repeat visitors are likely to be more satisfied than first-time visitors. No such relationship is found in this study, however. To test the hypothesis, Spearman's rho was executed over Dordrecht's and Middelburg's sample. Spearman's rho points to a very weak negative (which is expected due to the reversed order of satisfaction versus visits) relationship of -0.069, which is not significant at the 0.05 level either ( $0.355 > 0.05$ , 2-tailed,  $N=184$ ). Because of the non-random sampling method, it is expected that the results are not significant. A larger, non-random sample would perhaps calculate a stronger relationship between the two variables, which counts for all the tested relationships in this research.

Table 5.22: Overall visitor satisfaction (Q16)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=97)	Total	KunstKijkRoute Amersfoort (N=23)
Very satisfied	57.5%	60.8%	59.2%	52.2%
Somewhat satisfied	39.1%	32.0%	35.3%	47.8%
Neutral/don't know (yet)	2.3%	6.2%	4.3%	0%
Somewhat dissatisfied	1.1%	1.0%	1.1%	0.0%
Very dissatisfied	0.0%	0.0%	0.0%	0.0%

Missing: 1 (0.5%)

Most respondents indicated that their actual experience was about the same as expected (table 5.23). This is slightly concerning, as that implies the route has very little new to offer to repeat visitors. Hypothesis 7 expects that first-time visitors' experience is more likely to exceed expectations than those of repeat visitors. As became clear in §5.5 that Kunstrandje Dordt's sample consists of relatively more first-time visitors than repeat visitors. The opposite can be said of Middelburg's sample. In order for the hypothesis to be verified, the results below should also show an opposite relationship. However, the results are relatively similar for both these cities. Spearman's rho (Amersfoort excluded) further contradicts the hypothesis for the cases at hand. It indicates an extremely weak positive relationship of 0.047, which is not significant at the 0.05 level ( $0.522 > 0.05$ , 2-tailed). So in this case study, there is no significant relationship between first-time visits and exceeded expectations. Actually, it indicates that both first-time visitors and repeat visitors get exactly what they expected (and not more).

Table 5.23: Visitor satisfaction - expectation/reality (Q17)

	Kunstrandje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=97)	Total	KunstKijkRoute Amersfoort (N=23)
Much better than expected	21.8%	13.4%	17.4%	21.7%
Slightly better than expected	14.9%	11.3%	13.0%	21.7%
About the same as expected	55.2%	73.2%	64.7%	56.5%
Slightly worse than expected	3.4%	0.0%	1.6%	0.0%
Much worse than expected	0.0%	0.0%	0.0%	0.0%
Neutral/don't know (yet)	4.6%	2.1%	3.3%	0.0%
Missing: 1 (0.5%)				

In all cities, more than three quarters of the respondents are very likely to visit the route again in the future (table 5.24, next page). None of the respondents said they would never come again. As we saw that many visitors who filled out the questionnaire were pretty satisfied with their current visit, it is likely that hypothesis 8 could be verified, which claims that satisfied visitors are more likely to return in the future. Spearman's rho (Amersfoort excluded) finds a weak positive correlation of 0.233, which is significant ( $0.001 < 0.01$ , 2-tailed,  $N=185$ ). So satisfied visitors are likely to visit again in the future, though the relationship tested here proved weak. Interestingly, while being satisfied, one respondent claimed she would probably not visit again. This particular respondent was 17 years at the time of the survey.



Table 5.24: Likelihood of future visits (Q19)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	Total	KunstKijkRoute Amersfoort (N=23)
Definitely will	75.9%	81.6%	78.9%	69.6%
Probably will	16.1%	13.3%	14.6%	26.1%
Neutral/don't know yet	3.4%	5.1%	4.3%	4.3%
Probably not	4.6%	0.0%	2.2%	0.0%
Definitely not	0.0%	0.0%	0.0%	0.0%

Missing: 0 (0.0%)

Similar to future visits, the largest part of the sample would recommend the route to their family and friends. As we saw in figure 5.4 to 5.6, promotion via word-of-mouth is one of the most important sources of information for the respondents, which creates a very advantageous cycle of positive voluntary promotion for the routes and their participants. Hypothesis 9 states that especially satisfied visitors are more likely to speak positively about the experience to friends and family, which has become a rather commonsensical notion. Spearman's rho (Amersfoort excluded) indeed finds a positive correlation of 0.405. The relationship can be considered weak to moderate, and significant ( $0.00 < 0.01$ , 2-tailed,  $N=184$ ). This means that satisfied route visitors are quite likely to pass it on to family and friends, providing them with trustworthy experience-based information. Though keeping in mind that the sample is selected non-randomly, this conclusion should be taken carefully.

Table 5.25: Likelihood of recommendation to family and/or friends (Q20)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=98)	Total	KunstKijkRoute Amersfoort (N=23)
Definitely will	60.9%	71.4%	66.5%	52.2%
Probably will	32.2%	24.5%	28.1%	34.8%
Neutral/don't know yet	3.4%	4.8%	3.8%	13.0%
Probably not	3.4%	1.4%	1.6%	0.0%
Definitely not	0.0%	0.0%	0.0%	0.0%

Missing: 0 (0.0%)

Table 5.26 (next page) reports on the activities that respondents would like to see to possibly improve the cultural route, which were closely related to the concepts in creative tourism. The respondents were allowed to tick more than one preference, in no particular order. A dash in the table implies that the activity was not asked about in that city, as something similar is already put in place there. For example, since shortly Amersfoort offers a special arrangement in cooperation with a local museum and café: museum visit and concert in the morning, lunch in the afternoon and consequently a visit to the route, for a special price. And of course, nearly every month, Middelburg organizes activities around a theme, like choir concerts, which then also contain performances.

Quite a sizable number of Middelburg's respondents replied that they preferred the route the way it is, no change or additions needed, namely 49%. This may have a little bit to do with age in this case study (hypothesis 9, see appendix IV), as Spearman's rho (Amersfoort excluded) indicated weak correlation of 0.203, which was significant ( $0.006 < 0.05$ , 2-tailed,  $N=185$ ). This means that mostly older respondents ticked this box, however, the correlation is weak. It might have more to do with the few response options, or with the fact that Middelburg already organizes a lot of activities. In addition, a lot of Middelburg's respondents also would not mind joining workshops to learn something new (32.3%). Visitors in Dordrecht would not mind to see a little more live action in the street, in the form of music, theatre or poetry performances. The chairman of this route already stated that the monthly route definitely is quite static. Depending to what extent both the organizations and participants are willing to implement practices of creative tourism, there definitely is room for identity-building activity regarding visitors' demand. Workshops and/or performances can be opted for, though the kinds of possible activities of course transcend the options given here.

Lastly, the earlier finds on intensity of interest in the arts could explain the rather different results for *workshops*. The relatively larger percentage of respondents choosing this option in Middelburg and Amersfoort may have to do with the equally larger amount of highly culturally motivated visitors to these routes, as reported in table 5.17 (p. 60) on cultural tourists. As described in the theory, this is a very likely assumption (hypothesis 3). However, Spearman's rho (Amersfoort excluded) finds a very weak positive correlation of 0.116, which points to hardly no relationship at all between question 10 and 18. The correlation is not significant at the 0.05 level either ( $0.116 > 0.05$ , 2-tailed,  $N=185$ ). Perhaps in a larger non-random sample, a stronger correlation would be found. It could also have to do with the difference in answer options, though this does not explain the difference between Dordrecht and Amersfoort (not taken into account the low response rate in the latter).

Table 5.26: Preference for possible extra activities (percent of cases) (Q18)

	Kunstrondje Dordt (N=87)	Kunst- en Cultuurroute Middelburg (N=96)	KunstKijkRoute Amersfoort (N=23)
Workshops (learning while doing)	10.3%	32.3%	39.1%
Performances (music/theatre/poetry) in the street	41.4%	-	43.5%
Performances (music/theatre/poetry) at participants	18.4%	-	17.4%
Monthly different theme with activities	16.1%	-	8.7%
Special arrangement (for example discounts on restaurant/café or museum on combination visits)	27.6%	26.0%	-
Other, namely...	3.4%	6.2%	0.0%
None of the above, it is good the way it is	24.1%	49.0%	30.4%

Missing: 2 (1.0%)

## 5.12 Conclusion

Concluding this chapter, a visitor profile can be established on the basis of demographics, interests, type of experience and satisfaction. Concerning the visitor demographics, both the theory's and the organizations' expectation of 50-plus visitors can be verified within the studied sample. The average age of the cultural route visitor is 56 years, though respondents in Dordrecht are relatively younger (between 41 and 64), while most respondents in the remaining two cities are 51 and up. The majority of respondents hold a HBO or HTS diploma (Higher Vocational Education) or higher. Most respondents came alone or together with their partner. Middelburg attracts mainly local visitors, while Kunstrondje Dordt visitors are more equally distributed over the country. This is most likely due to the lower municipality density in the province Zeeland. Most KunstKijkRoute respondents were residents, too. As expected, most tourists stayed in the city no longer than a day, however, another large part of the sample consisted of residents. With all the money that is spent on advertising in magazines, newspapers and radio, the majority of respondents in Middelburg and Dordrecht heard about the route through word-of-mouth. Additionally, local visibility appeared another trustworthy promotional activity. In contrast, the brochure was most important in Amersfoort. The sample in Middelburg consists of mostly loyal visitors, while both Kunstrondje Dordt and KunstKijkRoute also questioned more first-time visitors. Around 70% of the respondents in Dordrecht and Middelburg had visited other routes before, though there is no strong relationship between repeat visits and visits to other routes. Expected and actual expenditures for art/antiques and food are relatively low, in all cities between € 0,- and € 25,-.

In all three cities, more than half of the respondents indicated their preference for drawings, etchings and painting. In Dordrecht, 65.5% of the respondents obviously also showed an interest in antiques. However, visitors often have more than one interest. This may have complicated their personal classification as someone with an intense interest in arts and culture, as their interest is divided over several cultural expressions. Anyway, it is apparent around half of the visitors that can be classified as having an average interest in arts and culture products. More interesting is that both Middelburg and Amersfoort attract much more cultural tourists, i.e. those that classify themselves as having an intense interest in arts and culture products.

Moving onto visitor experience and satisfaction, two thirds of Kunstrandje Dordt respondents claim that the fact that regular shops are closed that Sunday improves their experience. However, when those shops are open, as is the case in Middelburg, it hardly has any effect on their experience of the route. Concerning the type of experience, visitors of the route do perceive the route as an experience. The majority of respondents agreed that to some extent they had experienced all four realms up until the moment of measurement. The distribution of realms is relatively similar over the three cities. The realm that most corresponded with respondents was entertainment. An important aspect of the aesthetic realm is looking around at participants' shops. Meeting the participants, a minor educational experience, followed close behind. In all cases, respondents agreed that the route's offerings surprised them, and that it would leave them with a pleasant memory.

With regards to creative tourism and participant involvement as discussed in the conclusion in chapter 4, we can conclude from the visitor survey that most visitors are satisfied with the hospitality of the participants. On the contrary, respondents only slightly agreed to have learned something new during their stay, which - in comparison to the other experience realms - was rated relatively low. While these results do not directly tell anything about whether the visitors perceive the route as a vibrant creative space (this would require in-depth research of the participants and the qualitative interviews with the visitors), it does highlight two important markers of creative tourism (accessibility and learning).

Finally, the visitor survey measured the respondents' satisfaction of the route up until the moment of enquiry. Fortunately, the largest part of the visitors were on the whole very satisfied with their visit. As learned from the literature review, however, it is more important to keep the somewhat satisfied customers satisfied, as those are easily lost. Visitors' real experience did not exceed their expectations in most cases. While no relationship was detected between first-time visits and exceeded expectation in the sample of Middelburg and Dordrecht, it is still important to keep in mind the principles of managing expectations. Luckily, most visitors indicated that they would definitely visit the route again in the future. They were also likely to recommend the route to family and friends, keeping the wheel turning for positive word-of-mouth promotion.

## 6. Conclusion

### 6.1 Answer to research question

This comparative case study into visitors of cultural routes organised by arts, heritage and antiques dealer organisations in the Netherlands aimed to research *to what extent visitors' demographics, experience and satisfaction of their visit to the cultural routes correspond to the marketing goals of the governing route organizations in Dordrecht, Amersfoort and Middelburg in 2013*. In order to answer this question, this thesis was divided into several sub-questions, which each have been individually answered in the consequent chapters insofar was possible.

Solely based on visitor satisfaction, it can be said that the visitors in the sample were very satisfied with their entire visit up until the moment of enquiry, as well as with some distinct elements of the route. Many of them agree that the cultural route is good the way it is and are likely to return some time in the future. The majority learned about one of the routes via word-of-mouth and are equally happy to tell about their experience to their friends and family. Additionally, many of the respondents claim to be averagely to intensely interested in arts and culture and find participants hospitable, the latter being of concern in relation to accessibility goals, the first in addressing the right target group. To both the route organizations as well as their participants, this is very good news.

However, from chapter 2 can be deduced that the rapid increase of cultural attractions in cities the world over actually turned into the serial reproduction of initially unique, place-bound experiences. As noted in the literature, the possible result is that the visitor numbers per attraction are actually decreasing as they all compete for the same audience. Similarly, in form the cultural routes differ very little from each other. Add to that the number of other similar cultural routes in the Netherlands, both continuous and yearly, with which they compete (visitors to the route also frequently visit other routes). Not to mention, shopping Sunday is becoming more common in the Netherlands too. Both the organization of the Kunst- en Cultuurroute and KunstKijkRoute may not measure their visitor numbers frequently, but Kunstrandje Dordt did notice a considerable yearly decline in the past few years. The fact that the number of open Sundays for KunstKijkRoute have been recently reduced also indicate less visitors on the eliminated days. Additionally, Kunst- en Cultuurroute is dependent on regular ancillary activities for increasing visitor numbers. Partly, the visitor could be ascribed to the financial crisis, as (expected) expenditures are also quite low. But to some extent, it may also have to do with increasing competition in the cultural and leisure sector on the whole in accordance with the changing consumer need for meaningful experiences.

The underlying issue regarding the main question was how the organizations cope with changing needs of their visitors. Whereas the changing needs are mainly assumed from the literature review in the form of meaningful experiences and creativity in cultural tourism, some indicators can be detracted from the visitor survey. Cultural tourists - skilled consumers in need for continuous self-development - are perceived as the main drivers behind creative tourism *and* they make up a large

part of the visitor sample under discussion. With regard to creative tourism's accessibility notion, route participants were generally considered quite hospitable. However, in comparison to the other experience realms, the respondents agreed only slightly or were neutral towards the question whether they had had an educational experience. Besides, many of the respondents claimed that first of all, creative spectacles in the form of street performances would make a valuable addition to the route. This was closely followed by workshops (courses for learning while doing), creative tourism's holy grail for active participation and learning.

As discussed before, the basic outline of the cultural routes carry a strong foundation for facilitating a meaningful experience. First of all, content-wise, the cultural routes are centred around *local* artists and art ventures, contributing to the authenticity of the cultural attraction to the city. However, from the interviews can be deduced that there is no *conscious* policy or implementation of creativity in the tourism attraction, both on the level of creative spectacles as creative spaces, as the combination of it. While Middelburg, and Amersfoort to an extent, already actively pursue an accessibility goal - having people get into contact and learn about art in a pleasant and informal way - this does not immediately translate into creative tourism thinking. The route is not considered mainly an experience product in most cases. Events and festivals, on the contrary, are generally recognized as belonging to the concept of experience economy, though the organizations' main reasoning for orchestrating these creative spectacles is because they generate extra (free) publicity for the route and attract many visitors. The question arises why these events *do* attract many visitors and the routes themselves less, which could be answered with a change in consumer needs and partially a failed attempt at making the routes themselves meet these needs.

Actually, all three cultural routes can be considered creative spaces where creatives are clustered in a route in order to generate an audience for their work (and either generate income or appreciation). But perhaps the "vibrant" element is missing to some extent, the route participants are claimed to be quite static or passive in collective route activities. However, this may be more so in one city than the other, and to which extent this is truly the case in their daily practice was not covered in this research. What can be concluded, however, is that the route organizations are largely dependent on their participants for creating a vibrant and creative atmosphere.

So while the current visitors are quite satisfied with their visit, there is definitely room for improvement concerning a conscious, strong position in the economy of meaningful experiences.

## **6.2 Practical recommendations**

Apart from the abundant information on the visitors of the cultural routes as outlined in chapter 5, combined with the organizations' analysis in chapter 4, some additional practical recommendations can be made that are useful to the cultural routes discussed here, as well as to the organizations of other cultural routes.

All three cultural routes have to do with visitors of a relatively high age, generally those of 50 years and up. This is especially of concern to the case of Amersfoort, as the local government urges them attract younger audiences. In addition to potentially declining visitor numbers, it is important to

either attract new audiences or develop long-term relationships with regular visitors. However, according to the Amersfoort's perception, their traditional offerings do not appeal to a younger target group, which demand more exciting activities. This can either be considered a problem or an opportunity. On the one hand, it appears ineffective to direct the promotion budget to an audience that is not particularly interested in the first place, which is much harder, time consuming and expensive than reaching the regular audience (Boorsma, 2006). It makes more sense to develop stronger relationships with their current 50-plus cultural tourists, as well as targeting the same consumer group on a broader level than merely locally, especially since this age group is considered relatively well-off, has lots of time for leisure activities and will considerably grow over the following years (Twaalfhoven, 2011). This is exactly what exhibition centre Kunsthal (Rotterdam) did back in 2005 (Klamer, 2005). Most museum visitors, as also discussed before, are over 50. The organization's management cooperated with Unilever's cholesterol lowering margarine brand Becel Plus to address their joint target group, which was based on sponsoring by the commercial business. According to former director Wim Pijbes this resulted in many extra visitors. KunstKijkRoute recently started with a cooperation with the local historical arts museum, which could have the same effect, though other types of (continuous) cooperation or sponsoring based on joint target groups could be considered as well, also for the other cultural routes. In addition, it is important to look into the needs of this specific age group.

On the other hand, broadening the audience to different age groups may help in establishing a more stable audience in the long run. More importantly, it is not only age, but various factors that determine attendance as has become clear from chapter 2. It is therefore very likely that the young audience preferring excitement in this day and age, still prefer this when they reach their 50s or 60s (Duimel, 2011). Instead of focusing on age, focusing on consumer groups with an intense or average interest and their consequent needs could be more beneficial. These groups also form an important part of the visitor group as well, but could be extended on. Apart from advertising in special interest media rather than general interest, part of the solution seems to be in consciously implementing creative tourism concepts. The main idea is to provide opportunities for active participation and learning in the broadest sense of the word, to facilitate in the creation of meaningful experiences. Apart from creative spectacles this entails the development of a vibrant creative space which offers more than an entertaining or aesthetic experience. To an extent, the latter is up to the participants rather than the route organizations, as they make up the actual content of the route. However, the organizations could for example organize workshops together with participants, or organize/attend informative meetings concerning the experience economy and creative tourism.

### **6.3 Directions for future research**

The comparison of organization goals and marketing on the one hand and a visitor profile on the other provides a strong foundation for monitoring and evaluation of the route organizations' performance. Additionally, the comparison of more than one route also highlight interesting similarities and differences in goals, activities and consequently, visitor profile.

As touched upon in §6.1, it would be interesting to find out to what extent the participants of the route can be considered vibrant, creative spaces. If yes, how so, and if not, what can be done to develop an interesting and lively creative space? Research into this particular topic would consist of qualitative analysis of the participants' activities, possibly in combination with qualitative interviews with participants.

If a future questionnaire were to be distributed in the same fashion as in this research, both by the organizations under research as well as other cultural routes in the Netherlands and beyond, it is strongly advisable to lower the number of questions in the survey and more narrowly define the research question. Rather than asking for satisfaction, the research could be focused towards the characteristics of the visitor, for instance. In retrospect, various participants, as well as the board members and visitors showed discouragement towards the size of the questionnaire, complemented by the argument that visitors only stay in the workshop or gallery for a short period of time. It is also advisable to include *all* participants, or that at least concrete arrangements are made on the number of participants distributing the survey. On top of that, it is important to make concrete agreements on the number of participants distributing the survey. Otherwise, an online survey could offer a solution, especially if it is not important to differentiate between Sunday and weekday visitors.

Due to the sampling method, the sample's relationship to the entire population of visitors remains relatively problematic. On top of that, the low response rate enlarges the risk for sampling error. All in all, the representativeness of the quantitative part of the research is questionable, even when this is subdued somewhat by the fact that actual visitor numbers are low too (for quantitative research criteria). For future research, it is advised to at least obtain a larger visitor sample.

#### **6.4 Further reading**

The following texts are useful starting points for anyone interested in further reading on the main topics raised in this thesis, in particular on creating meaningful experiences, the ideas on creative tourism and reaping the benefits of greying audiences.

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## **Interviewees (Interview date)**

Kiewiet, Jan. Chairman of Kunst- en Cultuurroute since 2002, Middelburg (March 21<sup>st</sup>, 2013).

Koekkoek, Herman. Chairman of Kunstrandje Dordt since 2002, Dordrecht (March 28<sup>th</sup>, 2013).

Landsheer, Jan. Coordinator of workgroup KunstKijkRoute since 2009, Amersfoort (April 4<sup>th</sup>, 2013).

Renout, Lidy. Promotion team member of Kunst- en Cultuurroute since 2012, Middelburg (March 21<sup>st</sup>, 2013).

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## I. Data collection difficulties

Unfortunately, on the third Sunday of April 2013, I received a phone call from one of the participants of KunstKijkRoute Amersfoort. He remarked that the survey was really quite long, that not all questions were very relevant, and that his shop was not suited to stop potential respondents as people were mostly just quickly walking in and out. In short, he felt that the research was not very useful. This felt strange to me, as I had enclosed a letter to the participants explaining the research and the possible use of it. My response was that this was organized in consultation and agreement with the coordinator of the work group, Jan Landsheer, and that it would be better to discuss these kinds of questions with him.

A few days later, I received an e-mail from Jan Landsheer, stating that it wasn't going so well with the surveys (see appendix II.c). They were distributed among 9 participants of the route (a lower number than I expected), and 4 of them had given to understand that they wanted out. Finally, they decided to quit. The total response from Amersfoort added up to only 25 filled-out surveys.

The first thing I did was contact supervisor Frans Brouwer. He suggested to change the research from three to the two remaining cities, but still using the results from Amersfoort as indicative. Fearing for the other cities' response rates, he suggested to maybe organize an online survey for the visitors of the route, which they could fill out after visiting the route. Cards would have to be distributed among the participants of the route with the online address. I counter argued that there would be too little time for setting this up before the second Sunday for Dordrecht and Middelburg (a week in between meeting and Sunday). Apart from that, the question remains whether people taking the card will actually fill out the survey after they've come home. I suggested adding the first Sunday of June in case of too little response, which was okay as well. In the end, Dordrecht (75 surveys after 2 Sundays) agreed to an extra Sunday, Middelburg (116 after 2) did not.

## II. Communication with route organizations

### a. Initial e-mail

**Aan:** e-mailadres

**Onderwerp:** Uw medewerking in een bezoekersonderzoek naar kunst- en cultuurroutes in Nederland

Geachte bestuursvoorzitter/naam,

Als eigenaresse van een winkel in brocante, die deelnemer is aan een kunst- en cultuurroute, ben ik altijd zeer geïnteresseerd in de vraag hoe we meer bezoekers kunnen trekken en hoe we de huidige bezoekers tevreden kunnen stellen. Ik kan me voorstellen dat u, als voorzitter van XXX, dat ook bent. Aangezien ik op het moment bezig ben met mijn afstuderen aan de Erasmus Universiteit Rotterdam, kan ik deze interesse zeer goed omzetten in een voor beide partijen nuttig afstudeeronderzoek. Het onderzoek zal drie kunst- en cultuurroutes in Nederland vergelijken op basis van de bezoekersstroom en de doelstellingen.

*Wat heeft het onderzoek u te bieden?*

De resultaten van het onderzoek zal inzicht geven in de huidige bezoekers van het Kunstrandje Dordt te Dordrecht, de KunstKijkRoute in Amersfoort en de Kunst- en Cultuurroute in Middelburg. Wie zijn de bezoekers, waar komen ze vandaan, wat interesseert ze, en wellicht nog interessanter: wat vinden ze ervan? Er kan dan kritisch gekeken worden naar de huidige doelstellingen en marketingmiddelen van de organisatie. In academische context zal dit onderzoek bijdragen aan de kennis over cultuurtoerisme en de beleveniseconomie.

*Onderzoeksopzet*

Eenzijds wil ik graag de doelstellingen en marketingmiddelen in kaart te brengen van de meewerkende routes door middel van interviews met de voorzitters. Ten tweede zal er een uitgebreid bezoekersonderzoek plaatsvinden onder 300 bezoekers per stad (900 ingevulde enquêtes in totaal), wat een representatief beeld geeft van de bezoekers, hun wensen en hun meningen. Voorbeelden van enquêtevragen zijn: hoe heeft u ons leren kennen, wat vindt u goed aan de route, wat ontbreekt er nog, etc.?

Tijdens het onderzoek word ik nauw bijgestaan door een begeleider van de universiteit, van wie u in de bijlage een aanbevelingsbrief aantreft.

*Wat kunt u voor mij betekenen?*

Graag zou ik u interviewen over onder meer de achtergrond en doelstellingen van de Kunst- en Cultuurroute/het Kunstrandje Dordt/de KunstKijkroute. Daarnaast wil ik u vragen mij te helpen in de distributie en inzameling van de enquêtes onder de deelnemende winkels, ateliers en galeries.

Ik kan me voorstellen dat u vragen heeft naar aanleiding van het bovenstaande. Graag zou ik daarom in de week van 18 t/m 22 februari a.s. een afspraak maken voor een eerste ontmoeting (geen interview), zodat ik u meer over het onderzoek kan vertellen. In de loop van de week zal ik hierover contact met u opnemen per telefoon. *[op een van de volgende nummers: XXX.]* *[Omdat de website [www.kunstkijkroute.nl](http://www.kunstkijkroute.nl) al een paar dagen niet bereikbaar is, heb ik via een andere website het volgende telefoonnummer gevonden: 033 4632 698.]* Is dit telefoonnummer onjuist, wilt u een belafpraak maken, of wilt u liever zelf contact opnemen, dan kunt u mij bereiken via [simone\\_akkermans@msn.com](mailto:simone_akkermans@msn.com).

Ik hoop van harte op uw medewerking.

Met vriendelijke groet,

Simone Akkermans

Masterstudente *Culturele Economie & Ondernemerschap*, Erasmus Universiteit Rotterdam

Oud Wit

[www.oud-wit.nl](http://www.oud-wit.nl)

## **b. Letter of information to participants of the route**

The following letter was printed and presented together with the surveys.

### Bezoekersonderzoek kunst- en cultuurroutes in Nederland

*Kunstrandje Dordt --- Kunst- en Cultuurroute Middelburg --- KunstKijkRoute Amersfoort*

Geachte deelnemer,

Graag vraag ik uw medewerking aan mijn afstudeeronderzoek voor de studie Culturele Economie & Ondernemerschap aan de Erasmus Universiteit te Rotterdam. Het onderzoek vergelijkt drie kunst- en cultuurroutes in Nederland op basis van de bezoekersstroom en de doelstellingen. Het bestaat onder andere uit een enquête onder de huidige bezoekers van de routes en interviews met de coördinatoren van de organisatie.

*Wat heeft het onderzoek u te bieden?*

De enquête vraagt de bezoekers naar hun huidige bezoek aan de route en hun mening daarover. Dit zal inzicht geven in de kenmerken van de huidige bezoekers van het Kunstrandje Dordt in Dordrecht,



de KunstKijkRoute in Amersfoort en de Kunst- en Cultuurroute in Middelburg. Wie zijn de bezoekers, waar komen ze vandaan, wat interesseert ze, en wellicht nog interessanter: wat vinden ze van de route? Deze uitkomst wordt dan vergeleken met de huidige doelstellingen en marketingmiddelen van de organisatie. Dit kan bijdragen aan een eventuele verbetering van de route. Daarnaast kunt u de verkregen inzichten toepassen op uw eigen marketingmiddelen.

*Wanneer en wie moet ik vragen de enquête in te vullen?*

De enquêtes zijn verspreid onder de deelnemers van de genoemde routes. Ik wil u vragen deze actief uit te delen aan de bezoekers van uw winkel, atelier of museum. Let wel, voor Dordrecht en Middelburg geldt dat de enquêtes **alleen** op de eerste zondag van april (7 april) en mei (5 mei) dienen te worden afgenomen. Voor Amersfoort zijn dit **alleen** de derde zondag van april (21 april) en mei (19 mei). Op deze dagen is de kans het grootst dat de bezoekers specifiek voor de kunst- en cultuurroute naar de stad zijn gekomen.

Iedereen die uw winkel, atelier of museum op een van die dagen bezoekt mag de enquête invullen. Voor een betrouwbaar resultaat is het nodig zoveel mogelijk ingevulde enquêtes te ontvangen. Probeer daarom alle exemplaren die u hebt ontvangen ingevuld te krijgen. U kunt wellicht welwillendheid opwekken door iets te drinken aan te bieden en de bezoeker duidelijk te maken dat hij/zij bijdraagt aan een eventuele verbetering van de route.

Ik raad u aan de enquête door te lezen, zodat u de bezoeker eventueel kunt helpen met onduidelijkheden. Wees voorzichtig dat u de bezoeker niet stuurt in zijn/haar antwoorden.

In de week na de laatste enquêtedag zullen de ingevulde enquêtes bij u worden opgehaald door de organisatie van de route. Wilt u erop letten dat de naam van uw winkel en de datum waarop de enquête is ingevuld zijn opgeschreven? U mag deze gegevens eventueel ook zelf invullen. De resultaten van het complete onderzoek kunnen vanaf september worden ingekeken bij de organisatie. Daar zal een exemplaar van het verslag ter inzage liggen.

Voor vragen over dit onderzoek kunt u contact opnemen met de organisatie van de route of met de onderzoeker. Alvast hartelijk dank en veel succes gewenst met het uitdelen van de enquêtes. Uw medewerking wordt zeer gewaardeerd.

Met vriendelijke groet,

Simone Akkermans, onderzoeker

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Telefoonnummer: 06 4991 0035

### III. Interview guide

#### a. First version

Used for Kunst- en Cultuurroute Middelburg

**Start** opname: Vandaag spreek ik met .... (naam, functie). Hoe lang al voorzitter/coördinator van de route?

1. Wanneer is de organisatie opgericht? Waarom toen? (MB = 1999)
  - a. *Was de route altijd al een onderdeel van de organisatie (DD)?*
  - b. Met welk idee of vanuit welke noodzaak of gemis is de route opgericht?
  - c. Kwam dit idee vanuit de consument, ondernemers, of de gemeente, of iemand anders? (bottom-up/top-down; supply/demand-driven)
  - d. Waren er ten tijde van de oprichting al veel ateliers/galeries/ antiekhandelaren in de stad, of zijn er meer gekomen sinds de oprichting van de route? Was het een doel om kunstenaars aan te trekken? Heeft kunst en cultuur meerwaarde voor een stad, zo ja, welke?
  - e. Was er toen al een koopzondag in de gemeente? Is er bewust voor gekozen de koopzondag gescheiden te houden/samen te voegen?
  - f. De openstelling is meerdere keren per jaar. Waarom is hiervoor gekozen (in tegenstelling tot bijv. een jaarlijkse route). Waarom wel/niet elke 1<sup>e</sup>/3<sup>e</sup> zondag (DD=12, MB=11, AF=6)?
  - g. *Waarom is er gekozen voor een stichting (MB)/vereniging (DD)/werkgroep (AF). Waar houdt de stichting Kunst in Amersfoort zich mee bezig? Door wie zijn zij in het leven geroepen?*
  
2. Heeft de organisatie bepaalde leidende doelstellingen en wat zijn deze?
  - a. Zijn deze doelstellingen in de loop van de tijd nog aangepast?
  - b. Ziet u de organisatie als een culturele organisatie met ideële doelstellingen, of is het een ondernemersorganisatie met commerciële doelstellingen?
  - c. *Waarom zijn er geen doelstellingen? Wat is dan de leidende draad voor de organisatie? (DD?)*
  
3. Product/Concreet uitvoeren van de doelstellingen
  - a. Wat biedt u de consument aan? Hoe zou u de hoofdactiviteit omschrijven? Wat is er anders aan de route ten opzichte van op een vrije manier de stad bezoeken? Hoe draagt de route bij aan het bereiken van de doelstellingen?

- b. Wat is het idee achter het bezoeken van ateliers en galeries? Welke rol ziet u voor de deelnemers in het bereiken van de doelstellingen van de route? *Is het de bedoeling dat, met name als het gaat om ateliers en galeries, dat de bezoeker alleen rondkijkt, of dat de kunstenaar/galeriehouder laat zien/uitlegt hoe de kunst gemaakt wordt?*
  - c. Zijn er bepaalde criteria waar deelnemers aan moeten voldoen eer zij toegelaten worden?
  - d. *Middelburg > werkt met thema's en bijbehorende activiteiten. Kunt u me daar meer over vertellen? Sinds wanneer en waarom is het ingevoerd? Wie organiseren de thema's? Jaarlijks terugkomende thema's, of telkens anders?*
  - e. Organiseert u ook nog andere activiteiten voor de bezoekers? Zo ja, welke? Waarom wel/niet? Sinds wanneer? Nog vanuit een bepaald idee?
  - f. Werkt u samen met andere organisaties om bepaalde activiteiten tot stand te brengen (zoals de gemeente, de VVV, de city marketing organisatie van de stad)? Wat is de meerwaarde hiervan?
  - g. Zou u de route omschrijven als een product, een service of een belevenis? Waar baseert u dat op? belevenis > wat voor soort?
  - h. Bent u het met mij eens dat we ons in een beleveniseconomie bevinden? In hoeverre past u deze kennis toe op de route (activiteiten, communicatie)? (emotionele beslissingen; niet de prijs of service, maar de persoonlijke, unieke ervaring creëert toegevoegde waarde voor de consument; onderscheidingsmogelijkheid voor organisaties)
4. Welke bezoekersgroep(en) heeft de organisatie voor ogen? (Locatie, leeftijd, interesses etc.; regulier vs. potentieel)
- a. Wat wordt er gedaan om deze groep(en) te bereiken?
    - i. Promotiemiddelen: welke, waar, hoe vaak? (lokaal, regionaal, nationaal)
    - ii. Welk doel hebben elk van de promotiemiddelen (bijv. radioreclame vs. flyer).
    - iii. Maakt u ook gebruik van social media? Zo ja, welk doel heeft dat in uw opzicht? Bereikt u al veel mensen door deze media? Zo nee, waarom niet?
    - iv. Welke promotiemiddelen zijn het effectiefst in uw opzicht?
  - b. Heeft u inzicht in de behoeften van deze doelgroep(en)? Wat zoeken zij? Hoe speelt u daar op in?
5. De toegang tot de route is gratis. Van welke bronnen ontvangt u financiële middelen (leden, gemeente, citymarketing, etc.)?
- a. Wilt u kwijt wat uw jaarlijkse budget is? Aan welke kosten wordt dit uitgegeven?
  - b. Stellen subsidiegevers en deelnemers nog bepaalde eisen aan de besteding van het budget? In hoeverre mag u daar als bestuur van afwijken?
6. Heeft u zelf een idee hoe bezoekers de route ervaren? Zo ja, hoe dan? Waaruit concludeert u dat? Op welke manier kunt u deze ervaring in positieve zin te beïnvloeden?

- a. Wat voor herinnering wilt u dat de bezoekers mee naar huis nemen wanneer zij de route bezocht hebben?
  - b. In hoeverre kan de route bijdragen aan een blijvende persoonlijke verandering/nieuwe kennis van de bezoeker? (bezoekers die passief rondkijken bij de deelnemers, of bezoekers die actief het gesprek aangaan (al dan niet zelf begonnen), met de eigenaar van de galeries of kunstenaars? Probeert u de consument actiever te betrekken in de ervaring van de route, zo ja, op welke manier? (*creative tourism*))
  - c. Op welke manier draagt de locatie/stad zelf - A/M/D - bij aan de ervaring van de route, denkt u?
7. Hoeveel jaarlijkse bezoekers heeft de route? Zijn deze aantallen de laatste jaren toegenomen of juist minder geworden? Wat is daar de oorzaak van, denkt u?
- a. Hoe tevreden bent u met de huidige opkomst? Hanteert u bepaalde criteria?
  - b. Hoe probeert u dit te verbeteren? Zijn de doelstellingen in de loop van de tijd nog aangepast? Wordt er kritischer naar de deelnemers gekeken? Zijn er activiteiten bijgekomen of afgevallen?
8. Zijn er nog bepaalde plannen voor de toekomst wat betreft de opzet van de route?

Eind: Wilt u nog terugkomen op een van de vragen die ik heb gesteld, wilt u nog iets toevoegen of wilt u nog iets herstellen?

## **b. Revised version**

Used for Kunstrandje Dordt and KunstKijkRoute Amersfoort

**Start** opname: Vandaag spreek ik met .... (naam, functie). Hoe lang al voorzitter van de route? Bent u bekend met de geschiedenis en het ontstaan van de organisatie en route?

### **1. Wanneer is de organisatie opgericht? Waarom toen?**

- a. Waarom is er gekozen voor een stichting (MB)/vereniging (DD)/werkgroep (AF). *Waar houdt de stichting Kunst in Amersfoort zich mee bezig? Door wie zijn zij in het leven geroepen?*
- b. *Was de route altijd al een onderdeel van de organisatie (DD)?*
- c. Waarom is de route opgericht? Vanuit wie kwam dit idee en later initiatief?
- d. Kunt u ongeveer vertellen hoeveel deelnemende ateliers/galeries/antiekhandelaren in de stad waren bij de oprichting van de route? Zijn er meer bij gekomen na de oprichting van de route? Was dat dan ook de bedoeling van de route?

- e. De route is x keer per jaar. Was dat vanaf het begin zo? Waarom is hiervoor gekozen (in tegenstelling tot bijv. een jaarlijkse route). Waarom is er gekozen voor een speciale zondagopenstelling?
- f. Zijn de koopzondag en route gescheiden? Ja/nee, waarom? Was er ten tijde van de oprichting al een koopzondag?

## **2. Hebben kunst en cultuur meerwaarde voor een stad? Zo ja, welke?**

### **3. Heeft de organisatie bepaalde doelstellingen en wat zijn deze?**

- a. Zijn deze doelstellingen in de loop van de tijd nog aangepast?
- b. Ziet u de organisatie als een culturele organisatie of een commerciële organisatie? Zijn de doelstellingen van commerciële of idealistische aard?
- c. *Waarom zijn er geen doelstellingen? Wat is dan volgens u het doel van de organisatie? (DD?)*
- d. Wat is de rol van de route in het behalen van deze doelstellingen?

### **4. “Ik zou u nu graag wat meer willen vragen over wat de route precies inhoudt”.**

- a. Kunt u mij wat meer over de route vertellen?
- b. Bij het spel van vraag en aanbod gaat men er vanuit dat het aanbod de consument voorziet in een bepaalde behoefte. In welke behoefte voorziet de route, denkt u, materieel of immaterieel? Met welke reden en verwachting bezoekt iemand de route?
- c. Wat is het verschil tussen vrij rondlopen op de stad en de route bezoeken? Kan een uitgestippelde route nog steeds verrassen?
- d. Indien extra activiteiten: welke, waarom, sinds wanneer?
- e. Zou u de route omschrijven als een product, een extra service/dienst voor klanten en toeristen of een ervaring/belevens? Waarom? Indien belevens, wat voor soort?
- f. Welke rol ziet u voor de deelnemers?
- g. Zijn er bepaalde criteria waar deelnemers aan moeten voldoen eer zij toegelaten worden?
- h. Werkt u samen met andere organisaties om bepaalde activiteiten te realiseren (zoals de gemeente, de VVV, de city marketing organisatie van de stad)? Wat is hiervan de reden en de toegevoegde waarde?
- i. Tegenwoordig gaan veel economen er vanuit dat klanten graag een belevens kopen, waarbij de aankoopervaring minstens zo belangrijk is als het product zelf. Dit staat bekend onder de term belevenseconomie of experience economy. Denkt u ook zo over verkopen, dus dat het zowel om de verpakking en ervaring of beleving gaat als om de producten? Zo ja, heeft dat invloed op de activiteiten van de organisatie of op de communicatie?

### **5. De toegang tot de route is gratis. Hoe en door wie wordt de (organisatie van de) route gefinancierd?**

- a. Zou ik mogen weten wat uw budget is? Aan welke kosten worden dit besteed?

- b. Stellen subsidiegevers en deelnemers nog bepaalde eisen aan de besteding van het budget?  
In hoeverre mag u daar als bestuur van afwijken?

**6. Welke bezoekersgroep(en) heeft de organisatie voor ogen? (Locatie, leeftijd, interesses etc.; regulier vs. potentieel)**

- a. Wat wordt er gedaan om deze groep(en) te bereiken?
- b. Promotiemiddelen: welke, waar, hoe vaak? (lokaal, regionaal, nationaal). Is er een marketing/communicatieplan of een rode draad in de promotie?
- c. Wie is hiervoor verantwoordelijk? Organisatie van de route, winkeleigenaren gezamenlijk, werkstudent, extern bureau, stagiair?
- d. Welk doel hebben elk van de promotiemiddelen (bijv. radioreclame vs. flyer).
- e. Maakt u ook gebruik van social media? Zo ja, welk doel heeft dat in uw opzicht? Bereikt u al veel mensen door deze media? Zo nee, waarom niet?

**7. Heeft u zelf een idee hoe bezoekers de route ervaren? Zo ja, hoe dan? Waaruit concludeert u dat? Op welke manier kunt u deze ervaring in positieve zin te beïnvloeden?**

- a. Wat voor herinnering wilt u dat de bezoekers mee naar huis nemen wanneer zij de route bezocht hebben?
- b. Probeert u de consument actiever te betrekken in de ervaring van de route, zo ja, op welke manier?
- c. Herinneringen kunnen vervagen. Kan de route bijdragen aan een blijvende persoonlijke verandering of nieuwe kennis van de bezoeker, en zo ja, op welke manier?
- d. Op welke manier draagt de stad zelf bij aan de ervaring van de route, denkt u?

**8. Hoeveel jaarlijkse bezoekers heeft de route? Zijn deze aantallen de laatste jaren toegenomen of juist minder geworden? Wat is daar de oorzaak van, denkt u?**

- a. Hoe tevreden bent u met de huidige opkomst? Hanteert u bepaalde criteria?
- b. Hoe probeert u dit te verbeteren? Zijn de doelstellingen in de loop van de tijd nog aangepast? Wordt er kritischer naar de deelnemers gekeken? Zijn er activiteiten bijgekomen of afgevallen?

**9. Zijn er nog bepaalde plannen voor de toekomst wat betreft de opzet van de route?**

Eind: Korte samenvatting. Wilt u nog terugkomen op een van de vragen die ik heb gesteld of wilt u nog iets toevoegen?

## IV. Survey design

### a. Survey presentation

The survey was printed on one sheet of A4 paper, covered both sides in landscape style. For each route, a slightly modified version was printed, to adjust to local attributes (i.e. name of the route, types of participants). The survey started with relatively easy, but relevant questions such as promotion methods seen by the respondent, frequency of visits, personal interests and spending budget. The second part of the survey focused on the respondent's opinion on several aspects of the route as well as the whole route, and his or her type of experience (educational, aesthetic, entertainment or escapist). The questionnaire ended with possibly offensive and not apparently relevant questions on age, gender, education and place of residence. The final question left room for additions.

### b. Survey introduction (in English)

[For the Dutch introduction, see the original surveys enclosed at the end]

"This survey asks you about your current visit to X and your opinion. By filling out the survey you help me with my graduation project for the study Cultural Economics & Entrepreneurship at the Erasmus University of Rotterdam. You may possibly also contribute to an improvement of X.

I would like to request you to fill out the entire survey truthfully and according to your own opinion. Your answers will be processed anonymously and will of course only be used for my research.

Filling out the survey will take no longer than 10 to 15 minutes.

Only one answer per question is possible, unless otherwise stated. Tick the box that best corresponds with your answer.

The word participants is used for affiliated shops, workshops and museums of the cultural route. You can recognize them by the flags on the façade and their placement on the route map.

If you have any questions concerning this research, please contact the organisation via [xxx@xxx.nl](mailto:xxx@xxx.nl) or the researcher, Simone Akkermans, via [simone\\_akkermans@msn.com](mailto:simone_akkermans@msn.com).

Thank you for filling out the survey! Your cooperation is very much appreciated.

Kind regards,

Simone Akkermans"

### c. Survey and list of hypotheses

In the table below, all survey questions are matched to their measures and if present, hypotheses (marked H1, H2, etc.) See the list of hypotheses below (page 93). The questions are ordered as they appeared in the printed version for the respondent. The Dutch question is followed by the English translation in italics. The answer options are immediately written down in English (for the Dutch answers, see the entire questionnaires at the end). The answer options marked by [ - ] brackets were

extra options for only one or two cities, due to differences in local attributes. Footnotes next to the question number mark remarks for improvement or other additions.

**Table: Survey design & hypotheses**

No	Type	Question	Answer options	Measure for
1	Multiple response	Hoe heeft u X leren kennen (meerdere antwoorden mogelijk)?  <i>In English: How did you find out about X (multiple answers possible)?</i>	1. today by accident 2. via a magazine article/advertisement 3. via a daily/weekly newspaper article/advertisement 4. radio commercial 5. via X's [brochure/via the Uitloper] 6. via the Internet 7. recommendation of family/friends 8. recommendation by affiliated shop, workshop or museum 9. tourist office 10. other, namely... 11. can't remember	Information sources
2	Multiple response	Heeft u X eerder bezocht, zo ja: hoe vaak?  <i>Have you visited X in the past, if yes: how often?</i>	1. 0 times 2. 1 times 3. 2 -5 times 4. 6-10 times 5. 11 times or more	Repeat visitor (H7, H8)
3	Multiple response	Heeft u weleens kunst- en cultuurroutes in andere steden bezocht, zo ja: hoe vaak?  <i>Have you ever visited cultural routes in other cities, if yes: how often?</i>	1. 0 times 2. 1-5 times 3. 6 times or more	Cultural route visitor
4	Multiple response	Met wie bent u hier vandaag (meerdere antwoorden mogelijk)?  <i>Who are you here with today (multiple answers possible)?</i>	1. alone 2. with my partner 3. with my family/children 4. with relatives 5. with friends/acquaintances 6. with colleagues	Social companions
5	Multiple response	Hoe lang verblijft u in stad X?  <i>How long will you stay in town X?</i>	1. 1 day 2. one weekend (2 days, 1 night) 3. longer than a weekend 4. town X is my place of residence	Short-stay visitor (H2)
6	Multiple response	Hoe bent u hier gekomen?  <i>How did you get here?</i>	1. by car 2. by public transport 3. by foot 4. by bike 5. by taxi	Type of transportation
7	Multiple response	Bent u van plan alle deelnemers van de route te	1. yes, all participants 2. no, a few participants	Control question: accidental (3) or



		bezoeken, of heeft u dat gedaan?  <i>Do you plan to visit all route participants, or have you done so?</i>	3. no, only this participant	planned (1, 2) visit
8	Multiple response	Welke deelnemers bezoekt u vandaag het liefst (meerdere antwoorden mogelijk)?  <i>Which type of participants do you prefer to visit today (multiple answers possible)?</i>	1. workshops 2. museums 3. galleries [4. (antiquarian) bookshops - only Dordrecht] [5. antiques, curiosities and/or bric-a-brac - only Dordrecht/Middelburg] [6. Spreekende Gevels - only Middelburg] 7. other, namely... 8. no specific interest	Visitor interest - participants
9	Multiple response	Naar welke kunst- en cultuurproducten gaat uw interesse uit (meerdere antwoorden mogelijk)?  <i>Which types of art and culture products do you prefer (multiple answers possible)?</i>	1. drawings/etchings/paintings (2D) 2. sculpture/ceramics (3D) 3. textile art 4. photography 5. literature/poetry 6. music 7. jewelry/accessories 8. fashion/design 9. antiques/curiosities/bric-a-brac 10. other, namely... 11. no specific interest	Visitor interest - art and culture products
10	Multiple response	Vloeit uw bezoek aan deze route voort uit:  <i>Does your visit to this route result from:</i>	1. an above average interest in art and culture products 2. an average interest in art and culture products 3. an incidental interest in art and culture products 4. no specific interest	Cultural tourist (1) or cultural dabbler (3) (H3, H6)
11 <sup>1</sup>	Multiple response	Hoeveel denkt u vandaag uit te geven bij de deelnemers van de route (inclusief al gedane aankopen)?  <i>How much do you think you will spend today at the participants of the route (including purchases already made)?</i>	1. € 0,- 2. € 0 - 25,- 3. € 26 - 50,- 4. € 51 - 100,- 5. € 101 - 500,- 6. more than €500,-	Expenditures - participants
12 <sup>2</sup>	Multiple response	Hoeveel denkt u vandaag uit te geven aan horeca (inclusief al gedane	1. € 0,- 2. € 0 - 25,- 3. € 26 - 50,-	Expenditure - food and drinks

<sup>1</sup> Question 11 came back with a lot of non-response (xx%), written question marks and remarks such as 'don't know beforehand'. In retrospect, its answer options should have included *don't know*. To improve this question for future purposes, it could be altered as follows: "What is the **maximum** amount of money you would be willing to spend today at participants (including purchases already made)?", which more concretely asks for *budget* rather than actual purchases. However, the question remains hypothetical.

		aankopen)? <i>How much do you think you will spend today in the catering industry (including purchases already made)?</i>	4. € 51 - 100,- 5. more than €100,-	
<b>13</b>	Multiple response	Reguliere winkels zijn vandaag [gesloten/ook geopend (koopzondag)]. Op welke manier wordt uw ervaring van X hierdoor beïnvloed?  <i>Regular shops are [closed /open as well (shopping Sunday)] today. In what way does this influence your experience of X?</i>	1. it improves my experience of X 2. it does not affect my experience of X 3. it deteriorates my experience of X	Exclusivity of Sunday opening and visitor experience
<b>14<sup>3</sup></b>	Likert scale	Deze vraag gaat over uw mening over verschillende aspecten van X. Geef een cijfer aan deze aspecten op een schaal van 1 (zeer slecht) t/m 7 (zeer goed). 4 is gemiddeld/geen mening  <i>This question is about your opinion on different aspects of X. Rate these aspects on a scale of 1 (very poor) to 7 (very good). 4 is average/no opinion.</i>	1. very poor 2. poor 3. slightly poor 4. average/no opinion 5. slightly good 6. good 7. very good	Visitor satisfaction - route aspects
14.a		Brochure information	1,2,3,4,5,6,7	Information service
14.b		Clarity of the route map	1,2,3,4,5,6,7	Information service
14.c		Accessibility of the website	1,2,3,4,5,6,7	Information service
14.d		Hospitality of the participants	1,2,3,4,5,6,7	Hospitality participants
14.e		Diversity/Variety amongst participants	1,2,3,4,5,6,7	Diversity participants
14.f		Quality of the participants	1,2,3,4,5,6,7	Quality participants
14.g		Walking distance between participants	1,2,3,4,5,6,7	Length of the route
14.h		Length of the opening hours	1,2,3,4,5,6,7	Opening hours
14.i		City atmosphere	1,2,3,4,5,6,7	City atmosphere
<b>15 (a to m)</b>		De volgende stellingen (a t/m k) vragen u naar uw ervaring van vandaag. Geef aan in hoeverre u het eens bent met	1. totally disagree 2. disagree 3. slightly disagree 4. neutral/no opinion	Experience realms (H1)

<sup>2</sup> Question 12's (expenditures on food) answer options should have also included *don't know*.

<sup>3</sup> Question 14 could have been improved by adding the answer option *not applicable/no opinion*. Option 4 would then be only *average*.

		<p>deze stellingen op basis van uw ervaring tot nu toe, op een schaal van 1 (helemaal niet mee eens) t/m 7 (helemaal mee eens). 4 is neutraal/geen mening.</p> <p><i>The following statements (a to k) ask you about today's experience. Indicate to what extent you agree with these statements on the basis of your experience up until now, on a scale of 1 (totally disagree) to 7 (totally agree). 4 is neutral/no opinion.</i></p>	<p>5. slightly agree 6. agree 7. totally agree</p>	
15.a	Likert-scale	I learned something new today	1,2,3,4,5,6,7	Educational
15.b	Likert-scale	I discovered new things today	1,2,3,4,5,6,7	Educational
15.c	Likert-scale	I found it interesting meeting the participants	1,2,3,4,5,6,7	Educational
15.d	Likert-scale	I savour looking around at participants	1,2,3,4,5,6,7	Aesthetic
15.e	Likert-scale	I really enjoyed myself today	1,2,3,4,5,6,7	Entertainment
15.f <sup>4</sup>	Likert-scale	I was able to relax today	1,2,3,4,5,6,7	Entertainment
15.g	Likert-scale	I enjoy being around all kinds of art and culture lovers today	1,2,3,4,5,6,7	Aesthetic
15.h	Likert-scale	When I visit the route, I am temporarily not at all concerned with daily troubles	1,2,3,4,5,6,7	Escapist
15.i	Likert-scale	X is an activity that will leave me with good memories	1,2,3,4,5,6,7	Memory
15.j	Likert-scale	I found X very surprising	1,2,3,4,5,6,7	Surprise
15.k	Likert-type	In comparison to other cultural routes X really stands out.	1,2,3,4,5,6,7	Market position
15.l	Likert-type	Today's theme is a good addition to the route. [only Middelburg]	1,2,3,4,5,6,7	Theme (creative tourism)
15.m	Likert-type	The activities belonging to today's theme match the theme very well. [only Middelburg]	1,2,3,4,5,6,7	Theme activities (creative tourism)
<b>16</b>	Multiple response (Likert-type)	Over het geheel genomen, hoe tevreden bent u over uw bezoek aan X tot nu toe?	<p>1. very satisfied 2. slightly satisfied 3. neutral/don't know (yet) 4. slightly dissatisfied</p>	Overall visitor satisfaction (H7, H9, H10)

<sup>4</sup> The survey was created at the very beginning of the thesis period, when the literature review was not entirely finished. In retrospect, this statement is very similar to 15f. In addition, in view of Oh et al.'s (2007) experience measurement items, it should have been shaped more like "I really enjoyed watching the activities of others".

		<i>On the whole, how satisfied are you with your visit to X up until now?</i>	5. very dissatisfied	
17	Multiple response (Likert-type)	Vergeleken met uw verwachting van de route, hoe zou u de route tot nu toe beoordelen?  <i>In comparison to your expectation of the route, how would you evaluate the route up until now?</i>	1. much better than I expected 2. slightly better than I expected 3. about as I expected 4. slightly worse than I expected 5. much worse than I expected 6. neutral/don't know (yet)	Visitor satisfaction - expectation/ Reality (H8)
18	Multiple response	Welke van de volgende activiteiten zouden uw bezoek aan de route interessanter maken (meerdere antwoorden mogelijk)?  <i>Which of the following activities could make your visit to the route more interesting (multiple answers possible)?</i>	1. workshops (to learn something while doing) 2. performances (music/theatre/poetry) in the street 3. performances (music/theatre/poetry) at participants 4. monthly different theme with activities 5. special arrangement (for example discounts on catering industry or museum on combination visits 6. other, namely... 7. none of the above activities, it is good the way it is	Creative tourism - extra activities (H3)
19	Multiple response (Likert-type)	Hoe waarschijnlijk is het dat u X in de toekomst nog eens bezoekt?  <i>How likely is it that you will visit X again in the future?</i>	1. definitely will 2. probably will 3. neutral/don't know yet 4. probably not 5. definitely not	Potential repeat visit (H9)
20	Multiple response (Likert-type)	Hoe waarschijnlijk is het dat u X aanraadt aan vrienden of familie?  <i>How likely is it that you will recommend X to friends or family?</i>	1. definitely will 2. probably will 3. neutral/don't know yet 4. probably not 5. definitely not	Recommendation to family/friends - word-of-mouth (H10)
		Om een vollediger beeld van de bezoekers van X te kunnen schetsen, wil ik u nog vragen de volgende persoonlijke kenmerken in te vullen.  <i>In order to obtain a more complete image of the visitors of X, I would like to ask you to fill out the following personal characteristics.</i>		(introduction to questions 21-24)
21	Dichotomous	Wat is uw geslacht?	1. male 2. female	Gender

	question	<i>What is your gender?</i>		
22	Open question	Wat is uw leeftijd? <i>What is your age?</i>	-	Age (H4)
23	Open question	Wat is uw woonplaats? <i>What is your place of residence?</i>	-	Place of residence
24	Multiple response	Wat is uw hoogst afgeronde opleiding? <i>What is your highest completed education?</i>	1. elementary school 2. high school 3. MBO, MTS (Intermediate Vocational Education) 4. HBO, HTS (Higher Vocational Education) 5. University, Post-HBO	Level of education (H5)
25	Open question	Is er naar uw mening een belangrijk onderwerp niet behandeld in de enquête, heeft u nog opmerkingen over X, of wilt u een antwoord toelichten? (Gebruik hiertoe deze ruimte)  <i>Did the survey miss an important topic in your opinion, do you have any remarks on X, or would you like to expound on an answer? (Use the space provided here)</i>	-	Anything of importance to the visitor about their visit or the questionnaire

### List of hypotheses

1. The best cultural routes show characteristics of all four experience realms (Q15 a-j)
2. Respondents (non-residents) are most likely to be staying in town for the maximum duration of a weekend. (Q5)
3. Skilled tourists (i.e. cultural tourists) are likely to have an interest in learning new skills, i.e. through workshops. (Q10>Q18)
4. Respondents will be generally 50 years or older. (Q22)
5. Cultural routes for arts and/or antiques are typically trips undertaken by highly educated visitors (i.e. Higher Vocational Education and university graduates). (Q24)
6. Visitors to cultural routes are most likely to be cultural tourists, though it is possible that they also attract casual visitors (Q10).
7. Repeat visitors are likely to be more satisfied than first-time visitors. (Q2>Q16)
8. The first-time visitors' experience is more likely to exceed expectations than those of repeat visitors. (Q2>Q17)
9. Satisfied visitors are more likely to return in the future. (Q16>Q19)

10. Satisfied visitors are more likely to speak positively about the experience to friends and family.  
(Q16>Q20)

#### d. List of participants per route

The list below shows which participants managed to collect one or more surveys.

<b>Kunstrondje Dordt</b>	<b>Kunst- en Cultuurroute Middelburg</b>	<b>KunstKijkRoute Amersfoort</b>
1. Kunsthandel De Kool	1. De Drvkery	1. Frans Krom
2. Rood, Wit & Rosé (wijnbar)	2. Atelier V	2. Ineke Gmelig-Meijling
3. Kunstgalerij Europ'Art	3. Joke Apner	3. Mariette Schrijver
4. Galerie Kleur	4. Atelier Sandra van der Meulen	4. Riejanne Boeschoten
5. De Wervel Antiek		5. unknown
6. Antiquariaat Het Kunstmagazijn	5. Blauwe Hope	
7. Jan Rijdsdijk Antiek	6. Galerie 't Haentje te Paart	
8. Panduros Antiek & Curiosa	7. CBK Zeeland	
9. Oud Wit Brocante	8. Galerie T	
10. SBK	9. Sociëteit De Vergenoeging	
11. De 2 Uiltjes Boeken & Prenten	10. Hoed Gezien	
12. Wonen in de Winkel Antiek	11. Toos van Holstein	
13. De Etalage Design	12. Wolfgang Krug	
14. Stripwinkel Sjors	13. Galerie Gerritse	
15. Pictura Teekengenoot- schap (galerie)	14. Riet Wullems	
16. De Stijl Antiek	15. unknown	
17. Galerie Bouke Ylstra		
18. Dordts Patriciërshuis - Museum aan de Maas		

**e. Original surveys (behind this page)**

survey Dordt (only in print version)



survey Middelburg (only in print version)

survey Amersfoort (only in print version)

## **V. Interview transcripts**

The interview transcripts are stored in the researcher's archive.

## **VI. Completed surveys**

The completed surveys are stored in the researcher's archive.