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SAVE ARTWORK

THE EMERGENCE OF
THE *WOW* MUSEUM EXPERIENCE
REVEALED

*A comparative study on
the experientialization of museum practices*

Babette Bot | 371041 | 371041bb@student.eur.nl   ·   **Master's thesis Arts & Culture Studies | ESHCC | Erasmus University Rotterdam**
Thesis advisor: Dr. Laura Braden | Second reader: Dr. Pauwke Berkers   ·   **9 June 2014**

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9 June 2014

Preface

"The museum is the sum not of the objects it contains but rather of the experiences it triggers"(Samis, 2008, p. 4).

This thesis on the emergence of the *wow* museum experience marks the end of an era; no longer a student, but ready to start a new adventure. I can only hope that the future will bring me as much valuable knowledge and tremendous joy as my time at the Erasmus University Rotterdam did. During my time as an Arts and Culture Studies student, I had the opportunity to immerse myself in my passion: museums. Naturally, this Master's thesis concerns museums as well and involves the exploration of a question that unfolded about a year ago: are all museums indeed increasingly experientializing their practices as alleged? Proudly, I present the results of this research on the *wow* museum experience.

My thanks go out to my thesis advisor Dr. Laura Braden for always giving me positive and valuable feedback and encouraging me to excel; your guidance is highly appreciated! I also wish to thank Dr. Pauwke Berkers for his critical, yet optimistic and supportive feedback during the first phase of this research. Special thanks go out to the Van Beek-Donner Stichting for supporting me this year in my pursuit of a Master's degree—my gratitude is beyond words. Furthermore, I wish to thank my dear friend Marsha and my beloved sister Angela for their great support, encouragement and endless believe in me. Last but not least, to all my classmates, friends and family who listened to me rave on about museums and to whom I could turn to for advice: my gratitude is great!

Nootdorp, June 2014
Babette Bot

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1 Introduction

> The quest for an experience has taken over giant portions of our lives. Everywhere, we are assaulted by endless opportunities and activities.… Trying to keep pace, cultural institutions are changing, too, offering more of the kinds of participatory experiences available almost everywhere else.… Museums stage sleepovers in the galleries and dance parties in huge atriums that were built to be gathering spaces.… But in the process of adapting, our cultural treasuries are multitasking too much, becoming more alike, and shedding the very characteristics that made them so special — especially art museums.… Should museums really follow the path of those *experience* businesses? If they do, something will be lost. (Dobrzynski, 2013, pp. 1–2)

Dobrzynski (2013) recently shook up the museum world with her bold statements about (certain) museums and art being just about the experience nowadays and losing their worth because of it. Lately, the prevailing idea that museums are increasingly focusing on experience has been circulating the museum world, however, are museums really following the path of those experience businesses (e.g., Chuck E. Cheese, Niketown and Las Vegas (Dobrzynski, 2013)), or are there nuances to be determined in museums' *experience-orientation*? To gain more understanding of current museum practices and cultural legitimation in relation to experientialization the central research question therefore reads: *How does an experience-orientation emerge among Dutch, British and American museums, and to what extent can differences and similarities be ascribed to characteristics of the museum (i.e., type, intended audience and country)?*

To answer this question, data was collected from 103 webpages of 21 official museum websites. This data was analyzed qualitatively, as well as quantitatively, through content analysis. Furthermore, this comparative study contrasted various museum characteristics; museums were compared according to type, intended audience and country of residence. Data collected from various museum websites was analyzed to see how and to what extent museums embrace an experience-orientation. Additionally, whether a relation occurred between certain museum characteristics (i.e., type, audience and country) and the degree of experience-orientation was analyzed. The purpose of this research is to gain more knowledge and modernize understandings of museum practices and cultural

legitimation and to gauge the prevailing idea of a growing experience-orientation among museums.

1.1 Relevance

While museums were once seen as temples that celebrated the (art) object, today museums seem to focus highly on audiences and their experiences (Hein, 2000, 2006; Henning, 2006). One of the reasons why museums are becoming more focused on actively engaging the audience is said to be the competitiveness with the leisure industry (Camarero, Garrido & Vicente, 2012; Hein, 2000, 2006). Besides this growing competition, other societal changes such as financial uncertainty, new technology, increasing social diversity, and dubiety about why museums exist seem to challenge the museum as well (Black, 2012). As a result, museums seem to be increasingly focused on *experientializing* (i.e., create audience experiences) their practices by engaging, entertaining and enchanting, or in other words creating a *wow* museum experience. Yet, when the museum experience is concerned, much literature examines this from a visitor's point of view, and little focus is given to the changing effects on the museum as an organization. This research tries to fill this gap by contributing to current understandings on museum practices from an organizational perspective regarding experientialization.

Additionally, though most museums tout the importance of an experience-orientation, previous research (Bot, 2012) indicates the manner and the degree in which museums experientialize varies immensely. Furthermore, Camarero, Garrido and Vicente (2011) found that factors, such as size, organizational structure and funding, influences the way in which museums adapt to societal changes. Additionally, Alexander (1996) found that funders' preferences are translated into exhibitions, yet museums use various strategies to maintain their autonomy and legitimacy. Such finding imply differences in implementation as well as attitude towards experientialization, thus it is crucial to understand how an experience-orientation emerges in order to determine whether this new ideology is more than lip service towards audience involvement.

Furthermore, museums are especially interesting to study from a sociological perspective, because they are dynamic and complex social institutions that face various pressures of multiple agendas, including economic, cultural and social (DiMaggio, 2006). Museums must continuously adapt to economic constraints, yet retain their cultural legitimacy. Aspects such as conservation, education, display, and entertainment are all influenced by dual, and often contradictory, agendas (Gray, 2011). Currently, some

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scholars argue that the museum is transforming from a traditional cultural institution to a hybrid place of art, education and recreation (Foley & McPherson (2010[2000]); Kotler, 2001; Kotler & Kotler, 2010; McPherson, 2006; Rectanus, 2011). Others even argue that museums are becoming a part of the leisure industry abandoning their conventional identity (Hanquinet & Savage, 2012). Thus, the museum's role in society seems to be changing making this research on current museum practices in the light of cultural legitimation particularly interesting.

This research also contributes by employing a comparative study, which enables more insight on the practices of museums with various collections, intended audiences and nationalities. Comparing the Netherlands, the UK and the US is first of all interesting, because these countries offer different funding models. American museums are mainly privately financed. However, the government of the US appears to be indirectly responsible for a large part of this funding due to tax reduction. Nevertheless, in comparison to the US, Dutch museums receive much (direct) public support (Velthuis, 2008). However, the current economic downturn has had an impact on Dutch museums and public support is declining. Yet, in the UK, the act providing free public access to national museums is still enjoying much public support, which implies present economic decline to have less of an effect there. These differences in funding show how museums are valued and why they exist, which presumably reflects in their practices as well.

Furthermore, from a cultural globalization perspective, the UK and the US—while having different funding models—can be seen as dominant countries in a transnational field of museums, while the Netherlands can be considered a more peripheral actor. Analyzing the museum world as the emergence of a transnational field where actors (i.e., museums) compete for recognition (Kuipers, 2011) makes it particularly interesting to examine how museums from different countries operate. A comparative study is therefore relevant, because it can provide insight on how museum practices are internationally organized, as well as on whether certain characteristics play a role regarding experientialization. Hence, this research contributes to modernizing understandings on how an experience-orientation emerges among museums and how they legitimate themselves through their website, providing valuable knowledge to the museum world as well as the academic field of museology and sociology.

1.2 Reading guide

This Master's thesis is organized in five chapters, the introduction being the first. The second chapter comprises the theoretical framework of the research, which discusses the origins of the museum, today's museum, theory behind the museum experience, and museum websites, concluded by the determined hypotheses. Next, chapter three describes the data and methods, followed by a forth chapter on the results. The findings are discussed separately along the qualitative and quantitative analysis of this research. Chapter five concludes this thesis by a brief recap on the experientialization of museum practices, the results in relation to the theoretical framework, the significance and implications of this research, the limitations of this study, as well as a discussion on future possibilities and some closing remarks. Furthermore, this dissertation entails a reference list and appendices including the coding schemes of this research.

2 Theoretical framework

This chapter discusses the theoretical foundation of this research. The first paragraph defines the museum as a concept and includes subparagraphs on the origins of the museum and its transformation to today's museum. Within this depiction of the contemporary museum it will also be explained what an experience-orientation is and what this means for the museum as a social institution. Furthermore, the second paragraph deliberates on the museum experience, concluding with a definition of this concept. Last, this chapter includes a paragraph on the importance of websites to museums and the museum experience.

2.1 The museum

The International Council of Museums (ICOM) defines today's museum as "…a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (ICOM, 2012). A more elaborate and qualitative description that relates to this definition will be discussed in the next subparagraphs. However, as a measurable definition concerning this research the museum is defined as an organization that categorizes itself as a museum or is affiliated with a professional museum association like the Netherlands Museum Association, the Museums Association UK and the American Alliance of Museums.

Within this concept seven types of museums are distinguished of which the first five categories were differentiated based on the Dutch Museum Analysis System (Museana). History museums (1), including archeological and cultural history museums, are categorized as the first type. Examples are the National Museum of Antiquities (the Netherlands (NL)), the Museum of London (UK) and the National Museum of American History (US). The second type covers art museums (2), such as the Van Gogh Museum (NL), The National Gallery (UK) and the Guggenheim (US). A third category comprises natural history museums (3), for instance the Natural History Museum Rotterdam (NL), the Natural History Museum (UK) and the American Museum of Natural History (US). Furthermore, ethnology museums (4) are distinguished as a forth type. The National Museum of Ethnology (NL), The World Museum (UK) and the Phoebe A. Hearst Museum

of Anthropology (USA) are examples of this category. The fifth category includes science and technology museums (5), such as Science Centre NEMO (NL), the Museum of Science and Industry (MOSI) (UK) and the Museum of Science (US).

Because house museums (6) differ from the first categories, as they usually share a singular historical story of a previous resident (not necessarily with the use of objects), these comprise a sixth type of museum. Examples are Huis Doorn (NL), Sir John Soane's Museum (UK) and the Merchant's House Museum (US). Additionally, museums that entail multiple collections were categorized as fusion museums (7). For instance, Teylers Museum (NL) has a collection concerning science and art, the collection of the Ashmolean Museum (UK) comprises art and archeological objects and the New Mexico Museum of Natural History and Science (US) has a collection in science and natural history. Museums that didn't fit any of these categories were excluded from this research. Such museums form a small, yet diverse group within the museum world, thus they were not representable in the scope of this research.

2.1.1 *The origins of the museum*

The origins of the museum go back as far as ancient Greece and its *mouseion*—a site devoted to the muses. Most renowned is the Mouseion of Alexandria, which was founded around 280 BCE. It is known to be the place where the greatest minds of the ancient world participated in collecting, studying and classifying botanical and zoological specimens. Allegedly, sculptures and paintings were added along the way. Around 60 BCE the power and influence of Rome became greater and the Greek *mouseion* transformed from a place devoted to the muses to a place in honor of trophies of conquest and culture. This change resulted in a form of institutionalization by the Romans somewhat coherent with today's museum practice, for instance by the establishment of standards for care and selection of *curatores* that enforced these standards (Abt, 2011).

During the Renaissance, a renewed interest in this classical period emerged. This entailed, among other things, the study and classification of specimens from nature, resulting in relatively systematic arranged collections displayed in furnishings such as cabinets, cases and drawers, typically located in the homes or workplaces of scholars and dilettantes. Although collections like these had many names, for instance *Wunderkammer*, *galleria*, *studiolo*, and *Kunstkammer*, the most widely accepted term became *musaeum*. Naturally this word wasn't chosen by accident, as it was a direct reference to the renewed importance of the classical period and its *mouseion*. During the sixteenth and seventeenth

century *musaeum* collections spread throughout Europe. In the course of this expanse, collections extended as well by the addition of human-made objects (*artificialia*) to collections of nature specimens (*naturalia*), such as ancient coins and medals. Collections became somewhat more accessible for the public as well, yet this still concerned a privileged audience; *naturalia* and *artificialia* along with sculptures and paintings were found among scholars and the elite (Abt, 2011).

The creation of a more public museum arose during the period of the Enlightenment. The Ashmolean Museum (UK), opened in 1683, can be seen as the first time a building was purposely constructed to hold a collection and to make it accessible to the public. This museum had set opening hours and visitors had to pay an admission fee, which allowed the museum to pay for itself so to speak. Later on, in 1753, the British Museum (UK) was founded, and quickly more museums followed throughout Europe. The founding of the Ashmolean Museum and the British Museum showed a subtle change towards a more widely accessible museum concept. Although it might have been a monetary motivation at first, slowly a more social idea became the reasoning behind accepting a broader audience, however, the museum remained closely associated with scholarship and elitism. The establishment of the Louvre (France), about 40 years later, reflected a more people-oriented approach, which resided in the ideology of the French Revolution. From then on out museums popped up like mushrooms and the professionalization of the museum world accelerated (Abt, 2011).

2.1.2 *Today's museum*

Although the nineteenth century showed the beginning of a more people-oriented museum it remained largely object-oriented, in which the public served the objects. It was not until the end of the twentieth century that museums changed their priorities. Nowadays, museums' *raison d'etre* seems to be to serve the public (Hudson, 1998). According to Kotler and Kotler (2010) the museum transformed from a narrow, homogenous focus to an institution that proactively serves a broad audience. Hein (2000, 2006) and Henning (2006) state as well that the prime focus of today's museum is its visitors, resulting in a greater attention to experience and perception. Objects are naturally still fundamental to museums, yet instead of being worshipped by the public, nowadays objects tend to serve the audience. Weil (1999) calls it a transformation from being *about* something to being *for* somebody. Where the object is central to the object-oriented museum, the visitor is central to the public-oriented museum.

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Even though this public-oriented approach has its roots in the educational function of the museum (Stephen, 2001), lately this public-orientation shows a transformation, possibly as a result of an increasing competition with the leisure industry (Camarero et al., 2012; Foley & McPherson, 2010[2000]; Hein, 2000, 2006). According to Mommaas, Van den Heuvel and Knulst (2000) and McLean and Hurd (2012), people have gained more and more leisure time throughout history, as well as more resources to spend on leisure activities, resulting in a growing, (more or less) independent economy around leisure time (i.e., the leisure industry). Often the leisure industry's value is expressed in numbers, McLean and Hurd (2012) for example state that the leisure industry is resonsible for roughly $400 billion per year in the US. Nevertheless, it's hard to ascribe pecuniary value to this industry, because leisure isn't defined easily. Often leisure is seen as time that's not devoted to work, but spend on activities associated with relaxation and entertainment (McLean & Hurd, 2012), thus a wide range of activities are associated with leisure.

Although a museum visit is often seen as such a leisure activity, two great tensions (among others) between the museum world and the leisure industry emerge. First of all, museums aren't generally associated with monetary profit and expanding economic revenue, while the leisure industry with its booming tourist and entertainment industry is. Second, museums are traditionally related to education, which is rather connected to work instead of relaxation and entertainment. People seem to associate museums with a form of educational leisure (Hanquinet & Savage (2012); Hooper-Greenhill, 2004[1994]), yet learning in one's leisure time is primarily seen as an option, while entertainment and relaxation are leading desires (Packer & Ballantyne, 2013[2004]). Although it seems that education and entertainment aren't compatible when the first is associated with work and the latter with pleasure, Packer and Ballantyne (2013[2004]) found that the two are actually synergetic; visitors seem to desire "education [that] *is* entertainment, discovery [that] *is* exciting, and learning [that] *is* an adventure" (p. 68), rather than a combination of two contradictions. From this perspective, the tension between museums and the leisure industry concerning it's entertaining nature weakens, yet there is often the prevailing idea that museums are serious institutions that are unreconcilable with entertainment.

Making monetary profit is another characteristic of the leisure industry that seems incompatible with the museum world, as traditionally the museum's primary function is to preserve and educate, not to run a lucrative business. Nevertheless, Van Aalst and Boogaarts (2002) state that museums are clearly a part of the leisure industry by becoming a place of consumption rather than conservation. Although this might be an overstatement,

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museums such as Centre Pompidou, the Guggenheim Bilbao and the Louvre are perfect examples of this integration of consumption in the museum world; besides conserving and sharing art, their shops, cafés, merchandise and architecture are of great importance as well. According to Mommaas et al. (2000) museums are feeling the growing competition of the leisure industry, because they increasingly have to generate income themselves and are therefore depending on visitors consuming, thus they adopt certain strategies from this sector. To attract and engage visitors, not only do more and more museums have shops, merchandise and restaurants, the implementation of elements from the performing arts and entertainment industry, interactivity and (new) forms of technology are present to a greater extent as well (Bradburne, 2008; Camarero et al., 2011; Kotler, 2001; Van Aalst & Boogaarts, 2002).

Black (2012) argues that it's not just the competition of the leisure industry and the financial uncertainty that museums are facing today, but multiple societal changes that are challenging the museum and forcing transformation. One of those challenges is new technology, which has changed the way people communicate and learn (e.g., social media), resulting that visitors desire to be an active participant instead of a passive recipient. On top of that, Black (2012) notes that society has been changing demographically and generationally; younger generations aren't just inherently more diverse, resulting in complex identities and hybrid forms of cultural expressions, they desire more variety as well. Furthermore, Black (2012) argues that there is a loss of certainty about the museum's reasons of existence which, in combination with current (and future) audiences having more choices on how to spend their leisure time, results in a decline in attendance to museums. Therefore, one of the major challenges for museums is to stay relevant to their current, but especially their future audiences. According to Black (2012), engagement (i.e., participation) is key; visitors need to become users. Museums need to actively engage their audience and operate not just physically, but virtually and mobile as well, if they want to want to survive these societal challenges, including financial uncertainty and the competition of the leisure industry.

Consequently, the role of the museum in society is changing—and museums are thus no longer the traditional cultural institutions outside the demands of market and popular judgment (DiMaggio, 1991[1982]). Hanquinet and Savage (2012) even argue that museums are not just competing with the leisure industry, but could be seen as a part it. Other scholars state that boundaries between museums and leisure organizations seem to be blurring, and museums are on their way to become hybrid places of art, education and

recreation (Foley & McPherson (2010[2000]); Kotler, 2001; Kotler & Kotler, 2010; McPherson, 2006; Rectanus, 2011). Foley and McPherson (2010[2000]) suggest that while museums are positioning themselves closer to the leisure industry, visitors will turn more and more into participants and consumers, seeing their museum visit as a leisure experience instead of a learning opportunity. According to Mommaas et al. (2000) the experience value is a quintessential characteristic of the leisure industry and can be explained according to the German terms *Erlebnis* and *Erfahrung*. Although in English there is just one description for these words, namely experience, the Dutch language also distinguishes the two as *beleving* and *ervaring*. *Erlebnis (beleving)* entails a more brief and sensory experience, while *Erfahrung (ervaring)* represents the lingering impressions of an experience (Buse, Hirschkop, McCracken & Taithe, 2005; Mommaas et al., 2000; Schulze, 2005). The experience value of a leisure activity, such as Mommaas et al. (2000) describe, is then more associated with *Erlebnis (beleving)*. This idea of experience seems to be found more and more in today's museum.

Kotler and Kotler (2010) speak of "…a movement towards a greater entertainment-oriented experience" (p. 284). Therefore, one might argue that today's museum isn't just public-oriented, but experience-oriented as well. This orientation can be seen as an extension of the public-oriented approach, in which the public is still central, yet for visitors to have an experience (i.e., to have an *Erlebnis*) and for them to be entertained are fundamental elements of this approach. Objects must be accessible to every visitor and their story must be experienced in an engaging, amusing and enchanting manner. By adopting strategies from the leisure industry museums offer more than just 'untouchable' objects behind glass; visitors become a part of an experience (McPherson, 2006). This also means museums are legitimating themselves differently, implying that their worth lies in their experience value and audience involvement next to—or instead of—their cultural value.

This changing role of museums comes with a fear of dumbing-down the museum (Kelly 2007) and of *spectacularization* in order to survive in a commercialized world (Fraser, 2006), yet many argue that this implementation of entertainment, interactivity and participation (i.e., experientializing of museum practices) doesn't make the museum less educative. As mentioned earlier, Packer and Ballantyne (2013[2004]) found that education and entertainment can be synergetic instead of contradictions. It is argued that experientialization in museums is more about engaging and challenging visitors to reflect on their experiences (Pine & Gilmore, 2011; Roppola, 2012), thus learning and pleasure

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can coexist (Hooper-Greenhill, 2007; Packer & Ballantyne, 2013[2004]). McPherson (2006) calls it education "…in a so-called 'fun' way" (p. 53).

However, there seem to be differences in the degree in which museums are committed to this so-called 'fun' way. An art museum still separates itself from a science and technology museum, presumably not only by content, but also by practice. Besides that, previous research shows that education and aesthetics still seem to be primary motivations to visit a museum. Although the sociable experience seems to be important as well, entertainment and amusement don't seem to be leading motives for a museum visit (Bot, 2013). Hanquinet and Savage (2012) also found that visitors associated the museum more with education than entertainment. Yet, there is this prevailing idea that a *wow* museum experience is what people desire and that consequently museums are increasingly offering this to their visitors. To gauge this idea and to analyze what differences occur between museums regarding experientialization, the following subparagraph discusses what can be determined as a *wow* museum experience.

2.2 The museum experience

While museums used to be admired for their aesthetics and education, nowadays it seems to be more and more about experience. To determine the degree in which museums embrace an experience-orientation, a definition of the museum experience is necessary. Kelly (2007) explains that the museum experience links three concepts, that of education, learning and entertainment. Although education and learning are closely linked, and are frequently confused with each other, education and learning represent different things. According to Kelly (2007), education is seen as more formal and structured, while learning is associated with actions such as discovering, exploring, applying and experiencing. Education leads to learning and learning is a part of education.

Museums use education to provide an active learning experience in which entertainment represents enjoyment, leisure and emotional and sensory aspects. In this perspective a museum experience can be seen as an entertaining, participatory experience that engages the visitor's senses and emotions. Kotler (2001) describes this particular experience as a *wow* experience. Besides participation and sociability, these experiences also signify enchantment and memorability. In this perspective, the museum experience tries to evoke a strong active response of the museum visitor to an instant, intense, unique, and meaningful happening. With this type of museum experience visitors, and presumably museums themselves, refer to active descriptions, such as exploring, discovering and

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experiencing, but also to feelings and emotions, like joy, excitement and amusement (Kelly, 2007).

To come to such an experience, museums increasingly make use of entertainment elements and new technology in a widespread manner (Kotler, 2001). A house museum such as Kensington Palace (UK) for example, implements theatrical elements to its presentation by using special lighting and sounds to heighten visitors' senses and to create an entertaining, but still educational, participatory experience. Another museum that engages its audience is Humanity House (NL). By giving visitors the role of a refugee, confronting them with (unexpected) situations, enhanced by sound, lighting and scent, Humanity House tries, not only to tell the story of refugees, but to let visitors experience it for themselves. Visitors become active participants and share this with each other as a sociable event. Museums such as Corpus (NL), where you can walk through the human body, The Netherlands Institute for Sound and Vision (NL), where you can make your own news broadcasting show, Gallery One at the Cleveland Museum of Art (US), where visitors can explore the collection interactively through an immense multi-touch microtile screen, and the Please Touch Museum (US), where kids can learn through play about the rain forest or urban city planning, are other examples of a *wow* museum experience.

Following Kotler (2001), this research defines this *wow* museum experience along four key elements (i.e., indicators), namely: participation, sociability, entertainment, and memorability. Participation is defined as an active engagement of the museum visitor. Museums then use words or sentences such as 'hands-on', 'do-it-yourself', 'activities' and 'digging for dinosaurs', for example: "Discover the emergence of life on earth in the permanent exhibitions of Naturalis" (Naturalis, 2014). When this active engagement involves interactivity with others, for instance when a museum is described as a family experience or a place to meet friends and family, this can be described as sociability. For example: "The Met has so much to offer kids and their families. Have fun together in the Museum and online!" (The Metropolitan Museum of Art, 2014). Entertainment finds its definition in active words, emotions and sensory aspects. Words such as 'amazing', 'enjoy', 'spectacular' and 'fun' refer to entertainment. An example of a reference to entertainment is: "Now you can join for an exciting day of discovery. However old your children are, there is plenty to see both inside and out that will entertain them" (Historic Royal Palaces, 2014). Memorability comprises to the uniqueness and never-to-forget aspects of the museum experience. For instance, the website of the Van Gogh Museum states: "A visit to the Van Gogh Museum is a unique experience" (Van Gogh Museum,

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2014). Words such as 'rare', 'one-of-a-kind' and 'exceptional' refer to memorability. More examples are found in appendix A (page A), which includes the coding scheme of the qualitative part of the research.

2.3 Museum websites

Nowadays, an important part of the museum experience includes the website of a museum (Kotler, 2001). Falk and Dierking (2013) state that the museum experience begins at home, for instance by browsing a museum's website. According to Marty (2007) museum websites are increasingly a complementary part of the museum visit and are therefore likely to influence a visitor's (onsite) museum experience. Kotler (2001) even states that the *online* museum experience could compete with the *onsite* museum experience and refers to "museum experiences beyond museum walls" (p. 422). Hence, websites are increasingly a source of data in museums studies (for instance: López, Margapoti, Maragliano, and Bove (2010) and Wilson (2011)) and are considered important tools for engaging visitors, while at the same time revealing the museum's image from the institution's point of view. Therefore, websites provide insight on what museums consider important to share with their visitors, such as offering a *wow* experience (i.e., providing an experience that's participatory, sociable, entertaining, and memorable). A website functions, so to speak, as a mirror that reflects what a museum has to offer to its audience and how it wants to portray itself. From this perspective, the museum website is a fundamental element when researching museum experience. The way in which a museum presents itself through its website therefore indicates the museum's orientation towards experience.

Although museums primarily use text and images on their websites (López et al., 2010), museums can also relate to experientialization by the design of their website. For instance, through the use of audiovisual and interactive elements. For example, the website of the Smithsonian's National Museum of Natural History (US) offers 3D pictures of artifacts that can be rotated, the British Museum (UK) provides games on its website and The Netherlands Institute for Sound and Vision (NL) allows you to see your selfmade news broadcast show online. Since websites are intended to involve visitors and enhance their museum experience, the use of such elements indicates the degree of experience-orientation. Furthermore, a video, for intance, can refer to the specific indicators of the *wow* museum experience as well (i.e., participation, sociability, entertainment, and memorability). A video can show families doing activities (referring to sociability and

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participation) or a host in a video can state that a visit to the museum is a fun and unique experience (referring to entertainment, memorability and participation). From this perspective, a website feature such as a game or video is a reference to experience itself, yet could also entail specific references to the indicators of the *wow* museum experience.

The content and design of a museum's website as well as the manner and the degree in which it reflects a museum's degree of experience-orientation shows how a museum values itself and wants to be valued by society. In other words, a museum's website reveals how a museum legitimizes itself as a contemporary, cultural institution. Although on one hand an experience-orientation could be seen as a strategy to survive the competition of the leisure industry, on the other hand it could be seen as a response to greater societal changes (as discussed in subparagraph 2.1.2). Yet, Hanquinet and Savage (2012) and Hooper-Greenhill (2004[1994]) argue that museums distinct themselves as an educative leisure activity. Hence, museum websites can reveal more about how museums experientialize and whether they do this in a distinctive manner. Analyzing the content and design of museum websites therefore contributes to modernizing understandings on current museum practices and cultural legitimation.

2.4 Hypotheses

To answer the central research question—*how does an experience-orientation emerge among Dutch, British, and American museums, and to what extent can differences and similarities be ascribed to characteristics of the museum (i.e., type, intended audience and country)?*—a few hypotheses were formulated. The first part of the central research question (i.e., how does an experience-orientation emerge among Dutch, British and American museums) is primarily a qualitative question, and is therefore mainly anwsered in the qualitative part of this research. Concerning this part of the research question, the overall hypothesis is that museums significantly differ in the degree and the manner in which they experientialize their practices as presented by their website. On the basis of this hypothesis, it will be qualitatively analyzed how this experience-orientation differs among the analyzed museums. Furthermore, this will be analyzed in relation to their characteristics (i.e., type of museum, intended audience and country), in an attempt to answer the second part of the central research question as well (i.e., to what extent can differences and similarities be ascribed to characteristics of the museum).

In addition, the quantitative part of this research will also contribute to answering the second part of the central research question. Therefore, the following hypotheses were

formulated: (a) there are statistically significant differences in the degree of experience-orientation among museums in relation to museum type, (b) there is a strong association ($eta^2 > 0,50$) between de degree of experience-orientation among museums and museum type, (c) there are statistically significant differences in the degree of experience-orientation among museums in relation to intended audience, (d) there is a strong association ($eta^2 > 0,50$) between de degree of experience-orientation and intended audience, (e) there are statistically significant differences in the degree of experience-orientation among museums in relation to country of residence, (f) there is a strong association ($eta^2 > 0,50$) between de degree of experience-orientation and country of residence.

The reasoning behind hypothesizing that there are significant differences between the degree of experience-orientation among museums is that museums seem to differ in the way they share their collection with their audiences. An art museum offers a different experience than a science and technology museum, possibly because their collection inherently differs and perhaps because they target a different audience. One can imagine that a science and technology collection offers more possibilities to discover hands-on in comparison to a treasured art collection. Furthermore, when there is more potential for interaction with a collection, such a collection is possibly more interesting for an audience of children and families, thus how museums experientialize is likely to differ according to museum type and audience. Besides that, in previous research British museums were found to focus more on experience than Dutch museums (Bot, 2012)—implying differences in country as well. Hence, this research hypothesizes that there are significant differences to be determined concerning the degree of experience-orientation among museums in relation to museums characteristics (i.e., type, intended audience and country). Testing the hypotheses as stated above, will contribute to answering whether differences in museums' degree of experience-orientation can be ascribed to certain museum characteristics (i.e., whether these characteristic influence the degree in which museum experientialize). How these hypotheses will be tested, is discussed in the next chapter on data and methods.

3 Data & methods

This chapter on research design discusses what data was collected and analyzed, and through what method this was carried out. First the characteristics of the research data are discussed, followed by the methods that were applied.

3.1 Data

The degree in which museums embrace an experience-orientation was analyzed by data collected from museums' official websites. Through the use of their website, museums show what they are about and what they have to offer to their audience. In a digital age, websites are of increasing importance for museums to connect with and to involve their audience. Since museum websites differ in extensiveness, but ordinarily provide general information about the museum, its collection, and its general and family and children activities, the following sections were analyzed: the home page, the about the museum page, the main collection page, the general/current activities page, and the family/children's activities page. These sections were analyzed concerning text and design elements qualitatively as well as quantitatively (more on this in the next paragraph).

In total 21 museums were selected, seven from each country (i.e., the Netherlands, the UK and the US) and one from each museum type (i.e., history, art, natural history, ethnology, science and technology, house, and fusion). For the Netherlands, the selection was based on the top 55 list of most visited museums of 2012, published by the Netherlands Museums Association. The British and American museum associations do not seem to provide such lists. Therefore, for the selection of British museums the visitor figures of 2012 published by the Association of Leading Visitor Attractions (ALVA) were used. Selected museums from the US were based on the annual Global attractions attendance report of 2012, published by the Themed Entertainment Association (TEA) and the Economics practice at AECOM, since it presents a top 20 of most visited museums in the USA. This included all types of museums, except for house museums. Therefore, for the category house museums, Monticello (US) was chosen, because it's mentioned as a relevant example by Kotler (2001). Besides that, Monticello's visitor attendance is relatively high; Monticello received around 450.000 visitors in 2011 (Freedom du Lac, 2012), which is comparable to other selected museums (e.g., Science Centre NEMO (NL),

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Museon (NL)). Categorization of type and country of residence were coded along information given on the museum website. All selected museums are presented in figure 1.

	The Netherlands	UK	USA
History	Rijksmuseum	British Museum	National Museum of American History
Art	Van Gogh Museum	Tate Modern	The Metropolitan Museum of Art
Natural history	Naturalis	Natural History Museum	National Museum of Natural History
Ethnology	Tropenmuseum	World Museum Liverpool	National Museum of the American Indian
Science and technology	Science Centre NEMO	Science Museum South Kensington	National Air and Space Museum
House	Anne Frank House	Tower of London	Monticello
Fusion	Museon	Ashmolean Museum	Children's Museum Indianapolis

Figure 1. *Research data: selected museums.*

3.2 Methods

Data (i.e., the selected pages of the predetermined 21 museum websites) was analyzed qualitatively, as well as quantitatively through content analysis. This can be seen as a mixed methods approach in which the qualitative analysis provides a more in-depth view of a process and the quantitative analysis reveals structures. This way a more comprehensive picture could be acquired. Besides that, qualitative and quantitative methods can strengthen each other (Creswell & Plano Clark, 2011). Where a qualitative approach can be seen as non-generalizable, a quantitative method can fill in this gap. Additionally, a qualitative course of action can add rich, in-depth data in which a quantitative approach is inadequate. Alexander, Cronin, Fielding, Moran-Ellis, and Thomas (2008) argue that a mixed methods approach is often used to increase accuracy. In this case, a mixed methods approach was also chosen so the qualitative part could discover and the quantitative part could test this.

This means that sequential timing applied to this research design. As figure 2 shows, qualitative data collection and analysis built to the quantitative data collection and analysis, which lead to an interpretation (Creswell & Plano Clark, 2011). In this perspective, the qualitative part of this reseach can be seen as semi-inductive and the quantitative part as deductive. Assumptions, concepts and hypotheses were determined in advance, yet, open to revision or extension when important information came up during the qualitative part of this research.
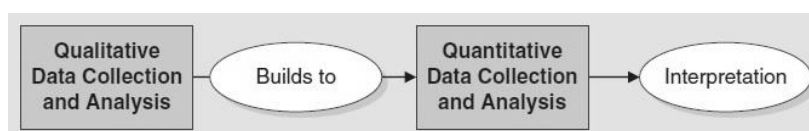

Figure 2. *The explanatory sequential design* **(Creswell & Plano Clark, 2011, p. 69).**

The characteristics of the museums were predetermined and therefore coded as such, except for intended audience. Every page was coded individually, which was based on texts and images on the page. Five intended audiences were differentiated, namely: adults, children and youth, families, neutral, and other. A page was coded as addressing adults when texts and images primarily seemed to aim at/represent adults. In case of text, this was mainly noticeable in Dutch because of the formal use of 'you' and 'your'. In Dutch, the formal 'you' and 'your' (*u* and *uw*) are used to address older people and adults you don't know, the informal 'you' and 'your' (*jij* or *je* and *jouw*) is more neutral or aimed at younger people and people you know. In English there's no such distinction, which means that images were conclusive. A page was coded as aiming at children and youth when text and images primarily addressed or represented kids. For example, when a text stated 'Kids! Come and celebrate your birthday at the museum!', it was considered a text aimed at children and youth. When a page primarily included texts like these accompanied by images of kids, the page was considered to have children and youth as an intended audience. Same applied to families. An example of a text could be: 'The discovery is an activity for families to do together'. A page was considered neutral when texts didn't clearly address a specific audience, for instance: 'The museum has a collection of modern and contemporary art'. Neutral pictures often represented the collection or the museum itself. Sometimes a page addressed multiple audiences, in which case it was coded as other. Based on the coding of the individual pages the general intended audience of the museum was determined. For example, when pages were primarily aimed at families, this was found to be the museum's intended audience.

After the characteristics of the museum (website) were coded, the qualitative data collection first studied texts of websites regarding experientialization. That means that during the data collection the word experience and any related words, word groups or sentences (e.g., discover, explore, adventure, happening), were aspects to look for. Words that referred to the specific indicators of experience were of special interest. The degree of experience-orientation was measured by coding text along four indicators: participation, sociability, entertainment, and memorability. Words, word groups and sentences such as 'explore', 'hands-on activity', and 'digging for dinosaurs' were considered references to participation. When text described interactivity with others, this was coded as sociability. For instance: 'Family event', 'to do with family and friends', and 'meet your friends'. Entertainment finds its definition in active words, emotions and sensory aspects, such as 'amazing', 'adventure', 'enjoy' and 'fun'. Memorability refers to the uniqueness and

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never-to-forget aspects of the museum experience, such as 'a rare collection', 'a unique experience' and 'exceptional artworks'.

Because education still seems a fundamental part of the museum's function, and because this became clear as well during the pilot of this research, the analysis also focused on references to education, for example: 'learn(ing)', 'understanding', 'school visits', and 'educational activities'. During the qualitative part of this research the focus was on how references to experience and education were used and what they were describing. Second, data was collected on audiovisual and interactive elements of the website. This included videos, slide shows and links to online collections, online exhibitions and games. During the qualitative analysis the way these elements were used and what they (re)presented was examined. The coding scheme used for the qualitative part of the research can be found as appendix A (page A). The quantitative data collection focused on the frequency of references to the indicators of experience and education, as well as the number of website elements (and whether these referred to experience or education). Appendix B (page I) includes the coding scheme used for the quantitative part of the research.

The collected data is presented in chapter 4, first by discussing the qualitative analysis and results, followed by the quantitative analysis and results. Besides demonstrating the quantitative results descriptively in tables and graphs, multiple analyses of variance (ANOVA) were applied to the quantitative data to determine whether there were significant differences between the degree of experience-orientation in relation to museum type, intended audience and country of residence. Additionally, it was analyzed how strong the relation between the degree of experience-orientation and the museum characteristics were by means of eta^2. The quantitative data was therefore processed and analyzed through the use of SPSS, and all data was coded with the use of Atlas TI.

4 Results

To answer the central research question—*how does an experience-orientation emerge among Dutch, British and American museums, and to what extent can differences and similarities be ascribed to characteristics of the museum (i.e., type, intended audience and country)?*—the websites of 21 museums from the Netherlands, the UK and the US were analyzed qualitatively, as well as quantitatively. The analysis and results are discussed in this chapter, starting with the qualitative part, followed by the quantitative part. First, all results of the qualitative analysis are discussed per museum, after this the results are explained in relation to the characteristics of the museums (i.e., type, intended audience and country). This is followed by a discussion of the results of the quantitative analysis. First, the results are presented descriptively as tables and graphs. Second, the results are discussed according to the predetermined hypotheses. All material was collected in the week of 24 March 2014 and Dutch quotes have been translated.

4.1 Qualitative analysis

This paragraph discusses the qualitative part of this research. First, the results are discussed per museum, second these results are explained by taking the characteristics of the museums (i.e., type, intended audience and country) in consideration.

4.1.1 Results per museum

Below, the qualitative results are discussed per museum. Every subparagraph represents one of the analyzed museums and discusses its characteristics, certain aspects of the analyzed webpages, the manner and degree of experience-orientation, as well as education, and other relevant data found during the analysis. As a visual guidance figure 1 represents a brief overview of the coding scheme used. The complete coding scheme can be found as appendix A (page A).

Brief overview coding scheme (qualitative)		
Description of the museum	Name	
	Type	History, art, natural history, ethnology, science and technology, house, fusion
	Country	The Netherland, the UK, the US
Description of the website	Page	Home, about, collection, general/current activities, family/children's activities
	Audience	Adults, children and youth, families, neutral, other
Experience-orientation in text	Participation Sociability Entertainment Memorability Education	
Experience-orientation in website elements	Type	Video, game, 3D collection, other, none, multiple
	Experience	Participation, sociability, entertainment, memorability
	Education	
Open coding	Text Elements	

Figure 1. Brief overview of the coding scheme used (qualitative part).

4.1.1.1 Rijksmuseum

Rijksmuseum is a Dutch museum categorized as a history museum. The web pages that were analyzed were mainly neutral and not aimed at a certain audience. "8000 objects in 80 rooms will tell the story of 800 years Dutch art and history" is a typical textual example of the website of the Rijksmuseum. This text isn't directed to a specific kind of audience, there is no use of the Dutch formal 'you' and it doesn't name a certain type of visitor, hence its neutral categorization. Pictures on the analyzed pages were mainly neutral as well and frequently depicted an art work, as illustrated by image 1. Just the family/children's activities page showed a few pictures representing children, as shown in image 2. However, texts remained neutral, which is why the website of the Rijksmuseum was found to be primarily neutral.

Image 1. *Screenshot section of the home page of the Rijksmuseum* **(Rijksmuseum, 2014b).**

Image 2. *Screenshot section of the family/children's activities page of the Rijksmuseum* **(Rijksmuseum, 2014a).**

Image 1 shows references to an indicator of experience as well, namely participation, by the use of the following sentences: "Dive into the collection" and "Explore the collection". However, the references to experience on the Rijksmuseum's website were limited. Besides using the word "Masterpiece" (referring to memorability) and having a special section for groups and families on activities (referring to sociability and participation), there were no indications regarding experience on the analyzed pages. There weren't any references to entertainment, and although the home page included a slide show, which made this page slightly more interactive, it included just the mentioned references to participation ("Dive into the collection" and "Explore the collection"). However, just looking at textual references sociability seemed to be the strongest indicator for the Rijksmuseum with the most unique references. Yet, the Rijksmuseum's website also showed social media buttons on two pages (the general/current activities page and the family/children's activities page), as shown by image 2. This could be seen as a form of online participation in which the museum engages the visitor beyond the walls of the museum. This makes participation one of the strongest indicators as well.

Nevertheless, experience didn't seem to be a strong focus of the Rijksmuseum. Even education, one of the widely accepted, primary functions of the museum, wasn't strongly represented. There were just a few references, for example links to lectures and

courses, a button linking to the "Rijksmuseum College" and several links for schools. In comparison to experience, education was referred to just slightly more with one more unique reference than sociability. Nonetheless, the spotlight seemed to be rather on the Rijksmuseum's collection, in other words on *what* visitors can see not *how* they can see it. Therefore, it seems that Rijksmuseum doesn't associate itself (strongly) with experience. When the museum sporadically refers to experience it's primarily to sociability and participation, mainly by referring to families and groups and by the use of the word 'explore'. When 'explore' is used, however, it refers to its collection and not on active participation of the audience. In addition, its association with education isn't much stronger than its experience-orientation. Besides this, the website of the Rijksmuseum doesn't seem to have a specific intended audience.

4.1.1.2 *Van Gogh Museum*

Van Gogh Museum resides in The Netherlands and was categorized as an art museum. The analyzed pages of the museum's website were predominantly neutral. However, Van Gogh's website did have a confusing use of the Dutch informal 'you' and the formal 'you', however, since the use of the formal 'you' was less frequent and highly arbitrary, texts were mainly regarded as neutral. The home page, the about the museum page and the main collection page all included texts and pictures with no specific reference to a certain audience. Examples of texts are: "In the coming period the Van Gogh Museum is buzzing with activities. Check our latest program exclusively online" and "In addition there's an extensive range of exhibitions on diverse nineteenth century art history topics". Just as the Rijksmuseum, these pages primarily showed pictures of collection pieces or of the museum itself, as illustrated by image 3. However, the general/current activities page included a few pictures of which the content depended on the activity that was described. For example, next to a text on children's activities was a picture of a child who was painting, and next to a text on an introductory tour a picture showed a group of (adult) visitors looking at paintings (see image 4). Texts remained mainly neutral, for example: "Join in for a free introductory tour every Thursday at 14.30 h", hence this page was considered primarily neutral.
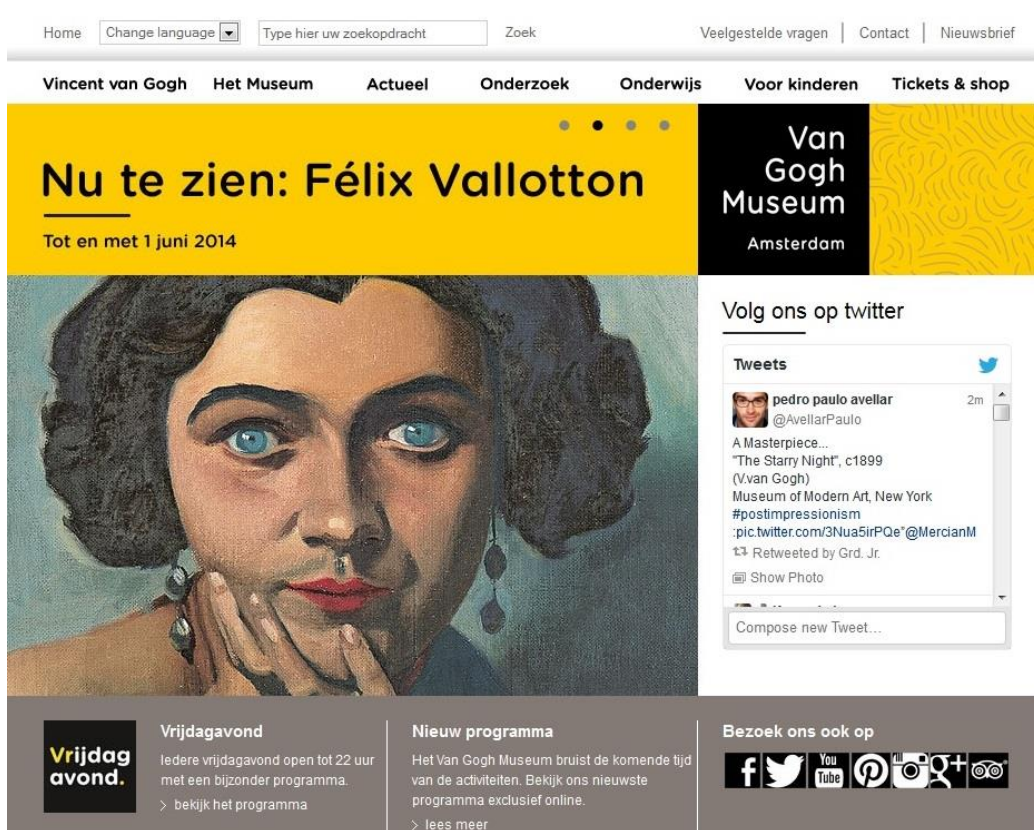
Image 3. *Screenshot section of the home page of the Van Gogh Museum* **(Van Gogh Museum, 2014c).**

Image 4. *Screenshot section of the general/current activities page of the Van Gogh Museum* **(Van Gogh Museum, 2014a).**

The only page that differed considerably was the family/children's activities page, which was clearly addressed to children and youth. For example, this page included a picture of kids painting accompanied with the text: "Having a birthday? If that's the case, you can celebrate your party at the Van Gogh Museum! A museum educator will first show you and your guests some of Vincent van Gogh's paintings. After that, you will get to work in the special studio" (see image 5). In combination with the picture, which

represented kids, this text was clearly intended for children, thus this page was found to be aimed at children and youth.

Verjaardagen
Jarig? Dan kun je je feestje vieren in het Van Gogh Museum! Een museumdocent laat jou en je gasten eerst een paar schilderijen zien van Vincent van Gogh. Daarna gaan jullie zelf aan de slag, in het speciale atelier.
> lees meer

Image 5. *Screenshot section of the family/children's activities page of the Van Gogh Museum* **(Van Gogh Museum, 2014b).**

The analyzed pages included references to every indicator of experience, of which participation was clearly the strongest. Examples of texts referring to participation are: "The suitcase of Vincent includes different look- and do-activities for kids and their fathers, mothers, grandpa's, grandma's, uncles or aunts. You can explore the content of the suitcase together", "Make your own art piece! With the guidance of a museum educator you will work creatively in the studio of the Van Gogh Museum", "Do it together with your family, a friend or just by yourself: the special Vincent van Gogh treasure hunt!", and "Join in for a free introductory tour every Thursday at 14.30 h". 'Doing' seems to be a keyword for the Van Gogh Museum when it comes to participation, thus referring to participation reflects an active involvement of the audience.

Some of these texts also referred to sociability, the first example for instance stated that The suitcase of Vincent is an activity to do together with your family. Memorability was also addressed in multiple texts, for example: "A visit to Van Gogh Museum is a unique experience. There's nowhere in the world where you can see this many paintings of Vincent van Gogh together" and "…a rare collection of nineteenth century art…". Thus, memorability primarily reflected the uniqueness of the Van Gogh Museum. As showed earlier, Van Gogh Museum also referred to entertainment by describing the possibility to celebrate birthdays at the museum. Although this is probably supposed to be educational (as well), since a museum educator would be involved, celebrating is considered to be entertainment. There were nevertheless references to education as well; every page included a button linking to a special section on the website on education (intended for schools) and there were some texts on lectures (intended for individual (adult) visitors).

As mentioned, participation was clearly the indicator of experience Van Gogh Museum associated itself with strongest, not just in text, but also in certain other elements

the museum offers, such as a visit through the Google Art Project[1]. This can be considered as online participation or participation beyond the walls of the museum. Other features worth mentioning are online games, an online collection, activities to do at home and an app for tablets. The website also included multiple references to social media, for example tweets on the home page (see image 3) and buttons linking to Facebook, Twitter, YouTube, Pinterest, Instagram, Google+, and Tripadvisor, which can also be seen as a form of online participation (i.e., museum experience beyond museum walls). Clearly, Van Gogh Museum tries to engage the audience actively, not just onsite, but also online. Another noteworthy feature on the website is the button on every page that links to the (online) museum shop. Since museum shops seem to be increasingly important, this resembles a relevant feature regarding experience. Shopping could be considered as an entertaining aspect of the museum experience.

In conclusion, the Van Gogh Museum seems to associate itself somewhat with experience in several ways, mainly participation. According to the website, the museum is a place where you *do* things *together* with family or friends that are amusing, educative and memorable because of the uniqueness of the museum's collection. Striking are the multiple references to online participation and the many website elements that are offered. Van Gogh Museum's association with education seems less strong, but present. Overall its intended audience seems neutral.

4.1.1.3 Naturalis

Dutch natural history museum Naturalis seems to target an audience of children and youth. Although some texts and pictures could be considered neutral, especially those on the about the museum page, texts frequently addressed children and youth, and pictures represented these audience groups often. Image 6 is an example of how Naturalis' home page seemed to aim for an audience consisting of children and youth by providing text and pictures that addressed kids. On the other hand, this image includes content that could be considered neutral as well. First of all, you see a picture that shows a composition of a child and an animal, yet you also see a picture of a collection piece. Second, you can read the following texts: "Children. Celebrate your birthday at Naturalis! Celebrate your birthday surrounded by dinosaurs and dolphins. You can go on an adventure by yourself, or a guide will take you along" and "Our scientific research on biodiversity. Naturalis

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[1] "The Art Project is a unique collaboration with some of the world's most acclaimed art institutions to enable people to discover and view artworks online in extraordinary detail." (Google Cultural Institute, 2013)

Biodiversity Center with its 37.000 objects ranks fifth on the world ranking list regarding size and composition".

Image 6. *Screenshot section of the home page of Naturalis* **(Naturalis, 2014b).**

The family/children's activities page was more clearly addressed to children and youth. Image 7 illustrates that this page addressed kids and shows a picture of a child looking at an exhibition accompanied by the text: "Do and discover. Mammoth bone, crystal stone, crocodile skin or hyena turd: touching is obligated! Choose your favorite objects, get the associated research assignment and do a discovery". In contrast, the about the museum page was completely neutral with texts such as: "With a unique combination of knowledge, talents and skills we fulfill our positions as a state museum, academic research institute and heritage organization", and pictures representing the collection, as illustrated by image 8.

Image 7. *Screenshot section of the family/children's activities page of Naturalis* (Naturalis, 2014a).

Image 8. *Screenshot section of the about the museum page of Naturalis* (Naturalis, 2014c).

This combination of targeting children and youth, as well as providing neutral content, could be seen as if Naturalis' intended audience consists of families. However, there weren't any references to sociability and just one picture of all analyzed content could be categorized as representing a family (image 9). Naturalis' website did, however, include references to entertainment, memorability and participation. For example: "You can go on an adventure by yourself" and "A school excursion to Naturalis is a fun, educative experience for all ages" are references to entertainment. As a reference to memorability Naturalis talked about masterpieces and its exceptional, rare and valuable objects. Naturalis seems to have the strongest association with participation. Examples of sentences regarding participation are: "There's always something to experience in the museum", "Discover the emergence of life on earth in the permanent exhibitions of Naturalis", "Discover playfully how nature is structured and works in 'Kijkje Aarde'", and "Discover the essential role of DNA in all life". Especially 'discover' seems to be central

to Naturalis when it comes to participation and reflects an active involvement of its visitors.

Image 9. *Screenshot section of the main collection page of Naturalis representing family* (**Naturalis, 2014d**).

The home page included a slide show which referred to participation as well by stating: "Put your senses to the test" and "See the collection differently". Besides that, Naturalis showed tweets on its home page and about the museum page, which could be seen as a form of online participation. Education was also mentioned on every page by providing a button/menu linking to a special section primarily intended for schools. In addition, Naturalis also discussed school excursions on its home page (as shown earlier when discussing examples of references to entertainment). As mentioned before, a museum shop can be considered as an important part of the museum experience. Naturalis paid attention to this as well by showing products that can be bought in the (online) museum shop on its home page (image 10). Overall, Naturalis seems to associate itself reasonably with experience, especially with 'discovering' (i.e., participation). There seems to be an association with education as well, yet less strong than to participation. Naturalis' intended audience seems to be children and youth.

Image 10. *Screenshot section of the home page of Naturalis regarding the museum shop* (**Naturalis, 2014b**).

4.1.1.4 Tropenmuseum

Tropenmuseum is a Dutch ethnology museum whose target audience differs per page. The home page had a confusing use of the Dutch informal 'you' and formal 'you', thus texts

seemed to be neutral or addressed to adults. Picture usage on the home page was fairly diverse. Some pictures showed the collection, which is considered neutral, others represented children or adults, as illustrated by image 11. Very confusing in this image was the following text next to the picture of some kids in the museum, which was about the junior division of the museum, but used the formal 'you': "Tropenmuseum Junior: Brazilian mix artists will take you (formal) on a discovery in the do-exhibition MixMax Brasil". In Dutch, the formal 'you' is used to address older people and adults you don't know, which is why the use of the formal 'you' is strange concerning a text on an activity in the junior division of the museum. In contrast, the use of the formal 'you' was very consequent on the about the museum page and the one picture on this page was neutral, representing the museum (see image 12), hence this page was found to targets adults.

Image 11. *Screenshot section of the home page of the Tropenmuseum* **(Tropenmuseum, 2014c).**

Image 12. *Screenshot section of the about the museum page of the Tropenmuseum* **(Tropenmuseum, 2014b).**

The main collection page was more neutral overall. Pictures represented the collection and texts were predominantly neutral, for example: "The collections of the

Tropenmuseum consist of more than 640.000 objects and photos, of which 175.000 in the material culture collections and 485.000 in the photo collections". Just one text used the formal 'you', thus this page was considered neutral. The general/current activities page showed diverse audience indications depending on the activities that were described. For example, a text on a children's activity was actively written as a children's story accompanied by a relevant image. Another text on a tour used the formal 'you' and showed a picture of an adult in the museum (see image 13). The pictures on the family/children's activities page all represented children and youth, but not all texts were addressed to this audience. Some texts were more neutral and probably addressed to parents, for instance: "Every Saturday and Sunday and during school holidays there are daily creative activities for kids age 4 to 12". Overall the Tropenmuseum's website didn't clearly address one intended audience, but did represent children and their parents (i.e., families) in many pictures and texts, hence in general the website was coded as 'other' representing a diverse audience.

Image 13. *Screenshot section of the general/current activities page of the Tropenmuseum* **(Tropenmuseum, 2014a).**

The analyzed pages included references to all indicators of experience. Again, the strongest association was found with participation. Examples of text referring to participation are: "Tropenmuseum Junior is a part of the Tropenmuseum and creates interactive exhibitions for children between the age of 6 and 12 years old, and their families", "Use your imagination en make a black-white game!" and "Tropenmuseum Junior has changed in an imaginative Brazilian artist area with the do-look-listen exhibition MixMax Brasil!". Memorability was referred to by text about "extraordinary objects" and a section especially for families regarded sociability. Entertainment was mainly referred to as "fun", for example: "The Tropenmuseum is fun and educative for young and old. There are several activities for children". This sentence referred to education as well. Next to this

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phrase, every page included an education button/menu linking to a section intended for schools and some pages included text on lectures and educative projects, which indicates that the Tropenmuseum associates itself with education as well. Nevertheless, its association to participation seems stronger. Furthermore, the Tropenmuseum was one of the few museums that included a reference to aesthetics on its website, namely: "Beautiful artwork". Since museums were traditionally admired for their aesthetics it's striking that just a few museums referred to this, yet none of them extensively and the Tropenmuseum just once.

Other elements regarding the website were a slide show on the home page and an online collection. However, the slide show didn't refer to any indicators of experience. Every page did include social media buttons, which can be considered as a reference to participation. Overall, the Tropenmuseum seems to associate itself with experience, primarily with participation, however not strongly. Education seems to play a role as well, which might explain the slight tendency to an audience of children and families, yet the museum's website wasn't very explicit about the museum's intended audience.

4.1.1.5 Science Center NEMO

Science Center NEMO is a science and technology museum in The Netherlands. Only four pages were analyzed of this museum, because there was no page on family/children's activities. The museum's intended audience seemed to be children and youth, which is probably why activities for this audience were already included in the general/current activities page and there wasn't a separate page. Yet, two pages were considered neutral, namely the about the museum page and the general/current activities page. This last page, however, depended highly on the day that was selected, since it was designed as a calendar. Choosing another day would presumably show texts on activities predominantly for children and pictures representing children and youth, and families. The home page was clearly addressed to children and youth with multiple pictures representing children and youth and texts that suit this target audience, such as: "Experiment in the laboratory" (see image 14). The main collection page was also aimed at children and youth, but addressed families as well with multiple pictures of kids, sometimes with guardians, as illustrated by image 15.

Image 14. *Screenshot section of the home page of Science Center NEMO* (Science Center NEMO, 2014a).

Image 15. *Screenshot section of the main collection page of Science Center NEMO* (Science Center NEMO, 2014b).

Overall, NEMO's website showed many references to children and youth, and families, yet, strangely enough there were no references to sociability. There were however multiple references to participation and a few to entertainment and memorability, making participation the strongest associated indicator. "Come and experiment with water during Museumweekend", "Do and discover in the museum", "Discover now, explore the world around you", "Experiment in the lab", "Explore five floors of exhibitions, experiments, demonstrations and workshops", "Discover, for example, how bridges are built, why you sometimes see things that aren't there, and how lightning is created by getting hands-on with the interactive exhibitions. Workshops, videos and demonstrations make your day complete", and "Science and technology is everywhere. Understand how it works by doing it yourself" are a few examples regarding participation. On every page there was a 'discover' button as well. 'Doing', 'discovering' and 'experimenting' were frequently used by NEMO on its website and reflect an active engagement of the audience.

NEMO referred to entertainment on its website with the texts: "NEMO is fascinating for all visitors of all ages" and "hilarious experiments". Memorability was

referred to by using the word "extraordinary" in relation to its collection and stating the uniqueness of a big science center such as NEMO in the Netherlands. Education was referred to as well with a 'schools' button/menu on every page and the mentioning of lectures, but also with words such as 'learn', 'understand', and 'knowledge'. Social media buttons were present on every page as well, referring to a form of participation beyond the walls of the museum. Besides that, every page included a button linking to the (online) museum shop. In conclusion, NEMO seems to associate itself particularly with participation, yet little with the other indicators of experience. Education seems to play a role as well, yet not as strongly as participation. NEMO's intended audience seems to be children and youth.

4.1.1.6 *Anne Frank Museum*

Anne Frank Museum is a house museum based in the Netherlands. Just as Science Center NEMO's website, only four pages were analyzed of this website, because there wasn't a general/current activities page. It seemed that activities were mainly designed for group and educational visits, which weren't described in the form of a general/current activities page. The home page and main collection page were regarded neutral. Texts included for example: "While in hiding in the occupied Netherlands she wrote her world famous diary". Pictures mainly showed Anne Frank, the house and its objects. Sometimes they showed visitors, depending on what the text was describing. For instance, a text about visiting with children was accompanied by pictures of children and families. However, overall the page seemed neutral in contrast to the about the museum page and family/children's activities page. The latter was clearly aimed at families, as illustrated by image 16. This picture shows families and the accompanied text evidently states that the program is for families: "Especially for kids from age 10 and older who visit Anne Frank Museum together with their parent(s) or grandparent(s)". The about the museum page targeted a diverse audience, from children and youth to groups, depending on what was described. For example, a text about educational group visits was accompanied by a picture of young students, and a text about visiting with kids was guided by a picture representing children (see image 17).

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Image 16. *Screenshot section of the family/children's activities page of the Anne Frank Museum* (Anne Frank Museum, 2014a).

Image 17. *Screenshot section of the about the museum page of the Anne Frank Museum* (Anne Frank Museum, 2014b).

In general, Anne Frank Museum's website's intended audience seemed to be diverse, with many references to groups and education. Therefore, sociability and education seemed to be important to Anne Frank Museum. This is affirmed by the fact that every page had an 'education' button/menu and a link to a teachers portal, as illustrated by image 18, and by multiple references to sociability, for example: "Visit together with kids", "For kids visiting together with (grand)parents" and "Group visits for adults and kids". Anne Frank Museum's website also had some references to memorability, for instance statements as "unique", "world famous", and "special". There were multiple references to participation as well, primarily by the use of the word "interactive". In addition, the website referred to online participation by sentences such as: "*Het Achterhuis* online: Wander through the furnished rooms" and "Explore the hiding place of Anne Frank online". Some of these sentences were included in a slide show (see image 18), and on every page, except the family/children's activities page, included such a slide show. Besides that, Anne Frank Museum showed multiple reviews by visitors, which could be seen as a form of online engagement, just as every page included social media buttons.

There even was a button/menu linking to a section especially on social media (see image 18). The analyzed pages did not refer to entertainment, which wasn't very surprising due to the story of Anne Frank, however, every page did have a button that linked to the online museum shop (see image 18) and multiple pages paid extra attention to the museum shop. One page also referred to Anne Frank Museum's eating facilities. Just as museum shops, restaurants seem to be increasingly important to the museum experience, which is why the reference to Anne Frank Museum's eating facilities seems noteworthy.

Overall, Anne Frank Museum seems to associate itself primarily with sociability and education, yet few references to participation and memorability were present. Anne Frank Museum seems to share that it's a place to learn together about the story of Anne Frank. Entertainment doesn't seem a suitable indicator of experience to represent the story of Anne Frank, which is probably why there weren't any references to this indicator. The museum's intended audience seems diverse, showing some preference to (educational) groups, which is why Anne Frank Museum's website was, in general, coded as 'other'.
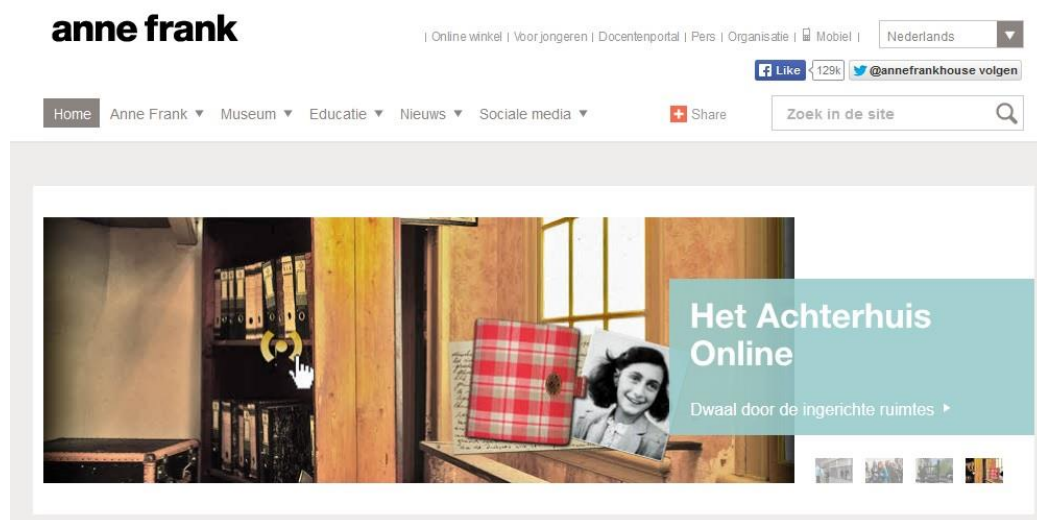

Image 18. *Screenshot section of the home page of the Anne Frank Museum* **(Anne Frank Museum, 2014c).**

4.1.1.7 Museon

Museon is a Dutch museum categorized as fusion because of its nature, science, culture and technique collection. This museum's website's intended audience seemed predominantly children and youth. The home page, main collection page and family/children's activities page clearly referred to children and youth by its text and pictures. Museon's home page, for example, showed an image of multiple children painting a peace sign (image 19), and the family/children's activities page stated:

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"Expedition Museon Kids. […] An interactive discovery through the permanent exhibition of the Museon" (image 20).

Image 19. *Screenshot section of the home page of Museon* **(Museon, 2014b).**

Image 20. *Screenshot section of the family/children's activities page of Museon* **(Museon, 2014a).**

The about the museum page seemed to be aimed at adults because of the use of the formal 'you', for example: "In an annual report Museon documents the operations of the year in question. You (formal) can also find financial year figures in this report". The general/current activities page referred to a diverse audience, depending highly on the activity described. For instance, a text about a children's activity was accompanied by a picture representing a child, and next to a text on a lecture for adults, a picture of a presentation by an adult was shown (image 21). Yet, this page also showed multiple neutral texts and pictures.

Image 21. *Screenshot section of the general/current activities page of Museon* **(Museon, 2014a).**

Museon's website mainly referred to participation and education. On the analyzed pages there was just one reference to entertainment and two to sociability. There were no references to memorability. Examples of texts referring to participations are: "An interactive journey of discovery through the permanent exhibition", "Experiment together with us at the Imitation square", "Build your own rocket", "Do and experience activities for the little ones", "Make your own robot that reacts to light and music", and "Discover the world". Museon used diverse descriptions to refer to participation, however all reflected an active involvement of its visitors. Besides the given examples, the home page included a slide show that referred to participation as well (see image 19). Here children are painting together, which makes this a reference to sociability as well, just as the sentence: "Experiment together with us at the Imitation square". The only reference to entertainment was the statement on the website that the museum confronts visitors in a fun way to think about themes such a nature, humanity and culture. Museon showed a stronger association with education. Every page had an 'education' button/menu linking to a section for schools, and Museon stated on the about the museum page that it has an educative mission, that it offers a learning environment and that many students (41.000) come to Museon every year. Museon seems to see itself as a facilitator of educative programs, therefore Museon seems to associate itself primarily with education and participation. In general, its intended audience seems to be an audience of children and youth.

4.1.1.8 British Museum

The British Museum is a history museum residing in the UK. The analyzed pages of the British Museum's website were all neutral. Most pictures represented the collection, as illustrated by image 22. Even on the family/children's activities page just one picture represented children and youth, the five remaining pictures were neutral (see image 23). Texts were predominantly neutral, for example as shown in image 24: "Explore the Museum during Friday lates with a programme of events, food and drink". Other examples are: "Did women in Greece and Rome speak? Stupid question; of course they did. They must have chattered…", "The Museum works with partners across Africa to share, knowledge and to collaborate on research and fieldwork" and "From cuneiform to Chinese script, the story of writing is over 5,000 years old".
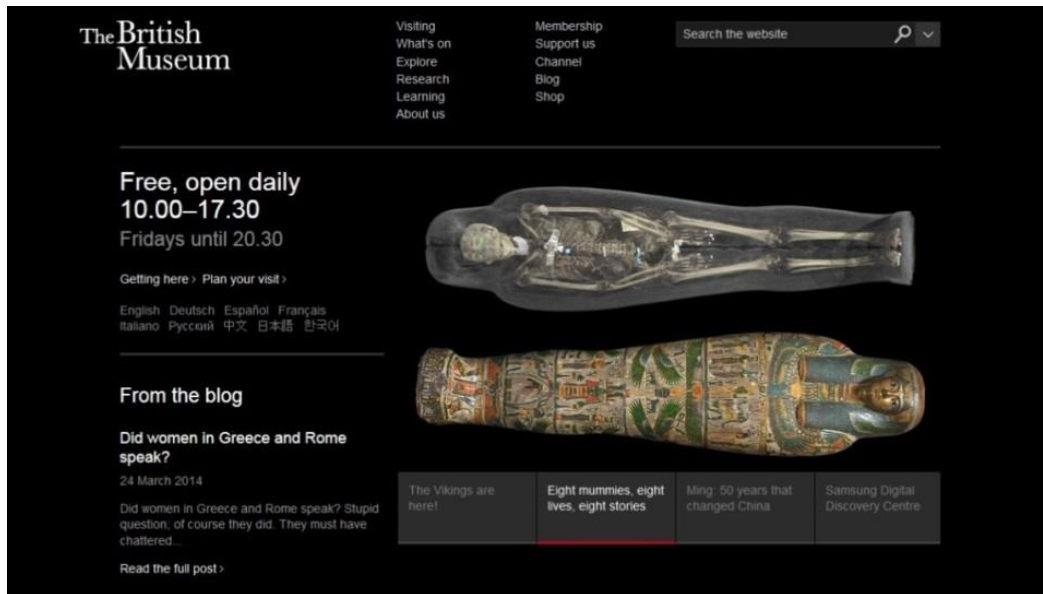
Image 22. *Screenshot section of the home page of the British Museum* **(British Museum, 2014a).**

Image 23. *Screenshot section of the family/children's activities page of the British Museum* **(British Museum, 2014c).**
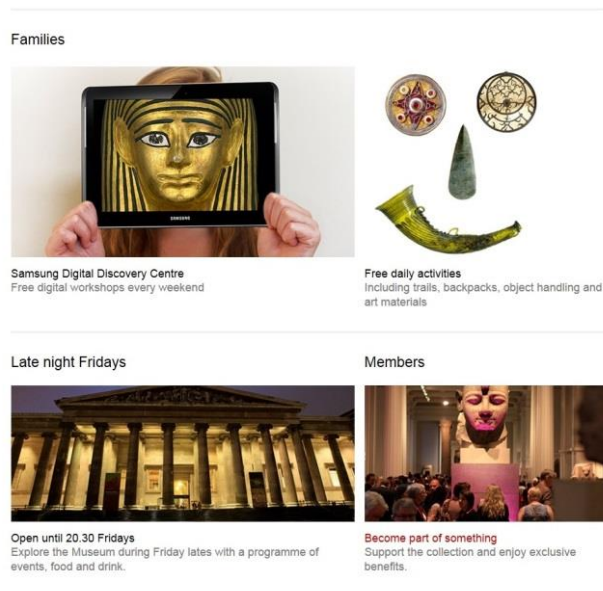
Image 24. *Screenshot section of the general/current activities page of the British Museum* (British Museum, 2014b).

The analyzed pages referred to all indicators of experience and, again, the strongest association was found with participation. There were multiple references to participation, such as: "Working with local people, community groups, and young people to engage with the Museum's collection", "Collaborating with older people, communities and supplementary schools to explore the Museum", "Create, play, discover, post", "Explore history across the world", "Discover 4.000 years of money, from coins to banknotes, shells to mobile phones", "Discover animals in the collection from both ancient and modern cultures", "Games. Play time explorer", "Activities. Make your own piece of history", "Explore world history and cultures", and "Free daily activities including trails, backpacks, object handling and art materials". 'Discover' and 'explore' seemed keywords when referring to participation, representing an active involvement of the visitor, yet many times 'discover' and 'explore' referred to the British Museum's collection as well (and not to actively doing an activity for example). In addition, every page had an 'explore' link, as seen in image 22, as well as social media buttons.

A 'shop' link was also included on every page and the home page showed shop highlights, which could be linked to entertainment as suggested earlier in this chapter. Other references to entertainment were: "Exciting activities", "Fascinating facts" and "'Hajj: journey to the heart of Islam', and other fascinating objects for those who were unable to attend the exhibition, want to revisit some of its star objects, or want to learn more about Hajj". Here entertainment is related to the museum's collection, knowledge and activities. Another reference to entertainment that occurred a few time was "enjoying"

benefits of membership. Although this doesn't directly refer to enjoying the museum, the British Museum didn't have to choose that description, which implies that supporting the museum and becoming a member is something amusing. Because of this, it seems noteworthy to mention this choice of words in relation to membership and regarding entertainment. Texts also had a few references to memorability, for example: "Hear from curators, conservators, scientists and more with a unique view from behind the scenes" and "Support the collection and enjoy exclusive benefits". Here the last example is again related to membership and apparently those benefits aren't just amusing, but special as well, which suggests they are memorable. Next to memorability there were some references to sociability as well. First of all, the website stated that the museum hosts special family events, implying that you go to these events together with your family. Second, there was a section on family visits, and texts included sentences such as: "Collaborating with older people, communities and supplementary schools to explore the Museum".

Besides experience, education was referred to by the British museum as well. There were various references, such as: "Traineeships at the British Museum and across the UK", "International Training Programme: sessions for museum professionals", "A variety of training opportunities for communities, supplementary school leaders and ESOL learners", "'Hajj: journey to the heart of Islam', and other fascinating objects for those who were unable to attend the exhibition, want to revisit some of its star objects, or want to learn more about Hajj", and "Bring past and present cultures to life with the schools team (sessions online)". In addition, every page included a 'learning' link, as illustrated by image 22. These examples show that for the British Museum education isn't just something that has to do with schools, but also with museum professionals and individual visitors. The home page included a slide show, yet this element didn't refer to education or any indicator of experience. Other elements worth mentioning are an online collection, and several links on multiple pages to activities, videos, audio, and games.

Overall, the British Museum seems to associate itself reasonably with experience, particularly participation. Education seems to play a role as well, as the analyzed pages showed diverse references to education, yet the museum's relation to participation seems stronger, with multiple references to various forms of (active) engagement. The British Museum doesn't seem to address a certain audience, hence its intended audience was regarded neutral.

4.1.1.9 Tate modern

Tate modern is an art museum residing in the UK and is a division of Tate. Tate holds four museums, namely Tate Britain, Tate Modern, Tate Liverpool, and Tate St Ives. Because Tate Modern's website is a component of Tate's website, some analyzed pages were a part of Tate's general website, for example the about the museum page. However, in the following discussion on the results no distinction was made between Tate and Tate Modern.

The analyzed pages of Tate Modern's website were mainly neutral. The home page, the about the museum page and the main collection page all included neutral texts, such as: "Make your mark and interact with digital projects around Tate Modern, from digital drawing bars to composing your own captions" and "Tate holds the national collection of British art from 1500 to the present day and international modern and contemporary art". Pictures mostly represented the collection, as illustrated in image 25, which includes neutral texts as well. The general/current activities page also included neutral texts, yet pictures mainly represented adults (see image 26), thus this page's intended audience was found to be adults. The family/children's activities, however, was more clearly addressed to families. Pictures represented children and families, as well as the collection, and text was addressed to families or neutral, for example: "Tate Modern is a family-friendly and fully equipped for your visit" (see image 27). Overall, Tate Modern's website can be considered predominantly neutral, since even both activities pages included a substantial neutral part.
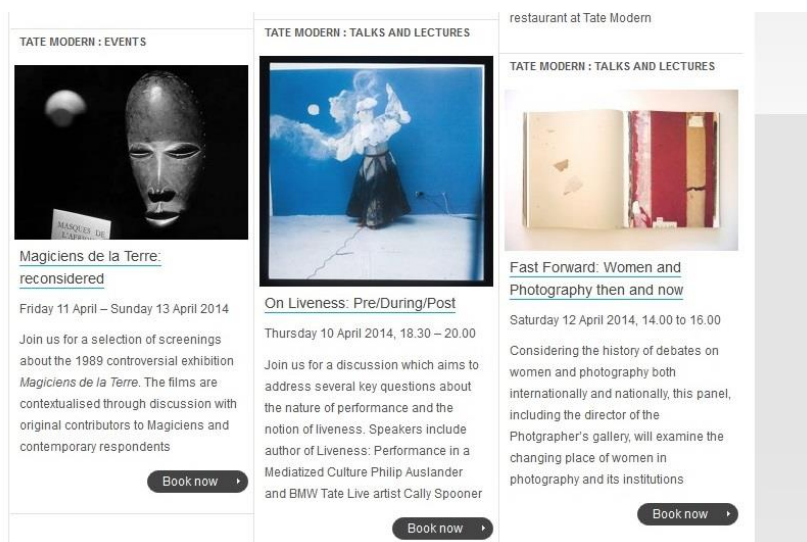

Image 25. *Screenshot section of the home page of Tate Modern* **(Tate, 2014b).**
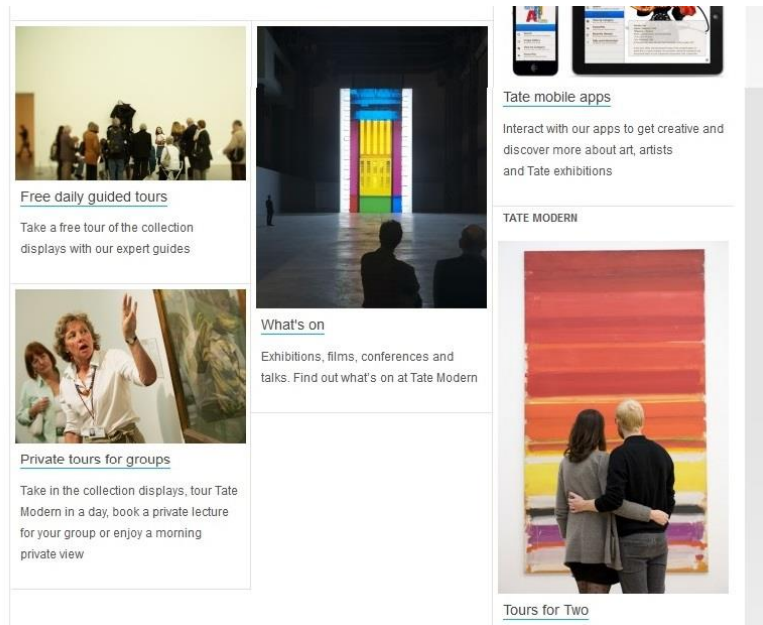
Image 26. *Screenshot section of the general/current activities page of Tate Modern* (Tate, 2014c).
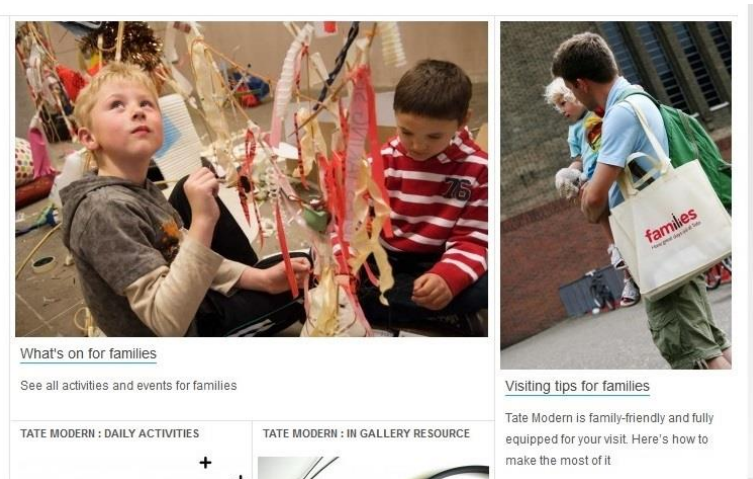

Image 27. *Screenshot section of the family/children's activities page of Tate Modern* (Tate, 2014a).

The analyzed pages included references to all indicators of experience, of which participation seemed to be associated with strongest. References to participation were: "Explore the Tate collection online. See and learn about over 70.000 artworks", "Interactive activities at Tate Modern. Make your mark and interact with digital projects around Tate Modern, from digital drawing bars to composing your own captions", "Join us for a selection of screenings about the…", "Join us for a discussion which aims…", "Visit Open Studio to play, create and experiment with ideas and materials", "Interact with our apps to get creative and discover more about art, artists and Tate exhibitions", and "Play games, watch films, upload your art online or create new masterpieces". As shown, some of these sentences refer to a form of online participation, such as exploring the online

collection and playing online games. Besides this, every page included a 'join and support' button, which shows Tate Modern finds it important that visitors engage with the museum; they are not just supporting, they are *joining* the museum.

Next to participation, there were some references to memorability, such as: "The Library's unique collection of books, exhibition catalogues and rare items document British art since 1500 and international art sine 1900", "Pick up our Bafta-winning multimedia guide and get a unique insight to the art on display at Tate Modern with a great introduction to modern and contemporary art, artist interviews and much more" and "Join as a Member and enjoy free entry to exhibitions, exclusive Members Room…". The analyzed pages also included a few references to entertainment, for example: "Tate loans artworks from the collection to help increase the public's enjoyment and understanding of art" and "Book a private lecture for your group or enjoy a morning private view". In addition, multiple texts referred to sociability: "Visiting tips for families. Tate Modern is a family-friendly and fully equipped for your visit" and "Take a special tour for two". There was also a special section for group visits and Tate Modern's website stated that it offers a family multimedia guide.

Next to experience, texts referred to education as well, for instance: "Tate's work ranges from conservation and research to learning and media", "Tate loans artworks from the collection to help increase the public's enjoyment and understanding of art" and "Explore the Tate collection online. See and learn about over 70.000 artworks". Besides such texts, every page included a 'learn' button linking to sections for teachers, communities, families, adults, kids, and online resources, and multiple pages had links to sections on learning or school visits. The home page included a slide show, yet it didn't refer to education or experience. Other noteworthy elements are an online collection, multimedia guides, and mobile apps and guides. Tate Modern's website also paid attention to shopping on every page and to their eating facilities on multiple pages. Besides this, every analyzed page included social media buttons and the home page showed tweets of and about the museum. Overall, Tate Modern seems to associate itself with experience, especially with participation. Striking is that Tate Modern has multiple references to online participation. Sociability and education seem to play a role as well. Tate Modern's intended audience seems to be neutral.

4.1.1.10 Natural History Museum

The Natural History Museum in London was coded as a natural history museum residing in the UK. The analyzed pages of the Natural History Museum's website were predominantly neutral, just the family/children's activities page addressed families. As shown by image 28, the family/children's activities page included pictures that represented children and families, and texts aimed at parents such as: "Read our Parents' survival guide to find handy hints about the Museum and our free gallery extra's like Explorer backpacks". Other pages had more neutral texts, such as: "From crawling caterpillars to beautiful butterflies, the Museum comes alive this summer", "Explore exceptional objects and specimens from the collections at the Museum, and uncover the fascinating stories behind them" and "Enjoy free daytime activities, exciting gallery experiences, and world-renowned specimen collections on your visit". Pictures mainly represented the collection (see image 29).

Image 28. *Screenshot section of the family/children's activities page of the Natural History Museum* (**Natural History Museum, 2014c**).
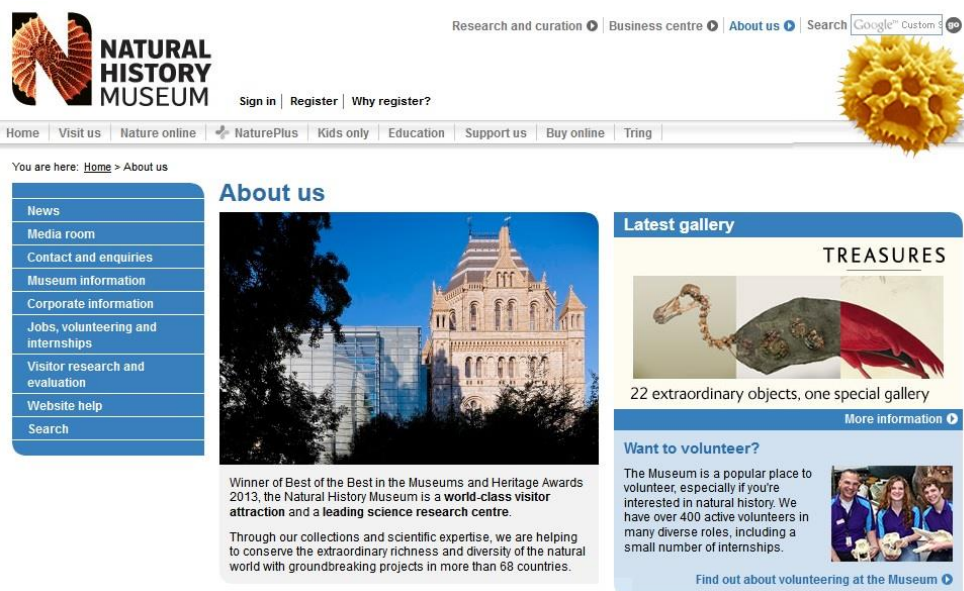
Image 29. *Screenshot section of the about the museum page of the Natural History Museum* (**Natural History Museum, 2014a**).

The analyzed pages extensively referred to experience, except for sociability, to which was only referred to a few times. Text showed that the Natural History Museum offers special events for families and the following sentence showed the museum presents itself as a sociable place where you enjoy a meeting with friends: "Come and enjoy our exhibitions and world famous galleries in the evening, meet friends and have a bite to eat". Participation, entertainment and memorability were referred to in various ways. Examples of references to participation are: "Discover some of the finest artworks from the Museum's collection", "Discover key facts and figures about this impressive data source and how it serves as a window to both our past and future", "Relive the dramatic story of prehistoric Britain, its people and changing landscapes in this major exhibition", "Ka-boom! Build a volcano and watch it erupt", "Discover the Museum at night", "Meet the great, great, great Britons and uncover archeological treasures", "Discover all the bits no visitor wants to miss!", "Go on the Cocoon tour. Discover incredible specimens and see scientists at work", "Choose from talks, tours, Explorer backpacks, or get hands-on in the Investigate centre", "Get hands on with nature at our Dinosaurs and Cutting Edge workshops", "Explore NaturePlus blogs and forums. Sign in or register to join in", and "Visited the Museum? Explore your collected content". As shown, the references to participation were diverse and extensive, and just a fraction was mentioned above. 'Discover' and 'explore' seem to be keywords when it comes to participation, sometimes in relation to its collection, but many times reflecting an active involvement of visitors.

There were multiple references to entertainment as well, for instance: "Come and enjoy our exhibition and world famous galleries in the evening, meet friends and have a bite to eat", "Stuffed full of surprises", "Sensational butterflies", "Book now to join our exciting Homo Sapiens vs Neanderthals debate", "Enjoy free daytime activities, exciting gallery experiences, and world renowned specimen collections on your visit", "We've got lots of fun and games for kids to do at home", "Go on the Cocoon tour. Discover incredible specimens and see scientists at work", and "The Natural History Museum is a world class visitor attraction and a leading science research centre". The Natural History Museum doesn't just associate itself with enjoyment, but refers to entertainment with more emotion and active words such as 'exciting', 'sensational' and 'incredible'.

Memorability was referred to multiple times as well, for example: "22 extraordinary objects, one special gallery", "Through our collections and scientific expertise, we are helping to conserve the extraordinary richness and diversity of the natural world with groundbreaking projects in more than 68 countries", "Come and enjoy our exhibition and world famous galleries in the evening, meet friends and have a bite to eat", "Discover some of the finest artworks from the Museum's collection", "Explore exceptional objects and specimens from the collections at the Museum, and uncover the fascinating stories behind them", "The Wallace Collection brings together a remarkable selection of digitized letters, notes, articles and insect specimens collected by Alfred Russel Wallace himself", "Must-see: our newly-opened Volcanoes and Earthquakes gallery", "The temperamental T. rex in our world renowned Dinosaurs gallery is just one of our star attractions", and "Get hands on with nature at our Dinosaurs and Cutting Edge workshops". Clearly the Natural History Museum wants to present itself as a place that holds and shares special, and therefore memorable, objects and stories and does so by choosing words such as 'extraordinary', 'exceptional' and 'remarkable'. The Natural History Museum's website also referred to memorability regarding membership: "Become a Member. Free tickets, exclusive events, magazines and more".

The analyzed pages showed some references to education as well, for instance: "The Museum's collections serve many purposes, from educating and inspiring visitors to solving problems in agricultural, medical and forensic science" and "View this herbarium sheet in beautiful detail and learn about this new species of plant". In addition, every page included an 'education' link directing to sections for teachers, schools, families, adults, communities, and many more, which is shown in image 29. Every page also had a 'buy online' link and the home page showed 'the gift of the month' which can be bought in the

museum shop (see image 30). As mentioned earlier, when discussing entertainment, one of the texts on a page included: "Come and enjoy our exhibition and world famous galleries in the evening, meet friends and have a bite to eat", which implies the Natural History Museum associates itself with a place where people enjoy refreshment, assigning importance to its restaurant or café. Various pages also included social media content, which suggests the Natural History Museum promotes a form of online participation. Other elements worth mentioning are the virtual library and links to games and videos. Additionally, the Natural History Museum, according to its website, offers multimedia guides including a touchscreen tour as well. This shows that the museum gives visitors the opportunity to participate in new digital techniques that can bring a sense of experience. Furthermore, the Natural History Museum was one of the few museums referring to aesthetics by connecting the word 'beautiful' to its collection twice.

Image 30. *Screenshot section of the home page of the Natural History Museum* **(Natural History Museum, 2014b).**

Overall, the Natural History Museum seems to associate itself strongly with experience, with multiple references to participation, and a reasonable variety of references to entertainment and memorability. This museum seems to associate itself fairly with online participation as well. Next to experience, education seems to play a role as well, yet a minor one in comparison to experience. The museum's intended audience seems neutral with a slight tendency to families.

4.1.1.11 World Museum Liverpool

World Museum Liverpool is a UK based ethnology museum. The analyzed pages of this museum's website were all considered neutral. Texts were predominantly neutral, for instance: "World Museum is the oldest of the museums and galleries operated by National Museums Liverpool. It first opened on 8 March 1853 in the Ropeworks district of Liverpool, and it moved to its present site on William Brown Street in 1860", "Blast off into space and explore the night sky with our free planetarium shows" and "We have 50,000 artefacts from across the ancient world including Egyptian, Greek, Roman and Anglo-Saxon collections". Pictures mainly represented the collection and were considered neutral as well, as illustrated by image 31 and 32.
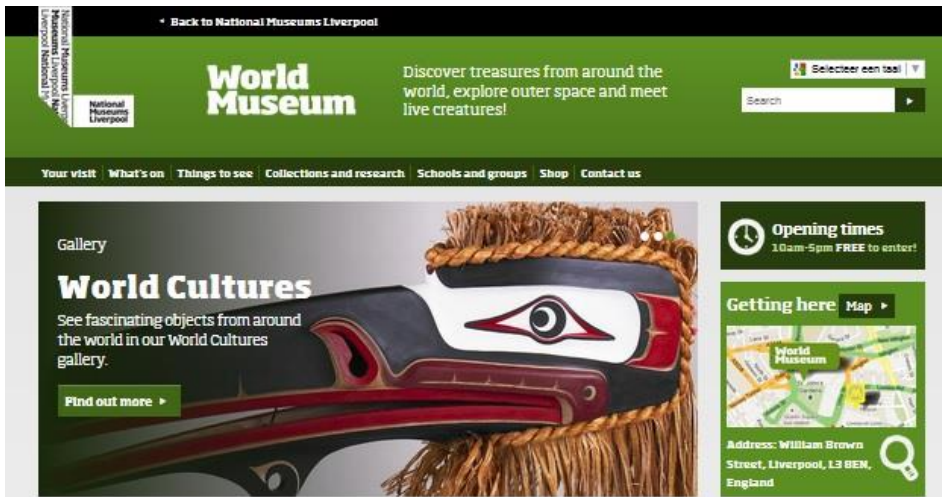
Image 31. *Screenshot section of the home page of the World Museum* **(National Museums Liverpool, 2014b).**
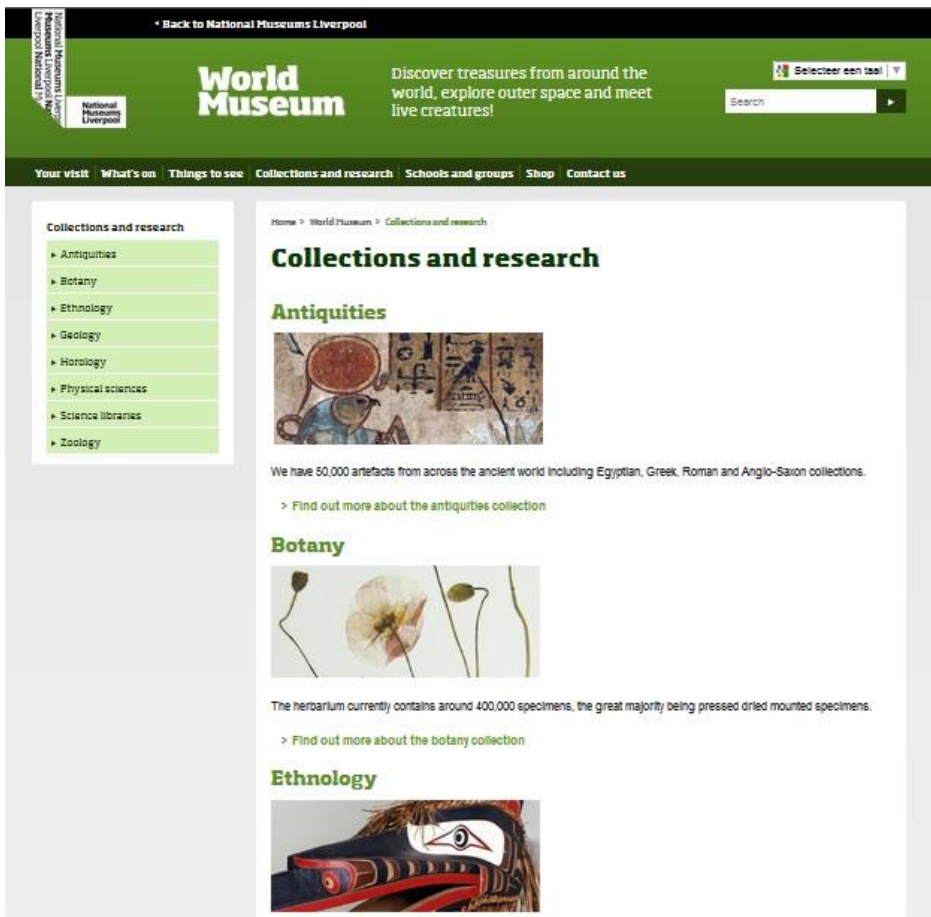

Image 32. *Screenshot section of the main collection page of the World Museum* **(National Museums Liverpool, 2014a).**

The analyzed pages of the World Museum's website included references to all indicators of experience. The museum seems to associate itself most with participation and memorability. Examples of references to memorability are: "It [World Museum] has expanded to become one of the great museums of the British regions", "The museum's

ground-breaking Natural History Centre opened on 1 August 1987. It was the first hands-on centre in a museum and has been imitated across the globe", "Today the museum is famous for its great collection, its history of innovation and the family-friendly experience that it offers. In 2010 visits to the museum totaled 748,065 making it one of the most popular and respected museums in the UK", "Our collection ranks among the top six collections in the country", and "The horology collections are extensive containing over 12.000 items and are of international significance". The World Museum emphasizes its extraordinary collection and its distinctiveness as a family-friendly, hands-on museum, which apparently makes the museum memorable to visitors.

Some of the examples given above also referred to participation, such as being the first hands-on centre and being a family-friendly experience. Other references to participation were: "Discover treasures from around the world, explore outer space and meet live creatures!", "Check the what's on listings for family-friendly activities to do at the museum", "Hands-on activity: Magical science. This interactive event will look at the magic of chemistry and physics", "Blast off into space and explore the night sky with our free planetarium shows", and "Dive into the Aquarium!". These examples show that references to participation were mainly representing an active involvement of the audience.

The family-oriented texts referred to sociability as well. In addition, the World Museum's website included a special section on family and group visits. Next to sociability, entertainment was referred to as well, for example: "Get up close to rock pool animals and enjoy the wonderful watery world of the Aquarium" and "Fun fishy gifts!". The following sentence was coded as referring to entertainment as well, because of the use of the word 'show': "Blast off into space and explore the night sky with our free planetarium shows". Show has an entertainment industry feel to it and the museum could have chosen another description such as presentation, therefore this was considered a reference to entertainment. Next to experience, the website included a few references to education, for instance by its 'school and groups' button/link on every page (as shown in image 32). Besides that, the website shared that the museum has a school-loan service since 1884. Education was also referred to in one of the websites element, namely a video on the home page. This video showed a glimpse of a day of one of the employees of the museum who takes care of the aquarium. In the video he stated: "I like to help educate people about what they can do to help their environment, and just to learn a bit more about the animals so that they care more about them". In addition, this video referred to participation as well because of its title: "Dive into the aquarium".

Other elements referring to participation were the social media buttons on every page and the tweets, Facebook and Flickr posts on the home page. More references to entertainment were the 'shop' button/link on every page, texts such as: "There is a shop near the main entrance which sells pocket money gifts specifically for children" and the mentioning of eating facilities on the family/children's activities page, which could also be coded as a reference to sociability because of its relation to families. Besides this, the World Museum's website included an online collection and some pages had links to videos. In conclusion, the World Museum particularly associates itself with participation and memorability, yet all indicators of experience were referred to. Education seems to play a role as well, yet not as strong as experience. The museum doesn't seem to address a specific audience.

4.1.1.12 Science Museum South Kensington

The analyzed pages of the website of Science Museum South Kensington, a science and technology museum in the UK, were predominantly neutral. Just the family/children's activities page included pictures that addressed a certain kind of audience. Text, however, was neutral on every page, for instance: "Step inside the world's greatest experiment", "An exhibition on 250 years of understanding the human mind" and "The Science Museum was founded in 1857 as part of the South Kensington Museum, and gained independence in 1909". More examples of neutral texts are shown in image 33 and 34, which show neutral pictures as well. Image 34 also includes a picture of the family/children's activities page that addressed children and youth. Yet, the analyzed pages were found to be predominantly neutral.

The website included multiple references to every indicator of experience, of which participation was associated with strongest, followed by memorability and entertainment. The analyzed pages referred to participation for instance by sentences such as: "Exploring Space Gallery Tour", "Visit Flyzone-studio – our interactive photo experience. Put yourself in the picture and download your photos online", "Invent and experiment during National Science & Engineering Week", "Join us for this Month's Lates with MasterCard, our free night for adults, as we explore transport and its impact on our past, present and future", "The Garden is an interactive gallery for young children", "Discover the smell of space", "A hands-on gallery for children from 5-8", "Discover the thrill of flying with RAF Red Arrows", "Experience the power of the RAF's newest frontline Typhoon jet", "Find out what it was like to be the first human in space", "Explore the world of materials",

"Explore science with 50 hands-on exhibits and shows", "Help curate a virtual museum of science and technology by taking part in Twitter's MuseumWeek", and "Step inside James Watt's extraordinary workshop". Some of these texts referred to a form of online participation, others represented an active engagement of the audience. Words such as 'discover', 'explore' and 'experiment' were used frequently, which indicates how the Science Museum associates itself with participation.

Image 33. *Screenshot section of the home page of the Science Museum* (Science Museum, 2014b).

Image 34. *Screenshot section of the family/children's activities page of the Science Museum* (Science Museum, 2014a).

The Science Museum's website included multiple references to memorability as well, for example: "Beautiful objects, famous artists and art in surprising places", "Your donation will help us make the most of our unrivalled collections, exhibitions and learning programmes", "The ultimate educational resource: see thousands of intriguing and

fascinating objects on our History of Medicine", "A journey of a lifetime", "Today the Museum is world renowned for its historic collections, awe-inspiring galleries and inspirational exhibition", "We are the most significant group of museums of science and innovation worldwide", "Step inside the world's greatest experiment", "A-list attractions. Top objects chosen by Stephen Fry, Liz Bonnin, James May and more", and "Experience the most significant items from our collections". The memorability of its collection was expressed frequently and on every analyzed page, which implies that this indicator is important to the Science Museum.

Next to participation and memorability, the Science Museum's website included various references to entertainment as well, for instance: "The ultimate educational resource: see thousands of intriguing and fascinating objects on our History of Medicine", "Astonishing science. Spectacular museum", "See stunning films in our giant IMAX cinema", "Be blown away by this fantastic show", "A fun filled look at the world of forces", "An evening of free, adults-only entertainment at this month's Lates", "Interactive fun", "Beautiful objects, famous artists and art in surprising places", "This is a fun and popular family show", and "Book tickets for our smash hit family show at the Science Museum this spring and summer". This indicator also seems to be important to the Science Museum, since every page included references to entertainment. Next to 'fun' the museum referred to entertainment in active, emotional descriptions such as 'astonishing', 'spectacular', 'stunning', and 'fantastic'. The last two examples of references to entertainment were the only sentences referring to sociability as well, implying that this indicator is of less importance to this museum.

Besides experience, the Science Museum's website included various references to education as well, for example: "Over the coming years we will deliver a Masterplan for the creation of dramatic new galleries, learning zones, new public spaces and visitor facilities", "Your donation will help us make the most of our unrivalled collections, exhibitions and learning programmes", "The ultimate educational resource: see thousands of intriguing and fascinating objects on our History of Medicine", "Learn how mechanical power replaced animal power in this history of farming", and "To plan a visit for a school trip or educational group please visit our educators' pages". In addition, every page included a button linking to a section for educators, as shown in image 33. Education for the Science Museum includes schools, yet it also referred to its educational character and to learning opportunities for individual visitors.

The website included two slide shows, yet these did not refer education, however they did include references to experience. As image 33 shows, this slide show (on the home page) referred to entertainment with the words "astonishing" and "spectacular". Another slide show (on the general/current activities page) included references to participation and entertainment with the phrase "Interactive fun" and "hands-on galleries". Other elements worth mentioning are an online collection and links to games. The website also stated that the museum offers an iPad app. The Science Museum included social media buttons on every page, as well as a 'shop online' button (see image 33). Another reference to shopping was found in text: "The museum shop sells gorgeous gifts and much more". The family/children's activities page showed a reference to eating facilities as well, which can be seen as a reference to entertainment or sociability because of its placement on the family/children's activities page. Besides this, the website of the Science Museum showed the use of celebrities in their pictures and texts (see image 35), which could be seen as a reference to entertainment because of its relation to the entertainment industry, or to memorability, because of its association with the aura of celebrities. Furthermore, the Science Museum was one of the few museums referring to aesthetics by discussing "beautiful objects".

Image 35. *Screenshot section of the general/current activities page of the Science Museum* **(Science Museum, 2014c).**

Overall, the Science Museum seems to associate itself very strongly with experience, in particular participation, memorability and entertainment. Online participation seems to be important as well. Education seems to play a reasonable role as well, yet not as major as experience. In general, the intended audience of the museum seems to be neutral.

4.1.1.13 Tower of London

The Tower of London in the UK was categorized as a house museum. The analyzed pages of the Tower of London's website were predominantly neutral, except for the family/children's activities page. The latter addressed families with texts such as: "Why not explore the home of the Queen's Crown Jewels and the rooms of Edward I with our family trails. Packed with fun quizzes, activities, facts and illustrations, they are the perfect way to explore the Tower as a family" and "Enjoy yourselves! Visiting a Historic Royal Palace shouldn't be boring. Try these entertaining activities with your family", and pictures representing children and youth, as illustrated by image 36. Other pages included more neutral texts, for instance: "Enjoy a spectacular display of the Crown Jewels, revealing these priceless treasures like never before", "At the heart of the Tower of London, the White Tower is an iconic symbol of London and Britain" and "See replicas of three terrifying instruments of torture at the Tower in the bottom of the Wakefield Tower". Pictures mainly represent the museum itself, the collection or shared stories and were therefore considered neutral (see image 37).

Image 36. *Screenshot section of the family/children's activities page of the Tower of London* (**Historic Royal Palaces (HRP), 2014b).**
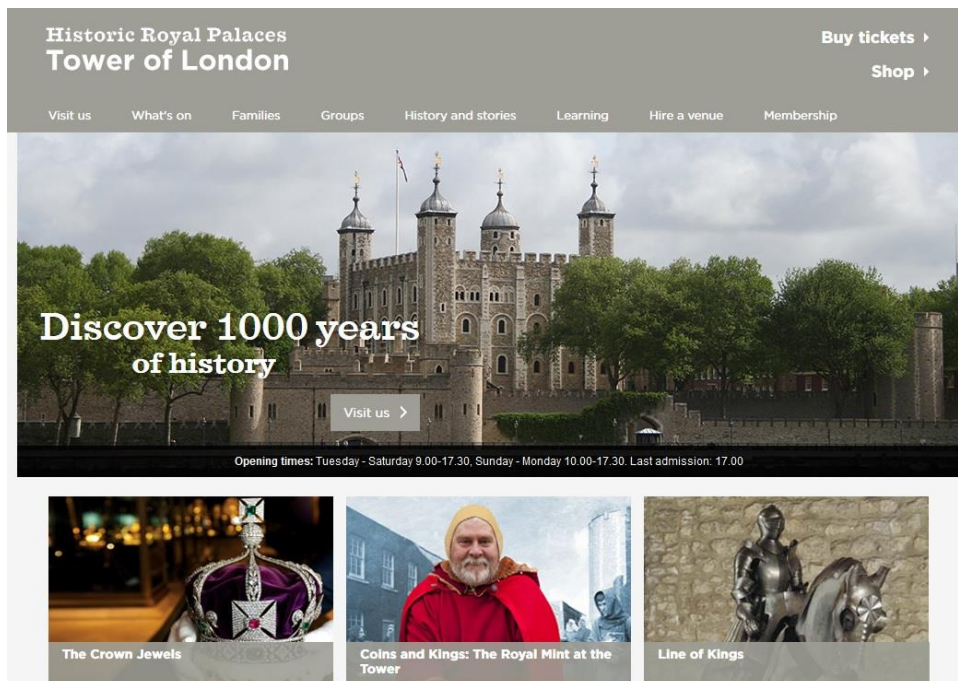
Image 37. *Screenshot section of the home page of the Tower of London* **(HRP, 2014a).**

The analyzed pages of the Tower of London's website referred extensively to all indicators of experience, with an extreme variety of references to participation, for instance: "Discover more with a British Sign Language interpreter", "Discover for yourself some of the Tower's sights and stories, whether you're planning your visit or just wanting to learn more about this iconic palace and history", "Explore Palace people for profiles, stories and little-known facts about some of England's famous monarchs and interesting characters associated with the Tower", "Discover 1000 years of history", "Discover why animals were imprisoned at the Royal menagerie", "Pace the battlements and explore the Tower's history as a formidable royal fortress", "Explore the massive defensive inner curtain wall", "Now you can join for an exciting day of discovery. However old your children are, there is plenty to see both inside and out that will entertain them", "Send yourselves off around the Tower and discover the answers to our Knights Quiz", "Discover the Tower with one of our multimedia guides and experience five different tours", "They [family trails] are perfect to explore the Tower as a family", and "Enjoy a wide range of daytime and evening events at the palace, including exhibitions, special activities, tours, talks and live performances". The words 'discover(y)' an 'explore' were clearly favorites regarding participation and reflect and active engagement of the audience. Furthermore, participation seems important to this museum since it's referred to on every analyzed page.

The Tower of London's website also included multiple references to memorability, for example: "Welcome to our longest running visitor attraction", "Your unique chance to

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view the Tower and discover the stories within the walls after dark", "Discover more about the world's longest running visitor attraction", "Enjoy a spectacular display of the Crown Jewels, revealing these priceless treasures like never before", "Join one of the famous tours where Yeoman Warders will entertain you with tales of intrigue, imprisonment, execution, torture and much more", "Explore the wonders of this awesome fortress, and the stories behind them", and "Discover the unique story of The Royal Mint at the Tower". In this case, memorability regards the Tower of London's reputation as the world's longest running attraction, its extraordinary collection and its stories, and its renowned activities.

Some of the given examples referred to entertainment as well with words such as 'enjoy' and 'entertain', other examples of references to entertainment are: "Enjoy costumed interpretation and historical special events", "The Medieval Palace contained fabulous interiors used by medieval kings and queens", "Now you can join for an exciting day of discovery. However old your children are, there is plenty to see both inside and out that will entertain them", "Packed with fun quizzes, activities, facts and illustrations", and "Fun games to play! Enjoy yourselves! Visiting a Historic Royal Palace shouldn't be boring. Try these entertaining activities with your family". 'Enjoy' seems to be the keyword for the Tower of London when it comes to entertainment, suggesting that a visit is an amusing activity.

Furthermore, the examples above already showed some references to sociability, an indicator that every page addressed, suggesting it is of great importance to the museum. Other examples are: "Have you and your family got what it takes to…", "As a family of knights…" and "Try these entertaining activities with your family". Besides this, the website included a special section for families and for groups. The analyzed pages also had a 'learning' link, referring to education. Other examples of references to education are: "Learn about heraldic symbols and design your own unique Coat of Arms", "Join the fortress garrison and learn some Combat Skills", "Young knights-in-training were sent off to other noble households to get an education", and "… learn more about archeology and the Tower". Other noteworthy elements are an interactive timeline, links to videos and available multimedia guides. Furthermore, every page showed a link to the online museum shop.

Overall, the website of the Tower of London suggests that this museum associates itself very strongly with experience, especially participation. Yet, sociability, memorability and entertainment were referred to in various ways as well. Education also seems to play a

role, yet less strong than experience. The intended audience of the museum seems neutral, with a slight tendency towards families.

4.1.1.14 Ashmolean Museum

The Ashmolean Museum, with a collection of art and archeology, was categorized as a fusion museum residing in the UK. The analyzed pages of the Ashmolean Museum's website were mainly neutral. However, the family/children's activities page addressed families and the general/current activities pages included some pictures aimed at various audiences depending on the activity described. Most pages included neutral texts, such as: "The Ashmolean has extensive collections of Art and Archaeology acquired since 1683", "From Ancient Cyprus to an Western Art Drawings, find all our collections here" and "Enjoy lectures about the Ashmolean collections". Pictures were mainly neutral as well, representing the collection (see image 38 and 39).

Image 38. *Screenshot section of the home page of the Ashmolean Museum* **(Ashmolean Museum, 2014d).**

Image 39. *Screenshot section of the main collection page of the Ashmolean Museum* **(Ashmolean Museum, 2014a).**

Image 40 shows that the pictures on the general/current activities page of the Ashmolean Museum's website were more dependent on the concerning activity; the family activity

shows a picture of families getting hands-on accompanied by the text: "Includes family drop-in sessions and the activity trolley", and the picture accompanying gallery activities showed a more adult audience guided by the text: "Includes Identification Scheme, Japanese Tea Ceremonies and Story Telling". Image 41 serves as an example of the family/children's activities page, which addressed families by its pictures representing families and text such as: "Suitable for families with children 8+".

Image 40. *Screenshot section of the general/current activities page of the Ashmolean Museum* **(Ashmolean Museum, 2014b).**
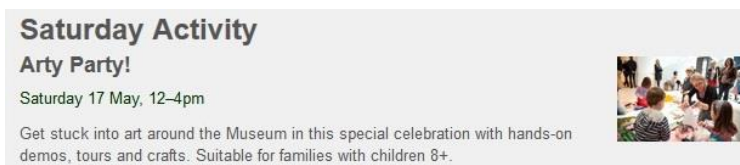
Image 41. *Screenshot section of the family/children's activities page of the Ashmolean Museum* **(Ashmolean Museum, 2014c).**

The analyzed pages of the Ashmolean Museum's websites included references to all indicators of experience, of which participation seemed the strongest. Examples of references to participation are: "Discovering Tutankhamun", "Hop, skip or jump to find the rabbits in our trail and then collect a Well Done certificate", "Explore the Museum with our trails, backpacks and make'n'takes", "Discover cats large and small in objects and paintings and make your own cat mask and tail", "Make your own carp-shaped kite to celebrate Children's Day in Japan", "Get stuck into art around the Museum in this special celebration with hands-on demos, tours and crafts", "Create your own Manet masterpiece and try on costumes", "Recreate some well-known paintings with artist Francesca Shakespeare and make an interactive game", and "Find out how Modigliani was influenced by Cycladic art and then get messy creating your own modroc sculpture". As shown by the

given examples the Ashmolean Museum refers to participation in various ways representing an active involvement of the audience.

The analyzed pages also included some references to sociability, for instance: "Suitable for families with children 8+", "Family fun", and "Includes Family-Drop-in Sessions and the Family Activity Station". There was also a special section on the website for families. Next to participation and sociability, entertainment was referred to as well, for example: "Bank Holiday Family Fun", "Family fun at the Ashmolean", "Fun for Under-5s", and "Enjoy lectures about the Ashmolean's collections". Fun seems to be the keyword when it comes to entertainment, reflecting a light form of amusement. Memorability was only referred to by the use of the words 'masterpiece' and 'special' in relation to the collection.

Besides experience, the website referred to education as well. Every page included a link to a special section on learning, lectures and teaching. Furthermore, according to its website, the Ashmolean Museum offers courses, and earlier an example regarding entertainment referred to education as well: "Enjoy lectures about the Ashmolean's collection". Education was also referred to in the video on the about the museum page. This video tells visitors about the Ashmolean Museum, its building, its collections, and its activities. Regarding education, the video showed history students studying Greek coins, and a few statements referred to education as well, namely: "Part of Oxford University – the museum is at forefront of research and teaching", "Students come from of walks of life to better understand the world around them", "Teaching straight from the objects", "For its younger scholars the Ashmolean education department offers and exciting program of school tours, family activities and museum trails", and "Learning from the past".

Next to education, the video also referred to participation, for example by statements such as: "Spend a day here and travel the world through 8000 years of time", "I like doing the hunt thing…. Where you go looking for different things" and "We handled some Egyptian objects". Besides that, the video showed kids and families doing hands-on activities. The video also included references to entertainment, for example: "Be inspired and enthralled by the collections" and "It's just fantastic". Most frequently referred to was memorability, for instance by statements such as: "World's oldest university museum", "Outstanding collection of art and archeology", "One of the most popular cultural destinations of Europe", "The collections of the Ashmolean are truly astonishing", "Greatest collection of Raphael drawings of the world", "Great Renaissance gallery surrounded by great Italian masterpieces", "Wonderful objects which makes this one of the

great, great world museums", "Rare opportunity for students [to learn straight from the objects] and it adds to the value of their studies", "Wonderful, wonderful run of temporary exhibitions", and "Unique role of the museum". The video didn't refer greatly to sociability, yet, as mentioned it included families and kids doing activities together, and its part on refreshing and reflecting in the restaurant could be seen as a form of sociability, however, in the context of the video, this seemed more related to entertainment because there was no mentioning of refreshing and reflecting together.

Besides a video, the Ashmolean Museum's website also included a slide show, which referred to participation by an exhibition title: "Discovering Tutankhamun". Furthermore, the website offered an online collection. Besides this, every page included two 'eating & drinking' links, two links to the online museum shop and social media buttons. The home page showed tweets as well. In conclusion, the Ashmolean Museum seems to associate itself reasonably with experience, especially participation. Education still seems to play a fair role as well. The museum's intended audience seems neutral, yet sometimes a more diverse audience was addressed.

4.1.1.15 *National Museum of American History*

The National Museum of American History was categorized as a US based history museum. The analyzed pages of this museum's website were predominantly neutral. The home page showed a few pictures of children and families (for example, image 42), however, neutral texts and pictures dominated. Examples of neutral texts are: "The Museum collects artifacts of all kinds—from gowns to locomotives—to preserve for the American people an enduring record of their past", "Through incomparable collections, rigorous research, and dynamic public outreach, we explore the infinite richness and complexity of American history" and "Museum collections reflect the breadth, depth, and complexity of the experiences of the American people, from social and cultural history to the history of science, medicine, and technology". Image 43 and 44 are examples of neutral pictures, which mainly represent the collection and the museum.

Image 42. *Screenshot section of the home page of the National Museum of American History* **(Smithsonian, 2014e).**

Image 43. *Screenshot section of the about the museum page of the National Museum of American History* **(Smithsonian, 2014a).**

Image 44. *Screenshot section of the main collection page of the National Museum of American History* **(Smithsonian, 2014b).**

The analyzed pages included no references to entertainment and sociability, yet multiple references to participation and memorability, for example in the case of participation: "Through incomparable collections, rigorous research, and dynamic public outreach, we explore the infinite richness and complexity of American history", "Make a gift, and make history", "Interactive carts", "(Re)Searching an American Slave Ship", "Ride simulators", and "Sparklab invent it challenge. Think about a real world problem and come up with a solution". As shown by the given examples, references to participation reflected an active involvement of the audience. Regarding memorability, the National Museum of American History's website included the following texts: "Through incomparable collections…", "…we will use unparalleled collections to tell an inclusive,

respectful, and compassionate story about America and all its people", "When you donate to the National Museum of American History, you help us to preserve, protect, and display America's historic treasures", and "Make your next event a historic occasion at the nation's only National Museum of American History". Memorability was mainly referred to in relation to the museum's collection.

The home page included a slide show and a video. The slide show referred to participation by a text about an activity. The video, however, referred to participation, memorability and entertainment. In the video the host and a curator take a look at an elk hide painting. The host referred to participation by implying that the person watching the video is joining them in this activity. In addition, the video suggested joining the museum by following the National Museum of American History online. The host also referred to memorability by stating how special this happening was: "It [the painting] will probably never be on display again…" and "You will never see this again". In the video the hosts says "Wow!" multiple times and referred furthermore to entertainment by talking about a magical happening and a big reveal. Next to experience, education was referred to as well: "To learn more about part of the country that actually didn't join us until later". Besides this, the curator shared knowledge about the painting and its connection to American history (i.e., the video had an educative purpose).

Education was also referred to on other parts of the analyzed pages, for example by text such as: "We help people understand the past in order to make sense of the present and shape a more humane future" and the 'educators' link on every page (as shown by image 42) directing to another website especially on educational content. All analyzed pages included a link to the online shop as well, just as every page had social media buttons. The general/current activities page and family/children's activities page both stated that visitors can connect to the museum by finding it on social media. Other elements worth mentioning are an online collection and a link to a welcome video on YouTube. In conclusion, the National Museum of American History seems to associate itself somewhat with participation and memorability. Education seems to play a role as well, fairly equal to participation and memorability. Overall these associations aren't strong, yet present. The museum's intended audience seems to be neutral.

4.1.1.16 The Metropolitan Museum of Art

The Metropolitan Museum of Art is an art museum residing in the US. All analyzed pages of the museum's website were found neutral in text, as well as in pictures. "The Museum

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offers hundreds of events and programs each month—including lectures, films, tours, family activities, and more. The following listings are just a sample of our upcoming programs", "MetCollects invites the public for an intimate look at some of the hundreds of works of art that the Met acquires each year" and "A chronological overview of the Museum's distinguished collection of European paintings from the thirteenth through the eighteenth century" are examples of neutral texts of The Metropolitan Museum of Art's website. Pictures mainly represented the collection or the museum, as illustrated by image 45, with some exceptions on the family/children's activities page. This page included a few pictures that represented families (see image 46), yet neutral pictures dominated this page.

Image 45. *Screenshot section of the home page of the Metropolitan Museum of Art* (**The Metropolitan Museum of Art, 2014b).**

Image 46. *Screenshot section of the family/children's activities page of the Metropolitan Museum of Art* (**The Metropolitan Museum of Art, 2014a).**

The analyzed pages included references to all indicators of experience, of which sociability was associated with strongest, followed by participation and entertainment. The museum's website referred to participation for example by: "Art-Making Programs", "Family map. Ready to explore? Let's go!", "Read all about it! Special guides show kids

visiting the Museum how to hunt for details and learn fun facts about the collection",
"Sing-Along Interactives. Take a musical journey and learn about art along the way!",
"See all video, audio, and interactive content in Met Media", "Join The Metropolitan
Museum of Art today! All Members receive a year of exclusive benefits", and "Look,
listen, and have fun with picture books in Nolen Library. For families with children ages
18 months–3 years". The given examples represent an active engagement of visitors.

Multiple texts referring to participation, such as the last example given above, also
referred to sociability, other references to this indicator were: "The Metropolitan Museum
of Art Pajama Party, Goodnight Sun, Hello Moon, offers the whole family an evening of
fun art activities, live entertainment, and a 'breakfast for dinner' theme menu", "The Met
has so much to offer kids and their families. Have fun together in the Museum and
online!", "Explore art in the Museum in free drop-in programs for kids ages 18 months –
12 years together with their adult companions", "Family audio guide. Ideal for children six
through twelve years of age and their families, this specially designed program includes
easy-to-follow tours throughout the Museum's permanent collection", and "Become a
Member at the Family/Dual level to enjoy free admission, Members-only classes for
children and more!". Sociability mainly represents visiting the museum together with
family.

Many of the examples given above referring to participation and sociability refer to
entertainment as well, mainly by the use of the word 'fun', which seems to be a keyword
for The Metropolitan Museum of Art when it comes to entertainment. Other examples are:
"These exciting new additions are introduced by the curators who proposed them for the
Met's collection" and "The Museum offers unique entertaining opportunities with special
access to the galleries when it is closed to the public". The last example is a reference to
memorability as well. Besides this, The Metropolitan Museum of Art referred to
memorability in relation to the museum membership, which includes exclusive benefits.

Education seemed to be more important than memorability and comparable to the
museum's association with sociability. Examples of references to education are: "Venture
abroad with the Metropolitan Museum's own lectures and other art lovers to gain new
insights and fresh perspectives on art and culture", "Read all about it! Special guides show
kids visiting the Museum how to hunt for details and learn fun facts about the collection"
and "Take a musical journey and learn about art along the way!". Again, there's some
overlap, this time between some indicators of experience and education. In addition, the
website included a 'learn' button/menu on every page linking to a page for educators, kids,

teens, adults, college students, and visitors with disabilities (as shown in image 45), as well as various links to courses and workshops, lectures and panels, and a section for educators. 'Learning' seems to be the keyword when it comes to education. The home page of the museum's website included a slide show, yet it didn't refer to any indicator of experience or education. Other noteworthy elements are multiple links to audio, videos and downloadable guides. Besides this, every page included social media buttons, as well as a link to the (online) museum shop.

Overall, the Metropolitan Museum of Art seems to associate itself moderately with experience, especially with sociability, entertainment and participation. Education seems to play an reasonable role as well, comparable to the museum's association with sociability. The museum's intended audience seems to be neutral.

4.1.1.17 *National Museum of Natural History*

The National Museum of Natural History was categorized as a US based natural history museum. Most analyzed pages of its website were found to be neutral, except for the family/children's activities page, which addressed educators. Examples of texts of this page are: "Schedule a guided, inquiry-centered program to enhance your students' field trip experience", "Discover Stations are mobile carts positioned in selected exhibits, where groups of eight to twelve students come face-to-face with object-based, problem-solving opportunities and experiences" and "In the Discovery Room, students interact with each other, Museum staff and volunteers around objects from the Museum's collections to hone their scientific inquiry skills". By talking about 'your students' the family/children's activities page clearly addressed educators. Pictures on this page were either representing the collection or children (students), as shown by image 47. Other pages included neutral pictures representing the collection, the concerning exhibition or the museum (see image 48 and 49). Texts were written in a neutral manner without addressing a certain audience, for instance: "How did life and all its wondrous forms come about? The story begins almost 3.5 billion years ago and unfolds in this exhibit", "This exhibit looks at the basic instructions inside all living things on Earth" and "Linda Welzenbach, museum specialist in the Department of Mineral Sciences, will introduce you to the world's largest meteorite collection and why meteorites are so important to science".

Butterfly Pavilion
Location: Second Floor, Tickets Required
Partners in Evolution—a free-admission exploration into how insects and other animals have co-evolved with plants. The Butterfly Pavilion—a fee-based, live butterfly experience.

Discover Stations
Location: Around the Museum
Discover Stations are mobile carts positioned in selected exhibits, where groups of eight to twelve students come face-to-face with object-based, problem-solving opportunities and experiences.

Discovery Room
Location: Second Floor
In the Discovery Room, students interact with each other, Museum staff and volunteers around objects from the Museum's collections to hone their scientific inquiry skills. Programs are developed from exhibition themes and emphasize comparing and contrasting objects, closely examining specimens such as fossils, skulls, and shells, and using evidence to draw conclusions. Families can enjoy the room during open hours.

Forensic Lab
Location: Second Floor, Written in Bone Exhibition
In the Lab, students will learn that forensic science is far more mysterious and engaging than forensic fiction. They will use real human bones to identify and describe the gender and status of people from the past and draw conclusions about their lives. The focus of the Lab programs is to help students to use the tools and problem solving skills of forensic anthropology to collect and analyze data the way that forensic anthropologists do.

Image 47. *Screenshot section of the family/children's activities page of the National Museum of Natural History* (Smithsonian Institution, 2014b).

Image 48. *Screenshot section of the home page of the National Museum of Natural History* (Smithsonian Institution, 2014c).

Whether looking at the history and cultures of Africa, describing our earliest Mammalian ancestor or primate diversity around the world, examining ancient life forms including the ever popular dinosaurs, or exploring the beauty of rare gemstones such as uniquely colored diamonds, the Museum's temporary and permanent exhibitions serve to educate, enlighten and entertain millions of visitors each year. The main building on the National Mall contains 1.5 million square feet of space overall and 325,000 square feet of exhibition and public space; altogether the Museum is the size of 18 football fields, and houses over 1000 employees. With a growing network of interactive websites, the Museum is transforming itself into a hub for national and international electronic education, accessible to anyone with access to the internet.

At the center of the Museum's exhibition and research programs are its expertly documented collections: more than 126 million natural science specimens and cultural artifacts. Just to name a few of our museum holdings, the collections include 30 million insects carefully pinned into tiny boxes; 4½ million plants pressed onto sheets of paper in the Museum's herbarium; 7 million fish in liquid-filled jars; and 2 million cultural artifacts, including 400,000 photographs housed in the National Anthropological Archives. Over 3½ million specimens are out on loan each year; over 15,000 visitor days are spent in the collections; and there are almost 600,000 additional visits to collection data bases available on the Web.

Cretaceous Diorama, Dinosaur Hall, National Museum of Natural History

Sea fans

Image 49. *Screenshot section of the about the museum page of the National Museum of Natural History* (Smithsonian Institution, 2014a).

The analyzed pages of the National Museum of Natural History's website included references to all indicators of experience. The museum had the strongest association with participation. Sociability was clearly the weakest associated indicator with just a few references, namely: "Take a mind-bending journey with us from present-day Earth to…", "Students can interact with each other" and "Families can enjoy the room during opening hours". In contrast, participation was referred to extensively with texts such as: "Discover how your genomes are the key to everything from curing cancer to tracing the migrations of our ancient ancestors", "Dig into a million year-old meal!", "Explore real DNA analysis techniques used by our own Natural History Museum researchers. Be a scientist for a day. Be a scientist for a lifetime", "Discover—through archival and contemporary photographs and early engravings—how the masons continue their age-old craft and meet the challenges of a modern world", "We invite our visitors to explore the ways in which mummies, tombs, and…", "Explore the beauty and diversity of the world's endangered plants through forty-five works of art by…", "Explore how stars and galaxies—even the universe itself—change from birth to maturity to death", "A free-admission exploration into how insects and other animals have co-evolved with plants. The Butterfly Pavilion—a free-based butterfly experience", and "The museum is dedicated to inspiring curiosity, discovery, and learning about the natural world through its unparalleled research, collections, exhibitions, and education outreach programs". The words 'discover' and 'explore' were mentioned frequently and these examples are just a fraction of all found references to participation. The museum clearly addressed an active involvement of its visitors. Besides texts like these, every page included an 'explore a topic' and a 'get involved' button, and some pages included links to a section on hands-on and immersive experiences.

Next to participation, the museum's website included multiple references to memorability, for instance: "'Beyond Bollywood: Indian Americans Shape the Nation' is a groundbreaking exhibition…", "Based on decades of cutting-edge research by Smithsonian scientists, the David H. Koch Hall of Human Origins will tell the epic story of human evolution and…", "A one-of-a-kind interpretive exhibit, extraordinary in scale, the Sant Ocean Hall presents the global ocean from crossdisciplinary perspective, highlighting the biological, geological and anthropological expertise and unparalleled scientific collections of the Museum", "The National Museum of Natural History (NMNH) is part of the Smithsonian Institution, the world's preeminent museum and research complex", "…or exploring the beauty or rare gemstones, such as uniquely colored diamonds…", "The

museum includes a state-of-the-art collections storage facility", "Through research, collections, education and exhibition programs, NMNH serves as one of the world's great repositories of scientific and cultural heritage as well as a source of tremendous pride for all Americans", and "Visitors will explore the evidence for human evolution, come face-to-face with unforgettable representations…". The National Museum of Natural History referred to memorability regarding its collections, as well as its exhibitions and its research with descriptions such as 'groundbreaking', 'preeminent' and 'unparalleled'.

Entertainment was referred to as well, for instance by texts such as: "Twenty captivating photographs celebrate the vitality and diversity of our resilient, though imperiled, ocean", "Families can enjoy the room during opening hours", "An immersive 3D experience in the Johnson IMAX Theater will excite your students about new scientific research", "…or exploring the beauty or rare gemstones, such as uniquely colored diamonds, the Museum's temporary and permanent exhibitions serve to educate, enlighten and entertain millions of visitors each year", and "A new virtual exhibit that journeys into the skin of the earth and explores the amazing world of soil". The most significant example here is that the museum itself states that the museum's exhibitions serve to entertain visitors. Although entertainment wasn't referred to as extensively and variously as participation, this statement shows that it is of importance to the museum as well.

Next to experience, education was reasonably referred to as well. Examples are: "Understand how burial practices and associated religious beliefs serve as windows into world cultures", "… and arrive at a deeper understanding of what it means to be human", "The online exhibit includes educational activities and teacher resources", "Engage students in the kinds of research activities that Museum scientists conduct everyday", "In the Lab, students will learn that forensic science is far more mysterious and engaging than forensic fiction", "The museum is dedicated to inspiring curiosity, discovery, and learning about the natural world through its unparalleled research, collections, exhibitions, and education outreach programs", "You will learn how experts identify and classify meteorites, how the museum takes care of its meteorite collection and why", and "The Museum is transforming itself into a hub for national and international electronic education accessible to anyone with access to internet". Besides serving as a representation of education, the last sentence is a great example of how museums are transforming nowadays, yet still attaching considerable importance to one of the more traditional function of the museum: education. Every analyzed page included an 'education' button as well linking to a section mainly intended for schools.

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Although not referring to education, the home page of the museum's website did include an element, namely slide show, which referred to participation with the phrase: "Dig into a million year-old meal!". Other features worth mentioning are social media buttons on every page, as well as a link to the (online) museum shop. Besides this, the museum's website shared that the National Museum of Natural History offers visitors a virtual exhibition and a 3D experience IMAX theater. Furthermore, the National Museum of Natural history was one of the few museums referring to aesthetics by connecting the words 'beauty' and 'beautiful' to its collection multiple times.

In conclusion, the National Museum of Natural History seems to associate itself very strongly with experience, particularly with participation. Education seems to play an important role as well, which explains a slight tendency towards educators as a target audience. However, in general the museum's intended audience seems neutral.

4.1.1.18 National Museum of the American Indian

The National Museum of the American Indian is an ethnology museum based in the US. Most analyzed pages of the website were found to be neutral, except the family/children's activities page, which was addressed to families. Pictures and texts on this page mainly referred to families, for example by: "Do you want to plan a family outing to the museum? You've come to the right place" (see image 50). Texts on other pages were more neutral, such as: "A diverse and multifaceted cultural and educational enterprise, the National Museum of the American Indian (NMAI) is an active and visible component of the Smithsonian Institution, the world's largest museum complex" and "Ranging from ancient Paleo-Indian points to contemporary fine arts, the collections include works of aesthetic, religious, and historical significance as well as articles produced for everyday use". Pictures were predominantly representing the collection, as illustrated by image 51 and 52.

Image 50. *Screenshot section of the family/children's activities page of the National Museum of the American Indian* **(Smithsonian, 2014d).**
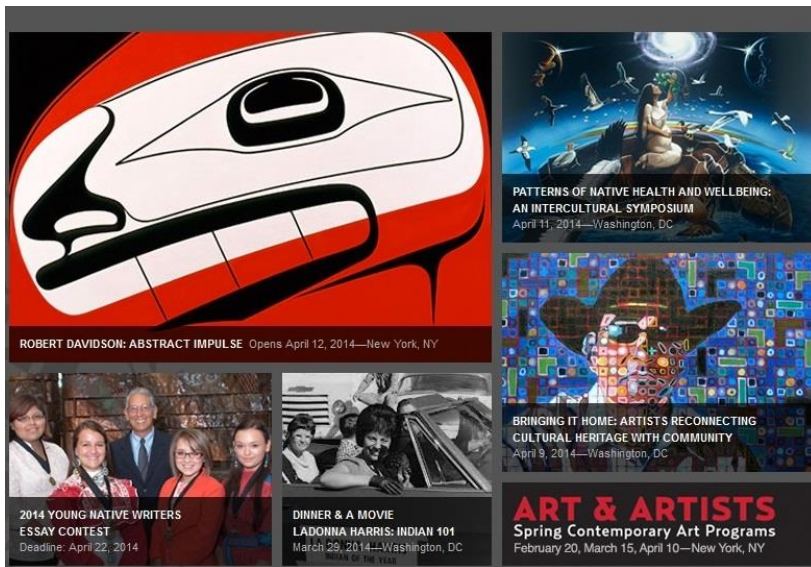

Image 51. *Screenshot section of the home page of the National Museum of the American Indian* **(Smithsonian, 2014f).**
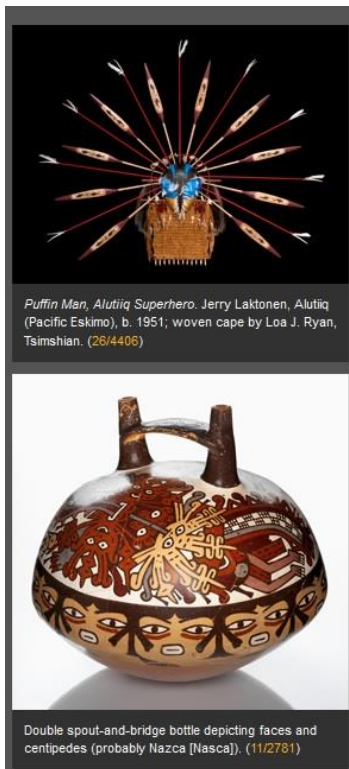
Puffin Man, Alutiiq Superhero. Jerry Laktonen, Alutiiq (Pacific Eskimo), b. 1951; woven cape by Loa J. Ryan, Tsimshian. (26/4406)

Double spout-and-bridge bottle depicting faces and centipedes (probably Nazca [Nasca]). (11/2781)

Image 52. *Screenshot section of the main collection page of the National Museum of the American Indian* (Smithsonian, 2014c).

The analyzed pages included references to experience, however, entertainment wasn't referred to on any page. There were just a few references to sociability, mainly in relation to families: events for families, "Welcome families!" and "Do you want to plan a family outing to the museum?". This time participation was just referred to a few times as well: "Explore this section for information on special events and daily hands-on activities at the NMAI's museums in Washington D.C., and New York" and "Haudenosaunee Discovery Room New York". Every page does have an 'explore' button/menu". Memorability was also referred to just a few times, references included: "A diverse and multifaceted cultural and educational enterprise, the National Museum of the American Indian (NMAI) is an active and visible component of the Smithsonian Institution, the world's largest museum complex. The NMAI cares for one of the world's most expansive collections of Native artifacts, including…" and "The National Museum of the American Indian (NMAI) has one of the most extensive collections of Native American arts and artifacts in the world". The museum's association with experience is mainly expressed by referring to families, activities and the uniqueness of the collection.

As shown on image 50, the family/children's activities page included a video, which referred to all indicators of experience. First of all, the video showed families doing various activities referring to participation, as well as sociability. Besides that, the host in

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the video stated: "We have lots for families to do together, like the technique of weaving a basket. It's the kind of thing you and your family can make together at our museum", referring to participation and sociability as well. Other statements referred just to participation, for instance: "…where you find out why it's important to American Indians". The following statement referred to participation, as well as entertainment "Before you can have fun making a beaded bracelet or try your hand at grinding corn…". The video was made by the Education Office of the museum, which could be seen as a reference to education as well.

The analyzed pages also referred to education, which association seemed just slightly stronger than experience, from a textual point of view. References were for instance: "A diverse and multifaceted cultural and educational enterprise", "The museum on the National Mall in Washington D.C., offer exhibition galleries and spaces for performances, lectures and symposia, research, and education. The George Gustav Heye Center (GGHC) in New York City houses exhibitions, research, educational activities, and performing arts programs" and "NMAI also maintains unaccessioned collections, including educational teaching collections". In addition, every page included an 'education' link directing to a section for educators and students. Every analyzed page also included a button to the (online) museum shop and social media buttons. Another feature worth mentioning is that the museum offers downloadable family guides on their website.

Overall, the National Museum of the American Indian seems to associate itself with experience, yet not strongly. However, its website is one of few that included a video, which referred to all indicators of experience. Education seems slightly more important though. The intended audience of this museum seems neutral, with a slight tendency to families.

4.1.1.19 National Air and Space Museum

The National Air and Space Museum is a science and technology museum residing in the US. Analyzed pages of the museum's website were mainly neutral, except for the family/children's activities page, which was aimed at families. On this page, text included sentences such as: "Below are just some of the activities that kids and families can enjoy together", "Our Family Days offer a wide variety of hands-on activities, presentations, and opportunities to meet pilots, astronauts, and scientists" and "Staff read stories for children every week. Each session includes one story and a hands-on activity". Pictures were either neutral, representing the collection or a certain activity, or addressing children and families

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(see image 53). Other pages included more neutral texts, for instance: "In the early days of aviation, African Americans were routinely denied access to training as pilots. Black Wings explores the challenges they overcame", "The Smithsonian's National Air and Space Museum maintains the world's largest and most significant collection of aviation and space artifacts, encompassing all aspects of human flight, as well as related works of art and archival materials" and "Hear aviation and space pioneers share their stories through our annual lecture series". Pictures predominantly represented the collection, an exhibition or the museum, as illustrated by image 54.

Image 53. *Screenshot section of the family/children's activities page of the National Air and Space Museum* **(National Air and Space Museum, 2014a).**
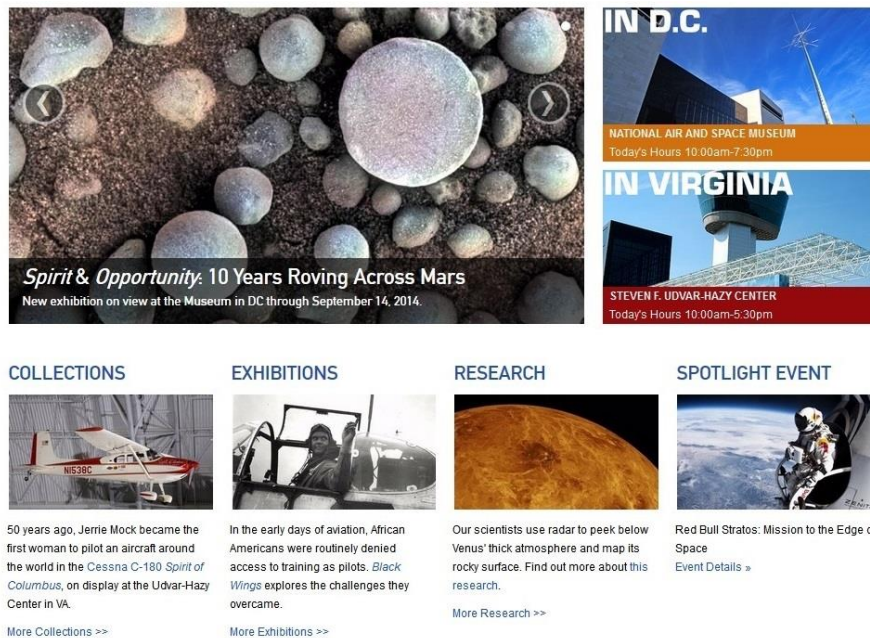
Image 54. *Screenshot section of the home page of the National Air and Space Museum* **(National Air and Space Museum, 2014b).**

The analyzed pages of the National Air and Space Museum's website included references to all indicators of experience, of which participation seemed associated with strongest. Texts referring to participation were: "Space Shuttle Discovery", "Explore the Universe Day: Everyone Looks Up", "From Discovery Stations to science demonstrations, we offer plenty hands-on activities at both locations. We have many objects you can climb inside or touch and interactive exhibits at each Museum", "2014 Exploring Space Lectures: Solar Science Since Skylab", "Dig deep into the history of humankind's journey to the Moon", and "Can't make it to the Museum? Join us online! Time in to a live webcast of one of our lectures, sign up for an educational online conference or join us for real-time events via social media". The given examples show an active involvement of the audience. Every page included an 'explore & learn' button/menu as well (as shown on image 53).

Some references to participation referred to sociability as well, for instance: "Family Days. Have fun and be inspired! Our Family Days offer a wide variety of hands-on activities, presentations, and opportunities to meet pilots, astronauts, and scientists" and "Bring the whole family to one of our annual family days where you can meet experts, get up-close to objects of flight, and enjoy hands-on activities". These examples are also references to entertainment because of words such as 'fun' and 'enjoy', which seem keywords when it comes to entertainment. Other examples are: "From demonstrations to gallery talks to telescope observing, there's always something fun happening every day at both Museum locations", "Below are just some of the activities that kids and families can

enjoy together" and "Learn about the forces of flight in this online exhibition with fun activities". The museum seems to associate itself with a light form of amusement and as a place for families doing activities.

Some pages included references to memorability as well, for instance: "The Smithsonian's National Air and Space Museum maintains the world's largest and most significant collection of aviation and space artifacts", "It [the museum] operates two landmark facilities that, together welcome more than eight million visitors a year, making it the most visited museum in the country" and "Our staff conduct ground-breaking research in earth and planetary science and the history of aviation and spaceflight". Memorability was mainly referred to in relation to the museum's reputation (as a part of the Smithsonian Institution).

Next to experience, education was also referred to multiple times, examples are: "Learn about the forces of flight in this online exhibition with fun activities. Learn how things fly", "Learn about our restoration of the 'Battling Beast': The Curtiss SB2C-5 Helldriver", "Learn more about women's contributions to aviation and space history", "At both of its locations, the Museum presents programs, educational activities, lectures, and performances that reflect the American spirit…", and "The National Air and Space Museum commemorates our aviation and space heritage, educates the public, and inspires new generations of dreamers". As mentioned earlier, every page included an 'explore & learn' button/menu, as well as a link to a special section for educators (see image 53). 'Learn' seems to be the keyword when it comes to education.

The home page of the National Air and Space Museum's website showed a slide show that referred to participation by including words such as 'exploring'. Other noteworthy website elements are an online collection, online exhibition, downloadable guides, and live webcasts. In addition, every analyzed page included social media buttons and a link to information on the museum shop. In conclusion, the National Air and Space Museum seems to associate itself reasonably with experience, particularly participation. Education seems slightly more important. The intended audience of this museum seems neutral, with a slight tendency to families.

4.1.1.20 *Monticello*

Monticello was categorized as a house museum residing in the US. The analyzed pages of Monticello's website addressed a diverse audience, yet in general the website was found to be primarily neutral. Three pages, the home page, the about the museum page and the

general/current activities page, were considered neutral. Texts on these pages included: "For almost 90 years, Monticello has been maintained and kept open to the public by the Thomas Jefferson Foundation, Inc., which owns over 2,500 acres of Jefferson's 5,000-acre plantation", "Google Map's street view: A new look at Jefferson's mountaintop" and "Spend a day on the beautiful grounds of Monticello and get an intimate look at Thomas Jefferson". Pictures predominantly represented the museum, as illustrated by image 55 and 56. The content of the general/current activities page, however, was highly arbitrary, since this page takes form as a calendar and depends on which activity is showed.

Image 55. *Screenshot section of the about the museum page of Monticello* **(Monticello, 2014a).**
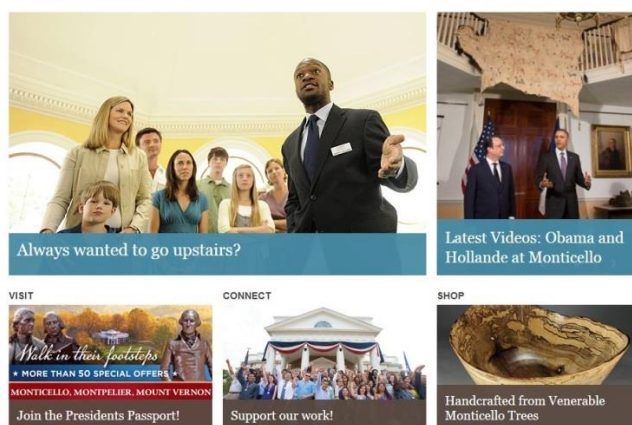
Image 56. *Screenshot section of the home page of Monticello* **(Monticello, 2014d).**

The remaining pages (main collection page and family/children's activities page) showed a more diverse approach. On the main collection page, texts are primarily neutral, yet multiple pictures represented children and families (see image 57). Examples of texts are: "Domestic work in the Monticello house is the focus of "Crossroads," a new exhibition installed in the house's central cellar, adjacent to the Wine Cellar and directly beneath the Entrance Hall" and "The Words of Thomas Jefferson brings Jefferson's ideas

to light through projection in an innovative display". The family/children's activities page was more addressed to families by including texts such as: "Check our suggestions for spending the day at Monticello with your family", and pictures that predominantly represented kids (see image 58). However, these pages included neutral texts and pictures as well. Overall, Monticello's website has a more diverse feel to it with addressing not just a neutral audience, but frequently aiming at children and families as well, yet still found to be predominantly neutral.

EXHIBITIONS

Thomas Jefferson and the Boisterous 'Sea of Liberty' illustrates the development and ongoing influence of Jefferson's core ideas about liberty on a wall of 21 flat-panel LCD screens, including seven interactive touch screens.

Monticello as Experiment: 'To Try All Things' explores Jefferson's use of Monticello as a laboratory for his belief that "useful knowledge" could make life more efficient and convenient and lead to the progress of the nation.

Making Monticello: Jefferson's 'Essay in Architecture' showcases the architectural origins, construction, and four-decade evolution of the Monticello house, widely regarded as one of the icons of American architecture.

The Words of Thomas Jefferson brings Jefferson's ideas to light through projection in an innovative display.

Griffin Discovery Room

Geared toward Monticello's younger visitors, the Griffin Discovery Room offers a variety of hands-on, interactive ways for young people to connect with Thomas Jefferson and the members of the larger Monticello community.

AT THE HOUSE

Crossroads

Domestic work in the Monticello house is the focus of "Crossroads," a new exhibition installed in the house's central cellar, adjacent to the Wine Cellar and directly beneath the Entrance Hall. Life-sized figures, archaeologically recovered objects, and interactive models of the wine dumbwaiter, "servant's" bell, and storehouse locks, give a sense of the constant interaction and activity required to keep Monticello running.

Mountaintop Hands-on Activity Center

Write with a quill pen; play 18th century games; and enjoy many more fun, family-oriented hands-on activities.

Image 57. *Screenshot section of the main collection page of Monticello* **(Monticello, 2014b).**

For Parents

Family Friendly Tours
These special guided tours of Thomas Jefferson's house are designed for children ages 6 to 11. The 30-minute tours feature hands-on opportunities in every room and provide a glimpse of what life was like for the children who lived at Monticello in the late 1700s and early 1800s.

Home Educators' Day!
Calling all young scholars! Join us for the third annual Home Educators' Day, on Wednesday, September 24, 2014.

A Fun-filled Day Out with the Kids
When was the last time you touched a mastodon jawbone (well, a model of one, at least)? Check our suggestions for spending the day at Monticello with your family. Monticello and Thomas Jefferson created by local sixth graders for a class project.

Monticello Summer Adventures Camp
Explore life in Thomas Jefferson's day as you experience historical activities like cooking, gardening, games, and children's education. You'll hike the grounds, visit the house, see an archeological site, and travel to Montalto, Monticello's neighboring mountain.

Of the Student Videos
Check out these short videos on Monticello and Thomas Jefferson created by local sixth graders for a class project.

Image 58. *Screenshot section of the family/children's activities page of Monticello* **(Monticello, 2014c).**

The analyzed pages of Monticello's website included no references to memorability, yet showed multiple references to participation, sociability and entertainment. Again, the strongest association seemed to be with participation, with references on every page, such as: "Painting & Sketching in the Garden. Join Debbie Donley, Monticello's flower gardener and a professional artist, for this painting workshop in the flower gardens of Monticello", "Geared toward Monticello's younger visitors, the Griffin Discovery Room offers a variety of hands-on, interactive ways for young people to connect with Thomas Jefferson and the members of the larger Monticello community" and "The 30-minute tours feature hands-on opportunities in every room and provide a glimpse of what life was like for the children who lived at Monticello in the late 1700s and early 1800s". References to participation reflected an active engagement of visitors.

Some pages referred to entertainment as well, for instance: "The words of Thomas Jefferson brings Jefferson's ideas close to light through projection in an innovative display", "Monticello Summer Adventures Camp", "Join the fun!", "Write with a quill pen; play 18th century games; and enjoy many more fun, family-oriented hands-on activities", and "A fun-filled day out with the kids". The last two examples also refer to

sociability. Besides that, every page included a 'family & teachers' button and some pages had links to family friendly tours and a section for parents.

Next to experience, education was referred to as well, such as: "As a private, nonprofit 501©3 corporation, the Foundation receives no ongoing federal, state, or local funding in support of its dual mission of preservation and education", "Monticello's new online educational programs", "Home Educators Day! Calling all young scholars! Join us for the third annual Home Educators Day", and "Explore life in Thomas Jefferson's day as you experience historical activities like cooking, gardening, games, and children's education". The museum's association with education seems just as strong as its association with participation. The home page also included a video that referred to education as well by teaching viewers about Thomas Jefferson. This video also referred to participation when the voice-over said: "So let's go on in and find some curiosities", as if the viewer was (physically) joining in on the tour of the house. The home page also included multiple slide shows, yet just one referred to entertainment by stating to "Join the fun" suggesting to join the museum on Facebook, which could be seen as a reference to participation as well. Every page included social media buttons, as well as a button to the (online) museum shop). Furthermore, Monticello was one of the few museums referring to aesthetics by connecting 'beautiful' to its surroundings once.

Overall, Monticello seems to associate itself with experience strongly, especially with participation. Education still seems to play just as an important role as well. The intended audience of Monticello seems neutral in general, yet with a tendency to children and youth, and families.

4.1.1.21 Children's Museum Indianapolis
The Children's Museum Indianapolis, with a collection of art, history, science, and ethnology, was categorized as a fusion museum based in the US. The analyzed pages of the museum's website were either primarily neutral or aimed at families. For example, image 59 shows the home page, which included texts such as: "Visit one of the nation's top tourist attractions for family vacations!", "Fun and discovery are two top reasons to make you next family vacation destination the world's largest children's museum" and "Rock climbing is for children 6–12 years old with a grownup to handle the ropes". The general/current activities page and family/children's activities page included texts such as: "Join us with your family to explore an authentic work of art that will inspire you to create your own artwork using a variety of materials" and "Hop on board as you and your family

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learn and play". These pages did not include pictures, but the cartoonish style of the website and some of the images gave a children's feel to it. The content of the about the museum page and the main collection page was however neutral, including texts such as: "With 472,900-square feet, more than 120,000 artifacts, and over 1 million visitors each year, we are the largest children's museum in the world", "The museum collects objects to use in creating and implementing extraordinary visitor experiences" and "The American collection contains objects that reflect trends in popular culture, that advocate an understanding and appreciation of historic movements and events, and help instill and appreciation for personal history—and ordinary people and events—in the American experience". Pictures represented the collection or the museum itself (see image 60). In general, the website of the Children's Museum was found to be aimed at families.

Image 59. *Screenshot section of the home page of the Children's Museum Indianapolis* (Children's Museum Indianapolis, 2014b).

Image 60. *Screenshot section of the about the museum page of the Children's Museum Indianapolis* (Children's Museum Indianapolis, 2014a).

The analyzed pages of the Children's Museum's website included references to all indicators of experience, of which the association with participation was clearly strongest. References to participation were extensive and diverse, for instance: "Discover clues that helped scientists uncover factors about…", "Join us for an up close and personal exploration of unique artifacts and awesome gallery", "Join us for a look at the Indiana night sky", "Help her [a paleontology student called Ellie] solve this mystery and witness an awesome transformation of Tyrannosauric size!", "Investigate the clues to uncover the identity of a mysterious animal. As you complete a clue book about a particular animal, you discover clues such as its track marks, what its scat looks like, and where it lives", "From skin to guts, come scrub in for this dinosaur dissection!", "Meet an underwater archaeologist as you explore the legend of the 'notorious pirate' Captain William Kidd. Discover just what happened…", "…take an exciting discovery of the Sun, Moon and stars… and take an imaginary trip to the Moon", "Join us for an interactive storytelling experience that will take you on a journey that explains why an animal is the way it is today", and "Uncover the clues that will reveal who was buried in this ancient Egyptian tomb". These examples are just a fraction of all references to participation and show that 'discover', 'explore', 'uncover' and 'join' were frequently used words to refer to participation, representing an active involvement of the audience. Every page included an 'explore' button as well.

Next to participation, the analyzed pages also included multiple references to entertainment. Some examples that illustrated references to participation refer to

entertainment as well by using the word 'awesome' for instance. Other examples are: "Meet outside the Health House for fun activities", "Big Bird's Adventure…. Take an exciting discovery of the Sun, Moon and stars", "Play authentic musical instruments, sing familiar and new songs, and get up and moving as we experience various genres of music through an exciting musical exploration!", "Parents Magazine, Women's Day, AOL Travel News, and The Cultural Traveler have ranked us among the best places for family fun", "Participate in fun activities all about trains", "Hear tales of our adventure from our Family Dinosaur Digs in South Dakota and learn how your family can join us in 2013", and "This exciting week will allow kids to explore science, technology, engineering, and math to solve unique challenges related to the museum's exhibits". 'Exciting', 'adventure' and 'fun' were frequently used descriptions to refer to entertainment, suggesting a more active and emotional form of amusement.

There were also multiple references to memorability, of which some examples are already given when illustrating references to participation and entertainment, for instance "unique artifacts". Other examples are: "The Children's Museum of Indianapolis has expanded to become one of the top-ranked, most-respected children's museums in the nation, providing one-of-a-kind experiences that range from our immersive Dinosphere to the exquisite, five story Fireworks of Glass sculpture", "The world's biggest children's museum", "The Natural Science Collection comprises unique specimens that help foster curiosity and enthusiasm for sciences", "Visit one of the nation's top tourist attractions for family vacations!", and "Actor-interpreters transform your visit into a wondrous experience as you explore…". Although memorability was referred to less than participation, every page included a reference to memorability, implying that this indicator is of importance to the Children's Museum.

The analyzed pages included just a few references to sociability, especially in comparison to the references to participation. Examples are: "Experiencing art together", "Attractions for family vacation", "Family vacation destination", "Rock climbing is for children 6–12 years old with a grownup to handle the ropes", "Family Dinosaur Digs", "Hop on board as you and your family learn an play", and "Making music together". Sociability was also referred to in the video on the home page of the museum's website by showing families visiting the museum together. Participation was referred to as well in this video by showing kids doing various activities and using phrases such as "Discover for yourself" and "Interactive games". The home page also included a slide show which referred to memorability by the use of the word 'treasures'.

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Texts on the analyzed pages referred to education as well, for instance: "Take a closer look at a real cannon from the only pirate shipwreck found in the Caribbean, and learn about the discovery of this famous ship and its conservation in Treasures of the Earth", "See star patterns called constellations and learn how to find them in SpaceQuest Planetarium", "They [children] learn about Big Dipper and the North Star, and take an imaginary trip to the Moon where they learn that the Moon is a very different place from Earth", "Come learn about the amazing design of North America's largest water clock", "Explore Anne Frank's world and wisdom, while learning how you can make a difference with the power of words", "Learn about the history and future of flight and how NASA is discovering new and safer ways…", and "The Children's Museum is at the forefront of creating learning experiences with the power to transform the lives of children and families". Every page also included a button that links to a section for teachers and some pages included links to a section for preschool, educator workshops, and homeschool programs.

Other elements worth mentioning are an online collection and virtual tour. Besides this, every page included a button to the (online) museum shop. Also, the home page showed tweets of or about the museum and the about the museum page included social media buttons. Overall, the Children's Museum Indianapolis seems to associate itself very strongly with experience, with extensive references to participation. Education seems to be important as well. The intended audience of the museum seems to be families.

4.1.2 *Results in relation to museum characteristics*
This subparagraph discusses the qualitative results in relation to the following museum characteristics: type of museum, intended audience and country of residence. As a visual guidance figure 2 and 3 show the used typology of museums and intended audience. The compared countries are of course the Netherlands, the UK and the US.

Typology museums
History museums
Art museums
Natural history museums
Ethnology museums
Science and technology museums
House museums
Fusion museums

Figure 2. Typology museums.

Typology intended audience
Adults
Children and youth
Families
Neutral
Other

Figure 3. Typology intended audience.

4.1.2.1 Museum type

History museums all showed an association with experience by referring to one or more indicator(s). However, the Rijkmuseum's (NL) experience-orientation seemed insignificant because of its little number of references and minor variation. All museums did seem to prefer participation over other indicators, and 'explore' seemed to be the keyword to describe this form of experience. All history museums included an element on their website. The Rijksmuseum and the British Museum (UK) both showed slide shows, yet these didn't refer to experience. Nevertheless, a feature such as a slide show gives a website a bit of an interactive feel to it. The National Museum of American History's (US) website included a slide show as well as a video, which both referred to experience, although in a different degree; the slide show referred solely to participation, the video referred to participation, entertainment and memorability. Only the website of the British Museum and the National Museum of American History included other features, such as an online collection and links to videos and games. All websites of the analyzed history museums paid attention to social media, however, the Rijksmuseum included this just on two pages, while the other museums included social media references on all pages. The website of the British Museum and the National Museum of American History also referred to their (online) museum shop on every page, yet the Rijksmuseum had no reference to its shop. Next to experience, all history museums showed some association with education, yet not necessarily stronger that with experience.

All art museums had an association with experience, yet Van Gogh Museum (NL) seemed to have a slightly weaker experience-orientation than Tate Modern (UK) and The Metropolitan Museum of Art (US) with fewer references and less variation. All museums were found to have the strongest association with participation, yet, for The Metropolitan Museum of Art sociability seemed just as important. However, every art museum chose another keyword to refer to participation. Van Gogh Museum preferred the word 'do(ing)', Tate Modern gave preference to 'interact' and The Metropolitan Museum of Art showed a slight favoritism to the word 'join'. The keyword to sociability for The Metropolitan

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Museum of Art was 'family'. All art museums' websites included a slide how, yet none referred to experience. All website also included other features such as an online collection, online games, multimedia guides and tours, and links to audio and videos. Van Gogh Museum showed slightly more variation in such elements than the other art museums, and reasonably more in comparison to other types of museums. However, Van Gogh Museum included social media references on just two pages, while the other art museum referred to social media on every page. Then again, Tate Modern referred to their (online) museum shop on just three pages, while Van Gogh Museum and The Metropolitan Museum of Art referred to their shop on every page. Next to experience, all art museums referred to education, yet the Van Gogh Museum slightly less than the other art museums. For Tate Modern and The Metropolitan Museum of Art 'learn' seemed to be the keyword to associate with education.

The analyzed natural history museums all showed an association with experience by referring to multiple indicators. Naturalis (NL) association seemed reasonably weaker in comparison to the other natural history museums. All museums were found to have the strongest association with participation; the Natural History Museum (UK) and the National Museum of Natural History (US) referred extensively to this indicator. All museums favored the word 'discover' and the natural history museums based in the UK and the US showed a preference for 'explore' as well. The Natural History Museum showed a high degree of references to memorability and entertainment as well. 'Enjoy' seemed a keyword for this museum when it comes to entertainment. Naturalis' and the National Museum of Natural History's websites included a slide show, yet only Naturalis' slide show referred to experience, namely participation. Naturalis also paid attention to social media on two pages and to its (online) museum shop on one page. The Natural History Museum referred to social media on two pages as well, yet to its shop on every page. The National Museum of Natural History showed references to social media, as well as its shop on every page. All websites of the analyzed natural history museums included other features such as an online collection, links to games and videos and virtual exhibitions. Next to experience, all museums showed an association with education, yet the National Museum of Natural History showed a stronger association with education than the other natural history museums.

All analyzed ethnology museums showed an association to experience, yet in different degrees. The Tropenmuseum (NL), although referring to all indicators, seemed to have the weakest experience-orientation, because of the little number of references and

minor variation. The National Museum of the American Indian's (US) association with experience seemed somewhat stronger, yet this was mainly because of a video that referred to three indicators of experience. The World Museum (UK) seemed to have the strongest association with experience with a reasonable amount and degree of references to participation and memorability. This time, memorability was the strongest indicator for the World Museum and the National Museum of the American Indian. Yet, for the Tropenmuseum participation came out strongest. The website of this museum included a slide show, however, this didn't refer to experience. As mentioned, the video on the website of the National Museum of the American Indian referred to three indicators of experience. In addition, the World Museum's website included a video that referred to experience as well (participation). All websites of the analyzed ethnology museums referred to social media on every page, and every museum, except for the Tropenmuseum, referred to their shop on every page as well. All museums offered at least one other feature, for example: an online collection, links to videos and downloadable family guides. Every website showed an association with education, of which the National Museum of the American Indian seemed to have the strongest association because of the amount and diversity of the references. The word 'educational' seemed to be preferred by this museum.

The analyzed science and technology museums showed a different degree in association with experience as well. Science Center NEMO (NL) seemed to have the weakest experience-orientation because of a smaller amount of references and less variation. The National Air and Space Museum's (US) association with experience seems somewhat stronger because of more diverse references. The Science Museum (UK) shows a strong experience-orientation with various references to all indicators of experience of which an extensive amount to participation. For this museum 'explore' was the favorite description to refer to participation. NEMO seemed to prefer 'discover', although 'explore' was mentioned frequently as well. The Science Museum and the National Air and Space Museum both showed a slight preference for the word 'fun' to refer to entertainment. Just one museum included a slide show on its website, namely the Science Museum. In fact, its website included two slide shows, yet none referred to experience. NEMO did show a moving object on its website, however this didn't refer to experience as well. All science and technology museums referred to social media and their (online) museum shop on their websites. The Science Museum's and the National Air and Space Museum's website also included other features such as an online collection, links to games and an online exhibition. All museums showed an association with education, yet in various degrees.

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NEMO showed just a minor association and included just an 'education' button. The Science Museum showed a stronger association and included multiple references, yet the National Air and Space Museum showed the strongest association including even more different references to education. The latter seemed to prefer 'lectures' and 'learn' to refer to education.

The analyzed house museums also showed a various degree in association with experience. Anne Frank Museum (NL) showed the weakest association, with just some references to participation, sociability and memorability. Monticello (US) showed a stronger association with experience with a fair amount of (unique) references to participation. However, the Tower of London (UK) came out strongest and its website included extensive references to participation and various references to entertainment and memorability. This museum showed a preference for the words 'discover' and 'explore' when it comes to participation, and 'entertain(ing/ment)' and 'enjoy' when it comes to entertainment. Monticello seemed to prefer 'fun' to refer to entertainment. Anne Frank Museum's website included a slide show on every page, except for one page, which referred to participation. Monticello's website also included multiple slide shows, yet just one referred to experience. Additionally, a video on this website referred to participation (and education). All museum websites included references to social media and their (online) museum shop on every page. Anne Frank Museum's and Tower of London's website also included at least one other feature such as an interactive timeline, links to videos and multimedia guides. All websites showed an association with education, yet Monticello's website showed the strongest relation to education because of a video that referred to education as well. 'Education' or 'educator' were words Monticello seemed to favor to refer to education.

The analyzed websites of museums categorized as fusion showed a diverse association to experience as well. The least association was found at Museon (NL); its website mainly referred to participation, yet not extensively. The Ashmolean Museum's (UK) website showed a stronger relation to experience, partially because of a video and slide show that referred to experience. The Children's Museum Indianapolis (US), however, showed the strongest association (also in comparison to of all analyzed museums), with extensive references to participation, and many diverse references to entertainment and memorability. All websites included a slide show that referred to experience. The Ashmolean Museum's and The Children's Museum's website included other features as well, such as an online collection and virtual tour. All museums showed

an association with education, again the Children's Museum showed a strong relation, the Ashmolean Museum had a slightly weaker association to education and the Museon showed an even weaker relation to education. However, in comparison, Museon's association with education was somewhat similar to its association with experience.

As shown, when looking at the typology of the museums in relation to experience, a very diverse image emerges. There doesn't seem to be a clear and significant pattern between the museum types and the degree of experience-orientation. However, when just looking at text (and unique references), excluding website elements and other relevant features/references, the strongest associations with experience occurred with the categories house museums and fusion museums, namely the Tower of London and the Children's Museum Indianapolis. On the other hand, in both categories, when looking at just text, Museon and Anne Frank Museum showed a rather weak experience-orientation. The weakest relation to experience-orientation is found in the categories history museums and ethnology museum, namely Rijksmuseum, the National Museum of American History and the National Museum of the American Indian. Other museums in this category showed just a slightly stronger association with experience. From this it could be concluded that history museums and ethnology museums seem to have a weak experience-orientation, while house museums and fusion museums seem to have a stronger association with experience. Yet, the results don't seem conclusive enough.

When including website elements such as slide shows and videos, this image doesn't change much, yet art museums seem to have a weaker association with experience as well, and could be categorized in the weaker experience-orientation group of museum types. Although slightly weaker than house museums and fusion museums, the categories natural history museums and science and technology museums include stronger associations with experience in comparison to history museum, art museums and ethnology museums. Especially the Science Museums shows a considerable association with experience. From this could be concluded that house museums, fusion museum, natural history museum, and science and technology museums are more likely to have a stronger experience-orientation than history museum, art museums and ethnology museums.

When including all relevant features and references (unique and repeated) regarding experience, again this image doesn't change much. Results remain diverse and don't show a very clear distinction. When looking at the choice of words and descriptions there isn't a clear image either. 'Explore' and 'discover' are used a lot, yet not all museums or certain museum types favor these words. Just history museums all prefer to refer to participation

with the word 'explore'. Overall, museum type doesn't seem to have a strong influence on the experience-orientation of museums. Possibly, the quantitative analysis will clarify whether there are significant differences to be determined between types of museums.

4.1.2.2 *Intended audience*

When looking at the intended audience of the websites in general, just a few websites weren't neutral. Naturalis, Science Center NEMO and Museon were predominantly addressed at children and youth, Tropenmuseum addressed a diverse audience of adults, children and youth and families, Anne Frank Museum showed a tendency to (educational) groups and the Children's Museum Indianapolis mainly addressed families. A striking result is that the Children's Museum showed the strongest association with experience, and this was the only museum that predominantly addressed families. Additionally, websites targeting an audience of children and youth didn't have a strong experience-orientation, in contrast to what could be expected. Furthermore, there weren't clear patterns to be determined concerning the degree of experience-orientation in relation to intended audience. The degree of experience-orientation of museums that weren't targeting a specific audience (i.e., neutral) varied from weak to strong.

When looking at the analyzed pages individually, the pages that referred to every indicator of experiences weren't necessarily the pages that were aimed at children and youth or families. This actually said more about the degree of association with experience of the concerning museum and not its audience; museum websites that included pages that referred to all indicators were the museums with the strongest relation to experience, for example: the Children's Museum Indianapolis, the Tower of London and the National Museum of Natural History. Therefore, intended audience doesn't seem to be a characteristic that can explain the degree of experience-orientation of museums.

4.1.2.3 *Country of residence*

In contrast to the other characteristics, country of residence paints a clearer picture in relation to the degree of experience-orientation of museums. A striking result is that the analyzed Dutch museums seem to have a weaker association with experience. This actually seems to apply to their association with education as well. When reading the discussed results in paragraph 4.1.2.1 on type of museum, the weaker relation to experience becomes clear. In every category (history, art, natural history, ethnology, science and technology, house museums, and fusion) Dutch museum showed the weakest experience-orientation in

comparison to its British and American colleagues because of less variation and a smaller amount of references to experience.

Museums in the UK seem to have the strongest association with experience. Four out of seven times, British museums had the strongest association with experience in comparison to its Dutch and American colleagues, which concerned the British Museum, Tate Modern, World Museum, and the Tower of London. The only time another country has a stronger experience-orientation is when fusion museums are compared. Here the US (Children's Museum Indianapolis) outshines the UK (Ashmolean Museum). When it comes to natural history museums and science and technology museums, British and American museums seem comparable regarding their experience-orientation. However, some American museums also showed a weak experience-orientation (for example the National Museum of American History), while all British Museum seem to have at least a reasonable association with experience (i.e., multiple references to multiple indicators of experience). Therefore it can be concluded that it is more likely for Dutch museums to have a weaker experience-orientation than British museums especially, but American museums as well. Yet, American museums differ when it comes to their association with experience.

4.2 Quantitative analysis

On the basis of the qualitative part of this research a quantitative analysis followed to clarify and strengthen the qualitative results. The degree of experience-orientation of museums was quantified by counting the number of references to all indicators of experience. The following subparagraphs discuss the results of the quantitative analysis, first by presenting the results descriptively in tables and graphs, second by discussing several analyses of variance along the predetermined hypotheses. Before going into the quantitative results, figure 4 serves as a visual guidance and includes a brief overview of the coding scheme of the quantitative part of this research.

Brief overview coding scheme (quantitative)		
Description of the museum	Name	
	Type	History, art, natural history, ethnology, science and technology, house, fusion
	Country	The Netherland, the UK, the US
Description of the website	Page	Home, about, collection, general/current activities, family/children's activities
	Audience	Adults, children and youth, families, neutral, other
Experience-orientation in text	Number of references to: Participation Sociability Entertainment Memorability Education	
Experience-orientation in website elements	Number of: Elements	Video, game, 3D collection, other, none
	Elements referring to experience	

Figure 4. Brief overview of the coding scheme used (quantitative part).

4.2.1 Descriptive presentation of quantitative results

This subparagraph descriptively presents the quantitative results. First a general image will be given concerning the degree of experience-orientation found among museums. Second, the results will be discussed according to the analyzed museum characteristics (i.e., type, intended audience and country). Last, the results are examined concerning website elements.

As mentioned, the degree of experience-orientation was quantified by counting the number of references to experience. Table 1 shows the minimum and maximum number of references to experience. This means that a museum website included at least 10 references to experience, and the total number of references didn't exceed 191. What became clear during the qualitative analysis is that participation was the indicator of experience that museums generally associated with strongest. Table 2 confirms this and shows the minimum and maximum number of references per website per individual indicators of experience (participation, sociability, entertainment, memorability). Participation clearly separates itself from the other indicators by having the highest number of references. Besides this, every museum referred to participation, indicated by a minimum number of three references, while this is not the case for the other indicators, indicated by a minimum number of zero references.

Table 1. Minimum and maximum number of references to experience per museum website.

N	Number of analyzed museum websites	21
	Missing	0
Minimum number of references to experience per website		10
Maximum number of references to experience per website		191

Table 2. Minimum and maximum number of references to individual indicators of experience per museum website.

Indicators of experience	Participation	Sociability	Entertainment	Memorability
N Number of analyzed museum websites	21	21	21	21
Missing	0	0	0	0
Minimum number of references per website	3	0	0	0
Maximum number of references per website	118	33	34	29

How these numbers relate to the characteristics of museums (type, intended audience and country) is illustrated by the following figures. For these graphs a categorization was created from little or no association to very strong association to represent the degree of experience-orientation. This categorization was calculated by SPSS by binning the total number of references to experience, or the total number of references to a certain indicator (participation, sociability, entertainment, and memorability), in five equal percentiles based on scanned cases. Figure 5 to 8 show what numerical association scores represent the categorization of little or no association to very strong association. The degree of experience-orientation expressed in an association score was measured in multiple ways. First of all, it was analyzed per museum website (i.e., per museum), as well as per webpage (i.e., home page, about page, collection page, general/current activities page, family/children's activities page). Second, it was analyzed by the total number of references to experience (which included all references to all indicators), as well as the total number of references per individual indicator (i.e., participation, sociability, entertainment, and memorability).

Figure 5 and 6 represent the categorization of the degree of experience-orientation per museum website. Figure 5 does this for experience in general. This means that when a museum website included a total number of zero to 28 references to experience (i.e., all references to all indicators of experience), the museum was considered to have little or no association with experience. When a museum website included a total number of 29 to 52 references to experience, the museum was considered to have some association with

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experience, and so on. Figure 6 shows this for the individual indicators of experience (i.e., participation, sociability, entertainment, memorability). When a museum website included a total number of zero to seventeen references to an individual indicator, for example participation, the museum was found to have little or no association with participation. When a museum website included a total number of eighteen to 29 references to an individual indicator, for example sociability, the museum was considered to have some association with sociability, and so on.

Degree of experience-orientation (Per website)	Total number of references to experience
Little or no association	0–28
Some association	29–52
Average association	53–65
Strong association	66–98
Very strong association	99+

Figure 5. Categorization of the degree of experience-orientation of a museum (website) .

Degree of experience-orientation (Per website)	Total number of references to individual indicator (participation, sociability, entertainment, memorability)
Little or no association	0–17
Some association	18–29
Average association	30–42
Strong association	43–52
Very strong association	53+

Figure 6. Categorization of the degree of experience-orientation of a museum (website) per individual indicator.

Figure 7 and 8 represent the degree of experience-orientation in a similar way, yet per webpage (i.e., home page, about page, collection page, general/current activities page, family/children's activities page). For example, when the home page of a museum website included a total number of nine to eleven references to experience, this page was considered to have an average association with experience. When the about the museum page included a total number of twelve or more references to an individual indicator, for example entertainment, this page was considered to have a very strong association with entertainment.

Degree of experience-orientation (Per webpage)	Total number of references to experience
Little or no association	0–3
Some association	4–8
Average association	9–11
Strong association	12–21
Very strong association	22+

Figure 7. Categorization of the degree of experience-orientation per individual webpage.

Degree of experience-orientation (Per webpage)	Total number of references to individual indicator (participation, sociability, entertainment, memorability)
Little or no association	0–1
Some association	2–4
Average association	5–7
Strong association	8–11
Very strong association	12+

Figure 8. Degree of experience-orientation per indicator per individual webpage.

4.2.1.1 Museum type

From the qualitative analysis it became clear that the characteristic museum type didn't seem to be a strong factor when it comes to the degree of experience-orientation. Figure 9 shows that there are some minor patterns to be determined regarding type of museum, confirming this characteristic doesn't seem to have a big impact. Two out of three history museums show little or no association with experience, and just one shows an average association. In contrast, natural history museums show at least an average association, yet all three natural history museums show a different degree of experience-orientation (from an average to a very strong association). Two out of three house museums show an association degree of above average (strong and very strong), yet one shows little or no association with experience. Two out of three art museums show some association, however one shows a strong association with experience. One ethnology museum shows an above average association (strong), yet the remaining two show a below average association (little or no to some). Science and technology museums and fusion museums vary respectively from some association to a very strong association. Therefore, it seems that its more likely for history museums, art museums and ethnology museums to have a weaker experience-orientation (little or no to some association), and for natural history museums, science and technology museums, house museums, and fusion museums to have a stronger experience-orientation (average to very strong association).
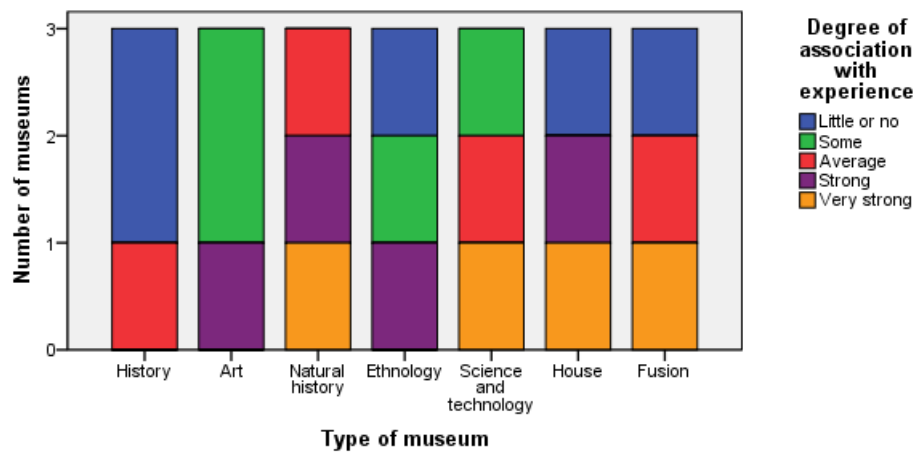
Figure 9. Degree of experience-orientation of museums according to museum type.

Figure 9 showed the overall experience-orientation of museums, consisting of the total number of references to all indicators (participation, sociability, entertainment, memorability). These individual indicators were analyzed separately as well, as illustrated by figure 10 to 13. Because the various indicators are shares that together shape the overall experience-orientation, a museum can have a weak overall experience-orientation while its association with participation was strong and vice versa. The degree of association with participation (figure 10) shows just a slight change in comparison to the experience-orientation of museums in general. When it comes to participation it seems more likely for history museums, art museums and fusion museums to have a weaker association with this indicator of experience, and for natural history museums, ethnology museums, science and technology museums, and house museums to have a stronger association with participation. Although participation was clearly the most referenced indicator (as shown earlier in table 2), not all museums showed a strong association with this indicator, still, in comparison to other indicators, many times the strongest association was found with participation.
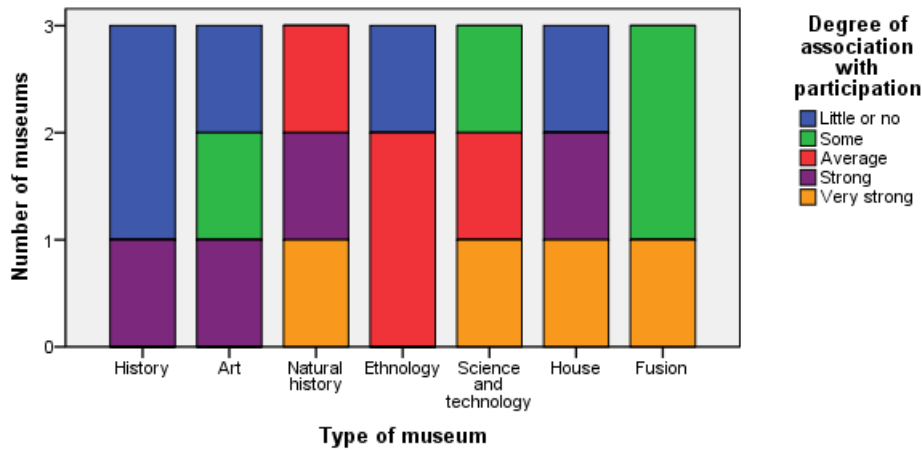
Figure 10. Degree of association with participation according to museum type.

The degree of association with sociability however shows other results (figure 11). What becomes clear first is that there were no museums that had a strong or very strong association with sociability, hence the exclusion of these categorizations. Furthermore, house museums are the only museums that showed an average association with sociability, while other museum types showed a weaker association (little or no to some). All history museums, natural history museums, ethnology museums, and science and technology museums had little or no association with sociability.
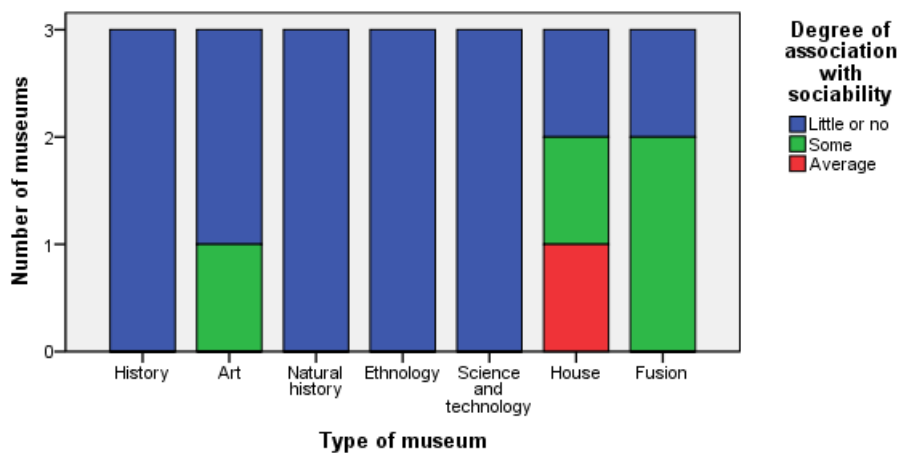
Figure 11. Degree of association with sociability according to type of museum.

Looking at entertainment, figure 12 demonstrates that only one science and technology museum showed an average association with entertainment, one natural history museum and one fusion museum showed some association and the remaining museums showed little or no association with entertainment. Just as sociability, none of the museums

had a strong or very strong association with entertainment, hence the exclusion of those categories.
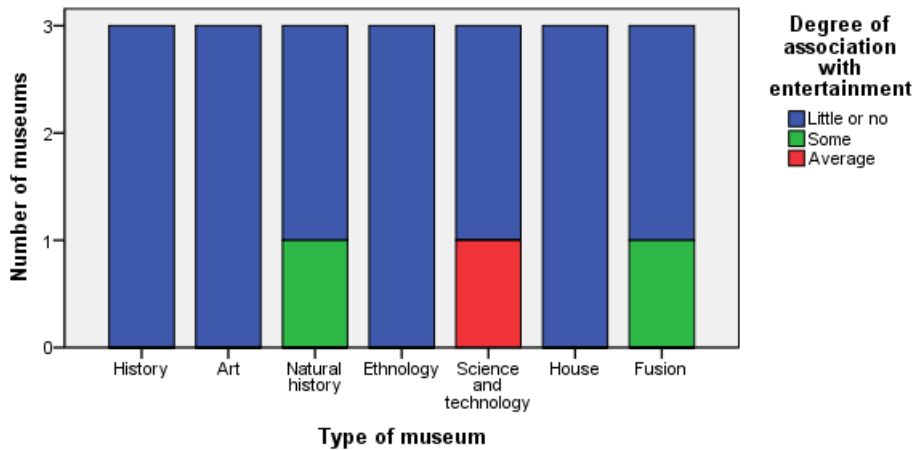
Figure 12. Degree of association with entertainment according to museum type.

Figure 13 illustrates that all history museums and art museums have little or no association with memorability, while the remaining museum types vary between little or no and some association with this indicator. None of the museums showed an average, strong or very strong association with memorability.
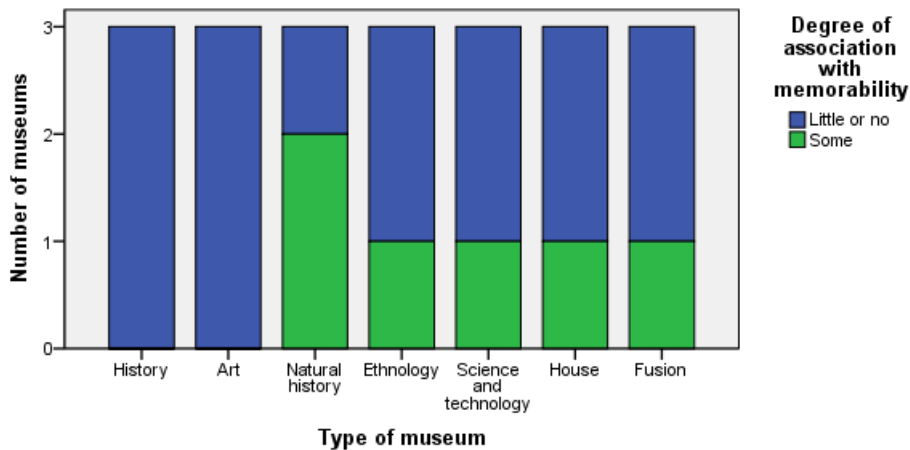
Figure 13. Degree of association with memorability according to museum type.

Concerning the experience-orientation of museums in relation to its typology, it can be concluded that it's more likely for history museums to have a weak experience-orientation with a slight preference for participation and little or no relation to the other indicators of experience (sociability, entertainment, memorability). Concerning art museums, it can be concluded as well that it's more probable for this type of museum to

have a weak experience-orientation, yet with a slight favoritism to participation and sociability and little or no relation to entertainment and memorability. Natural history museums however, presumably have a stronger experience-orientation, clearly favoring participation and little or no relation to sociability. In contrast, ethnology museums seem more likely to have a weak experience-orientation with a preference to participation and little or no relation to sociability and entertainment. Science and technology museums seem more probable to have a stronger experience-orientation favoring participation and showing a slight preference to entertainment, yet little or no relation to sociability. House museums presumably have a stronger experience-orientation as well, with a clear preference for participation and a reasonable favoritism to sociability, yet no relation to entertainment. Fusion museums seem also more likely to have a stronger experience-orientation favoring participation.

4.2.1.2 Intended audience

What became evident during the qualitative analysis is that the characteristic intended audience (adults, children and youth, families, neutral, other) didn't seem to be a strong factor as well, with just one striking result: the one museum aimed at families had a very strong association with experience. The quantitative analysis confirms this, illustrated by figure 14. This graph was based on the general intended audience of the museum websites (i.e., museums) and shows that the museum website aiming at families embraces a very strong association with experience, while other websites with different intended audiences vary. Yet, this isn't a very strong result since it concerns just one museum (website). However, what's also fascinating is that websites aimed at children and youth and websites coded as other, primarily representing a diverse audience, show an experience-orientation of average or less. Neutral websites varied from little or no to a very strong association, of which the largest part had an average or stronger experience-orientation. Note that none of the museum websites were found to address an audience of adults, hence the exclusion of this category in figure 14.
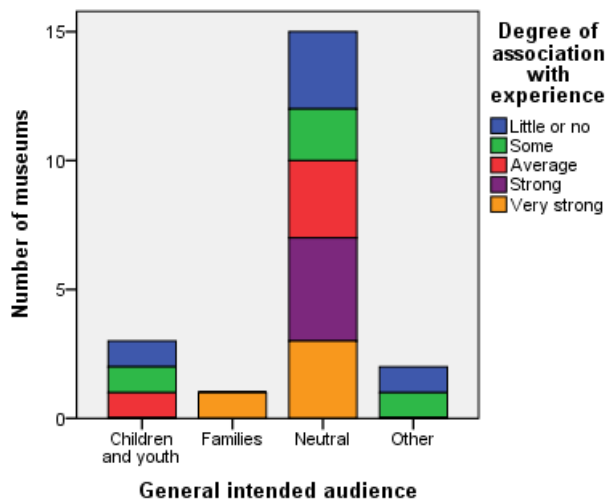
Figure 14. Degree of experience-orientation per museum according to general intended audience .

When taking the indicators of experience in consideration separately, participation (figure 15) shows no striking differences in comparison to experience in general (figure 14). Results regarding sociability do show a different image (figure 16). First of all, none of the museums showed a strong or very strong association with sociability, hence the exclusion of these categories. Furthermore, all museums aiming at children and youth showed little or no association with sociability, while all museums addressing families showed some association. Museums coded as having a neutral or other intended audience, mostly targeting a diverse audience, varied in association from little or no to average, yet the largest part had little or no association with sociability.
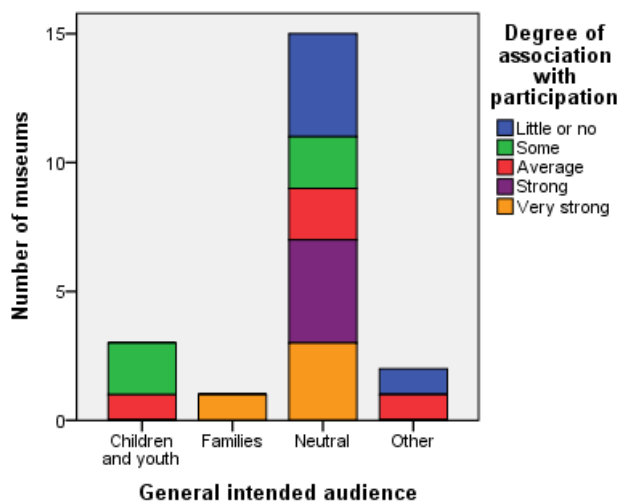
Figure 15. Degree of association with participation per museum according to general intended audience.
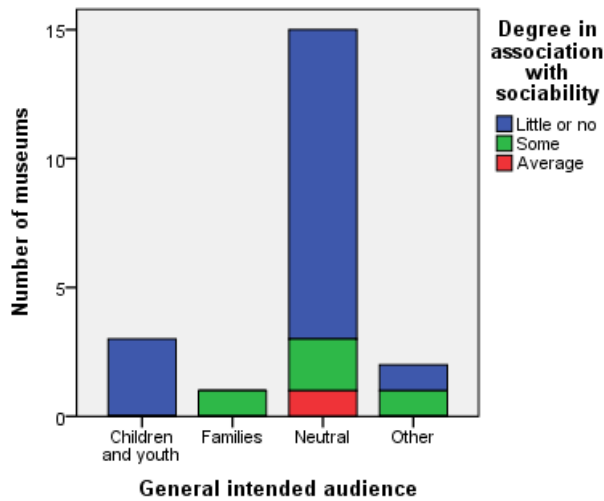
Figure 16. Degree of association with sociability per museum according to general intended audience.

Striking regarding entertainment (figure 17) is that all museums aimed at children and youth, and other audiences (i.e., a diverse audience) showed little or no association with entertainment, while all museums addressing families showed some association with entertainment. Museums with a neutral intended audience showed various associations, yet the largest part had little or no association with entertainment. Note that none of the museums had a strong or very strong association with entertainment, hence the exclusion of these categories.
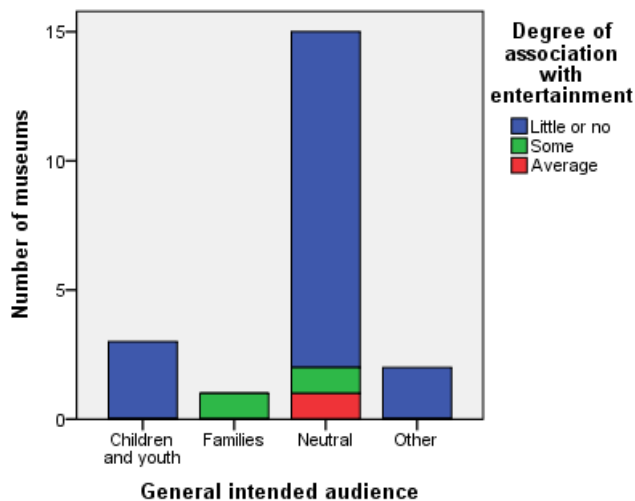
Figure 17. Degree of association with entertainment per museum according to general intended audience.

Figure 18 regarding memorability shows a similar image as figure 17 concerning entertainment, with the exception that none of the museums showed an average, strong or very strong association with memorability. Websites aiming at children and youth, and

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coded as other showed little or no association with memorability, while museums addressing families had some association with this indicator. Two thirds of the website that were considered neutral had little or no association with memorability, the remaining museums showed some association with memorability.
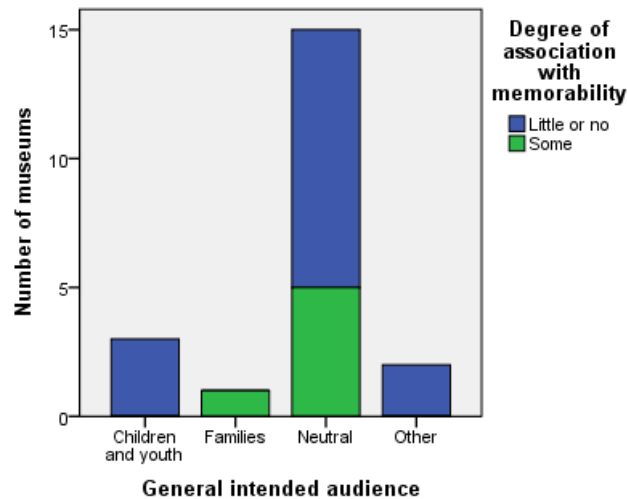

Figure 18. Degree of association with memorability per museum according to general intended audience.

Besides looking at the intended audience of a website (i.e., a museum), individual pages of the analyzed sites were also examined in relation to this characteristic. Figure 19 shows the results of museums' experience-orientation according to the general intended audience of individual webpages (i.e., home page, about page, collection page, general/current activities page, family/children's activities page). This means, for example, that the home page of the Rijksmuseum could have been considered neutral, while its general/current activities page could have been found aimed at families. Still, the one major striking result demonstrated by figure 19 concerns the pages having families as an intended audience, which primarily had a very strong experience-orientation. What's also interesting is that about half of the webpages coded as neutral had little or no to some association with experience, while the other half had an average or stronger experience-orientation. Neutrality of a webpage concerning its audience doesn't seem to be equal to neutrality regarding an experience-orientation. Furthermore, over half of the webpages addressing children and youth had an average or stronger association with experience. This also applies to the webpages that were coded as other, which mainly addressed a diverse audience.
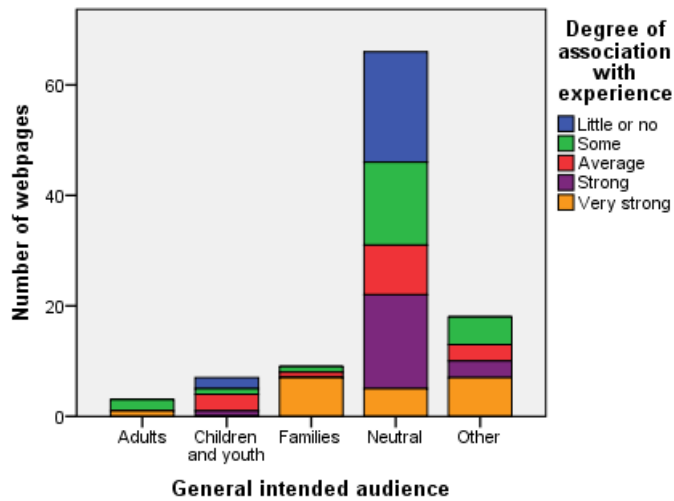
Figure 19. Degree of experience-orientation of the analyzed webpages according to intended audience.

Analyzing the individual indicators of experience (participation, sociability, entertainment, memorability) in relation to a webpage's intended audience, figure 20 illustrates that about half of the pages aimed at children and youth, families and other audiences (i.e., diverse audiences including children and youth, and families) have a strong to very strong association with participation. This applies to less than one third of the pages targeted at adults or that were found neutral. Also striking is that none of the pages aimed at children and youth showed a very strong association with participation, while pages targeting other audiences did.
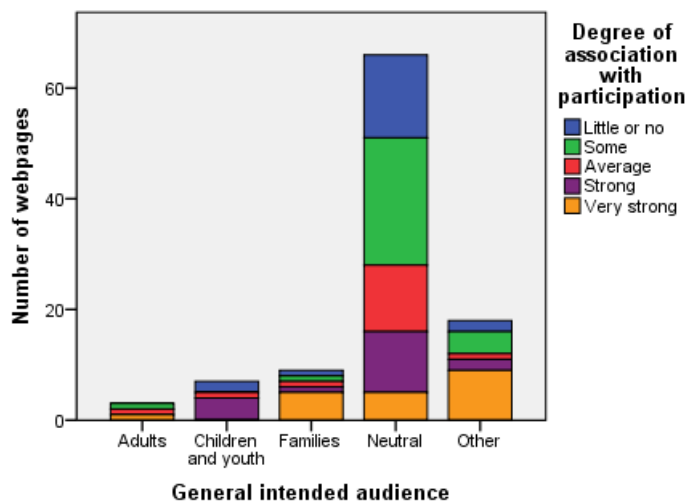
Figure 20. Degree of association with participation of the analyzed webpages according to intended audience.

Striking regarding sociability (figure 21) is that only pages aimed at families included a very strong association with sociability, while most pages aimed at children and

youth showed little or no association to sociability. The majority of pages that were found neutral or coded as other showed little or no to some association with sociability.
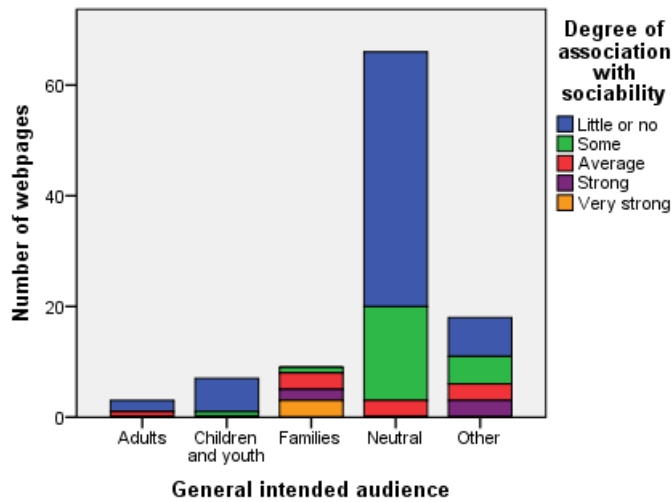

Figure 21. Degree of association with sociability of the analyzed webpages according to intended audience.

Figure 22 demonstrates that most pages showed little or no to some association with entertainment. A few pages aimed at families, other audience or that were found neutral had an average or stronger association with entertainment, yet only pages coded as other showed a very strong association with entertainment.
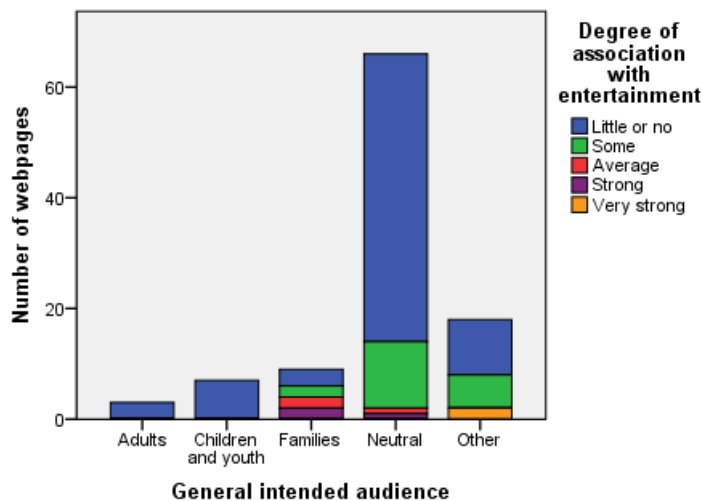
Figure 22. Degree of association with entertainment of the analyzed webpages according to intended audience.

Regarding memorability, the results are slightly more varied (figure 23). Just as with entertainment, the majority of all pages showed little or no to some association with memorability. Just a few pages coded as neutral, other or aimed at families showed an

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average or stronger association with memorability. An minor number of pages had a very strong association with memorability.
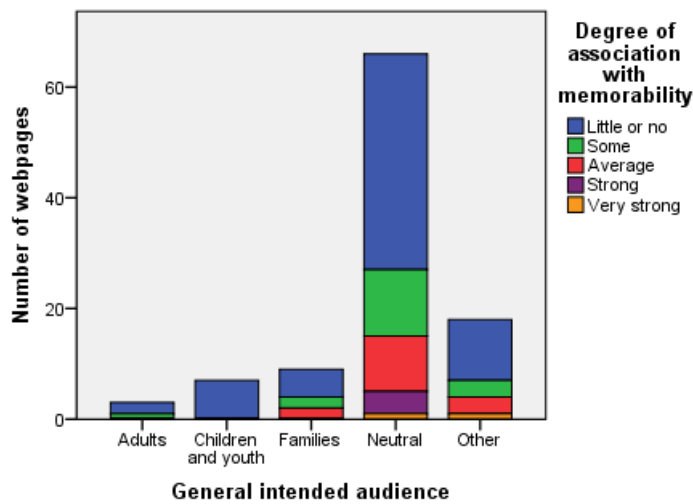

Figure 23. Degree of association with memorability of the analyzed webpages according to intended audience.

What can be concluded concerning the results in relation to a museum's or webpage's intended audience is that this characteristic doesn't seem to have a strong impact when it comes to a museum's experience-orientation. The only striking result seems that museums aimed at families and webpages aimed at families primarily show a very strong association with experience. Yet, this applies to just one museum and only a few webpages, thus the results aren't very strong. Surprising however, is that museums and webpages aimed at children and youth don't primarily show a strong experience-orientation, in fact the association with experience is rather weak, even when looking at individual pages. Results in relation to webpages do show more variety than results per museum, yet there aren't clear patterns to be determined, except regarding museums and webpages targeting families.

4.2.1.3 Country of residence
Besides type of museum and intended audience, the quantitative results were analyzed in relation to country of residence. Figure 24 demonstrates similar findings as the qualitative results in the fact that Dutch museums seem to have a weaker experience-orientation than museums from the UK and the US. The UK clearly scored highest; museums had at least an average degree of association with experience and the majority of the analyzed museums even had a strong or very strong experience-orientation. Although American

museums varied, the majority of American museums had an average or stronger degree of association with experience. The characteristic country of residence seems to have the strongest relation with the degree of experience-orientation of museums, of which the difference between the Netherlands and the UK seems most striking.
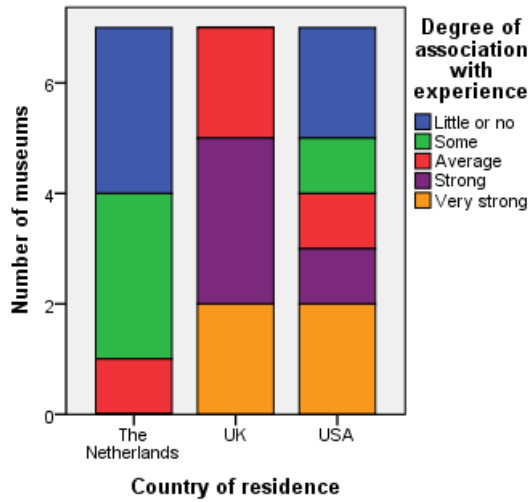

Figure 24. Degree of experience-orientation per museum according to country of residence.

The results were analyzed in relation to the individual indicators of experience (participation, sociability, entertainment, memorability) as well. Figure 25 shows the degree of association with participation according to country of residence. The image doesn't change much in comparison to museums' overall experience-orientation, as illustrated by figure 24. Dutch museums showed little or no to an average association with participation. This time a few museums from the UK had less than an average association with participation, yet the majority of British museums showed an average or stronger association with this indicator. American museums varied, however more than half of these museums had at least an average association with participation.
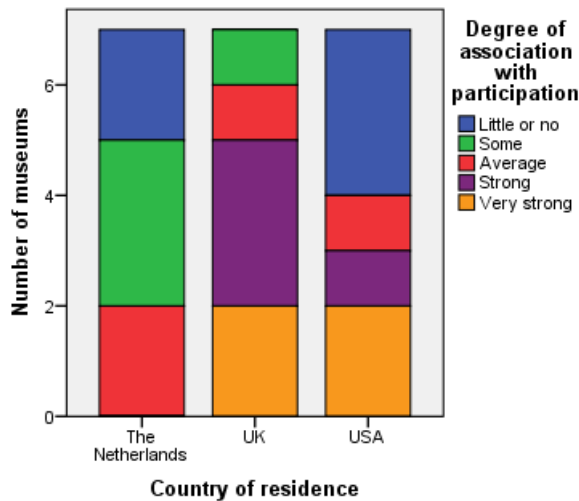
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Figure 25. Degree of association with participation according to country of residence.

Striking in figure 26, which demonstrates museums' degree of association with sociability, is that none of the museums had a strong or very strong association with sociability, hence the exclusion of these categories. Another striking result is that only British museums showed an average association with sociability. However, the majority of all museums (Dutch, British and American) showed little or no association with sociability.
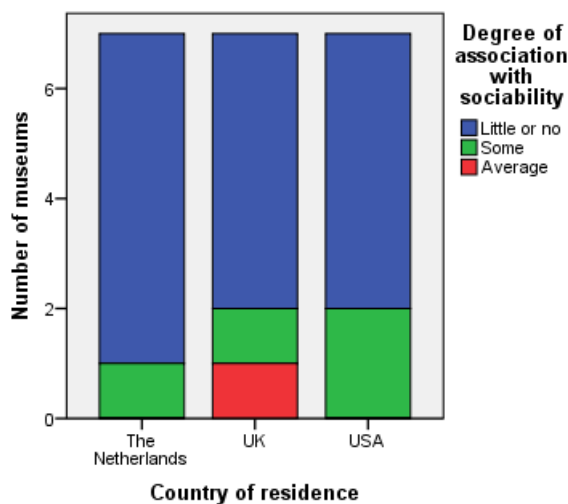

Figure 26. Degree of association with sociability according to country.

The results in relation to entertainment (figure 27) show a similar image as the results concerning sociability. The majority of all museums (Dutch, British and American) had little or no association with entertainment and British museums were the only museums that showed an average association with entertainment. Just as with sociability,

none of the museums showed a strong or very strong association with entertainment, hence the exclusion of these categories.
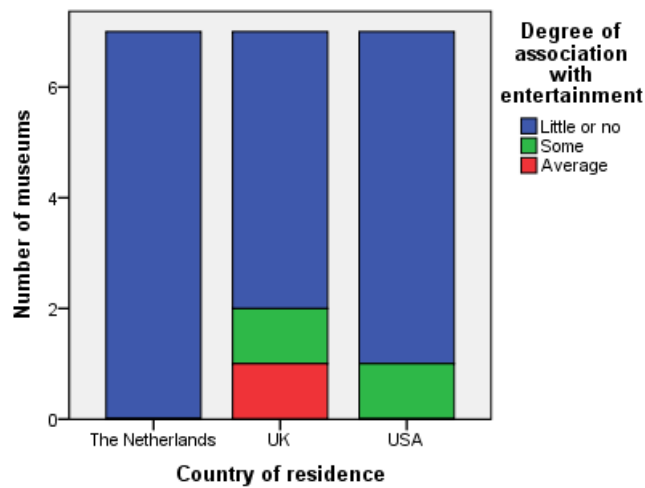

Figure 27. Degree of association with entertainment according to country of residence.

Concerning memorability, figure 28 shows that all Dutch museums had little or no association with memorability. The majority of American museums showed little or no association with memorability as well, yet most British museums had some association with this indicator. Note that none of the museums showed an average or stronger association with memorability, hence the exclusion of these categories.
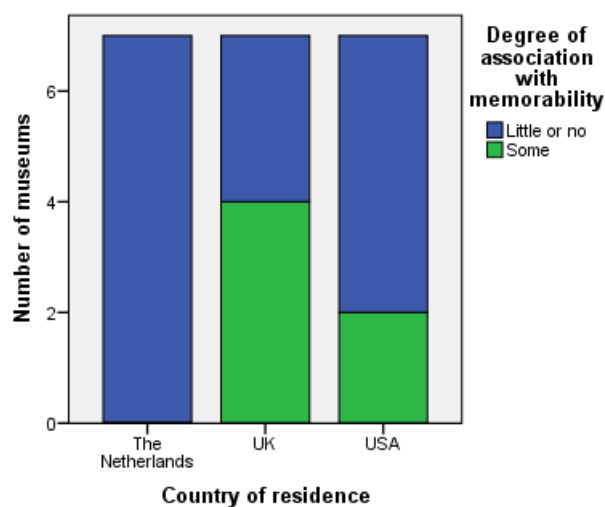

Figure 28. Degree of association with memorability according to country of residence.

Concerning country of residence it can be concluded that it seems more likely for Dutch museums to have a weaker experience-orientation than British and American

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museums. Especially the contrast between Dutch and British museums seems strong. This applies to the overall experience-orientation of the analyzed museums, as well as their association with the individual indicators of experience (participation, sociability, entertainment, memorability). Dutch museums showed primarily little or no to some association with experience favoring participation and little or no association with entertainment and memorability. British museums mainly had a strong to very strong experience-orientation with a preference for participation. American museums varied, yet almost half of the museums had a strong to very strong association to experience and showed favoritism to participation.

4.2.1.4 Website elements

Besides text, websites were also analyzed on the use of website elements such as videos, games, 3D collections, and slide shows. The qualitative data showed that not all museums used elements on their website. When they did, it was often a slide show and a few times this entailed a video. The following tables show the frequency of the use of elements. Table 3 illustrates the number of webpages including elements, which shows that 22 out of 103 analyzed webpages includes an element and 81 did not. Out of the 22 webpages that included an element, nineteen included one element, two included two elements and one included five elements. Anne Frank Museum's website had the highest number of pages that included one element and Monticello had the highest number of elements included on one page. Of the 22 webpages that included an element, seventeen referred to experience, as illustrated by table 4. The majority, fifteen pages, included one element referring to experience, the remaining two pages included two elements referring to experience.

Table 3. Number of elements per webpages on a museum website.

		Number of elements included on a webpage				Total number of webpages
		0	1	2	5	
Name of the museum	Rijksmuseum	4	1	0	0	5
	Van Gogh Museum	4	1	0	0	5
	Naturalis	4	1	0	0	5
	Tropenmuseum	4	1	0	0	5
	Science Center NEMO	4	0	0	0	4
	Anne Frank Museum	1	3	0	0	4
	Museon	4	1	0	0	5
	British Museum	4	1	0	0	5
	Tate Modern	4	1	0	0	5
	Natural History Museum	5	0	0	0	5
	World Museum Liverpool	4	0	1	0	5
	Science Museum South Kensington	3	2	0	0	5
	Tower of London	5	0	0	0	5
	Ashmolean Museum	3	2	0	0	5
	National Museum of American History	4	0	1	0	5
	The Metropolitan Museum of Art	4	1	0	0	5
	National Museum of Natural History	4	1	0	0	5
	National Museum of the American Indian	4	1	0	0	5
	National Air and Space Museum	4	1	0	0	5
	Monticello	4	0	0	1	5
	Children's Museum Indianapolis	4	1	0	0	5
Total number of webpages		81	19	2	1	103

Table 4. Number of elements referring to experience per webpage of museum websites.

Number of elements referring to experience	Number of webpages
0	86
1	15
2	2
Total	103

How these numbers relate to the characteristics of museums (type, intended audience and country) is illustrated by the following figures. Figure 29 demonstrates that fusion museums seem to have the most webpages including elements referring to experience. Yet, the number of pages including elements referring to experience doesn't differ greatly. The majority of webpages of all museum types did not include elements referring to experience.
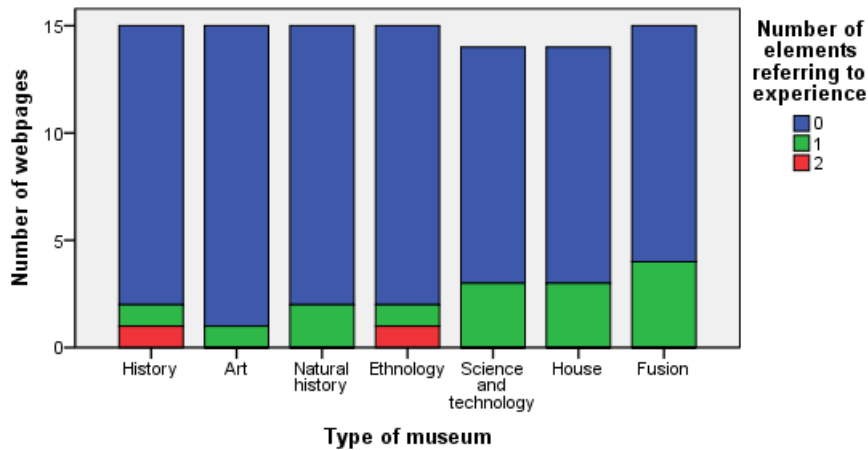

Figure 29. Number of elements referring to experience included on webpages according to museum type.

Figure 30 demonstrates the results in relation to the intended audience of a webpage, which again doesn't show great differences, yet webpages aimed at adults did not include any elements referring to experience, and only webpages coded as neutral and other included two elements referring to experience.
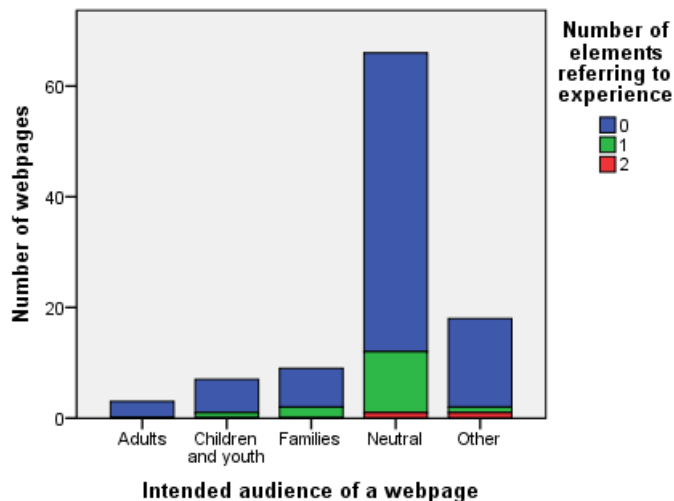

Figure 30. Number of elements referring to experience included on webpages according to intended audience of a webpage.

Figure 31 illustrates that there aren't great differences between countries when it comes to the use of website elements referring to experience. The only difference is that Dutch museums did not have webpages that included two elements referring to experience, while British and American museum did.
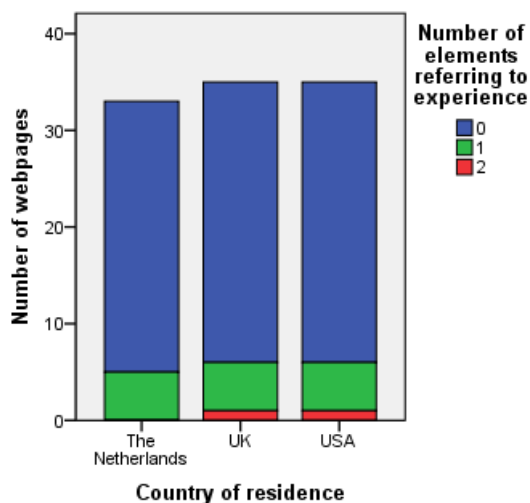

Figure 31. Number of elements referring to experience included on webpages according to country of residence.

Regarding the results in relation to the use of elements referring to experience it can be concluded that the majority of webpages did not include elements referring to experience, in other words museums do not seem to express their experience-orientation through the use of website elements. There was a small number of webpages that did include elements, yet there weren't striking differences to be determined in relation to museums characteristics (type, intended audience and country).

4.2.2 Analyses of Variance (ANOVA)

To answer to central research question—*how does an experience-orientation emerge among Dutch, British and American museums, and to what extent can differences and similarities be ascribed to characteristics of the museum (i.e., type, intended audience and country)?*—the quantitative results were tested by means of multiple analyses of variance (one-way ANOVA). This subparagraph discusses how and why the analyses were run and shares the results.

The variance analyses were run by the use of SPSS on data collected from 103 webpages of 21 museum websites. Data was collected on certain characteristics of the museums, the websites and webpages, as well as the content of the museum websites. As a

visual guidance, figure 32 illustrates the coding scheme used in the quantitative part of this research (a full version can be found as appendix B (page I)). In general, an analysis of variance is run to determine whether the influence of a categorical variable on an interval/ratio variable is statistically significant (De Vocht, 2011). In the case of this research (and its research question) multiple analyses of variance were run to determine whether the influence of certain museum characteristics (type, intended audience, country) on the degree of experience-orientation of museums is statistically significant. The degree of experience-orientation was measured according to the number of references to experience, consisting of the number of references to the individual indicators of experience (i.e., participation, sociability, entertainment, memorability). Running an analysis of variance allows the researcher to determine whether the difference between the means of the compared groups of the categorical variable is statistically significant.

Furthermore, by calculating eta^2 the association between the categorical variable (museum characteristic) and the interval/ration variable (experience-orientation) could be measured (Krieg, 2012). The results then provided an answer on whether differences in experience-orientation between museums can be ascribed to certain museum characteristics (type, intended audience, country). As mentioned, the analyses of variance were run with SPSS by means of one-way-ANOVA. All analyses were calculated with a reliability of 95% ($\alpha = 0,05$). The results of the analyses are found below and are discussed along the predetermined hypotheses.

Brief overview coding scheme (quantitative)		
Description of the museum	Name	
	Type	History, art, natural history, ethnology, science and technology, house, fusion
	Country	The Netherland, the UK, the US
Description of the website	Page	Home, about, collection, general/current activities, family/children's activities
	Audience	Adults, children and youth, families, neutral, other
Experience-orientation in text	Number of references to: Participation Sociability Entertainment Memorability Education	
Experience-orientation in website elements	Number of: Elements	Video, game, 3D collection, other, none
	Elements referring to experience	

Figure 32. Brief overview of the coding scheme used (quantitative part).

4.2.2.1 Hypotheses a and b: museum type

First hypothesis a and b were tested to determine whether the characteristic museum type has a significant influence on a museum's degree of experience-orientation. The following hypotheses were predetermined: (a) there are statistically significant differences in the degree of experience-orientation among museums in relation to museum type; (b) there is a strong association (eta^2 > 0,50) between de degree of experience-orientation among museums and museum type.

When running a one-way ANOVA certain assumptions need to be met when the samples are smaller than 50, which in this case they were. First, the distribution of the variables is approximately symmetrical. Second, the variables in every sample are approximately normally distributed. Last, the variances of the populations are approximately equal (homogeneity of variances) (Erasmus Universiteit Rotterdam, 2012). All assumptions were checked according to the Statistics Workbook provided by the Erasmus University Rotterdam (www.werkboekstatistiek.nl).

When analyzing experience-orientation in relation to museum type figure 33 shows by means of boxplots that the first assumption on symmetrical distribution is met since there are no outliers or extremes. Figure 34 shows by means of histograms that not all variables are normally distributed, yet this is hard to achieve with a small sample. Table 5 shows that according to the Levene's test the variances of the populations are approximately equal (p = 0, 06 > α = 0,05). This means the assumption of normality isn't fully met, yet the Statistics Workbook of the Erasmus University Rotterdam finds this acceptable because the other assumptions are met and the samples are small.

Table 6 illustrates the outcome of the analysis of variance concerning the degree of experience-orientation of museums in relation to museum type and shows that with a reliability of 95% (α = 0,05) the means of the degree of association with experience of the seven museums types (history, art, natural history, ethnology, science and technology, house, and fusion) do not differ significantly (sig. = 0,705). Hypothesis a is therefore rejected: there are no statistically significant differences in the degree of experience-orientation among museums in relation to museum type.

In addition, table 7 demonstrates that there is a moderate association between the degree of experience-orientation and museum type (eta^2 = 0,21); 21% of the differences in experience-orientation can be ascribed to the type of museum. Hypothesis b is therefore rejected: there is not a strong association between the degree of experience-orientation among museums and museum type. However, figure 35 visualizes that there are

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differences between (the means of) the degree of experience-orientation the various museum types, yet these aren't statistically significant. As shown the means of history museums, art museums and ethnology museums are considerable smaller that the means of natural history museums, science and technology museums, house museums, and fusion museums.
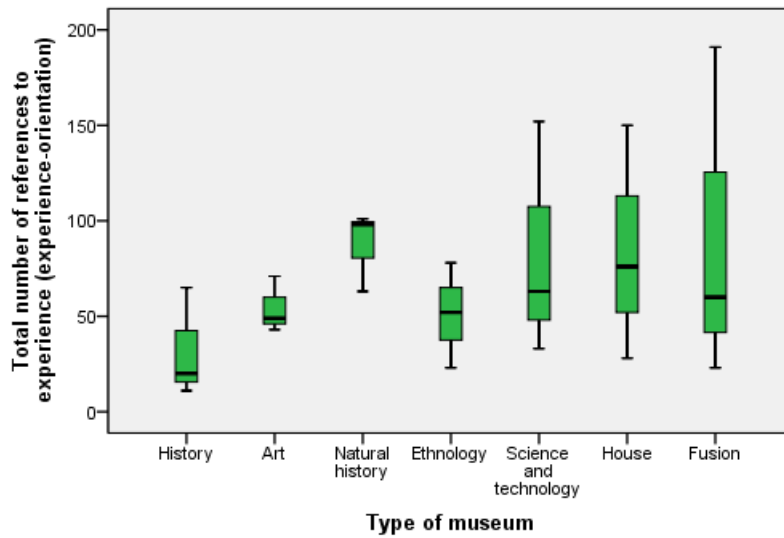

Figure 33. Boxplots (representing symmetrical distribution) concerning experience-orientation in relation to museum type.
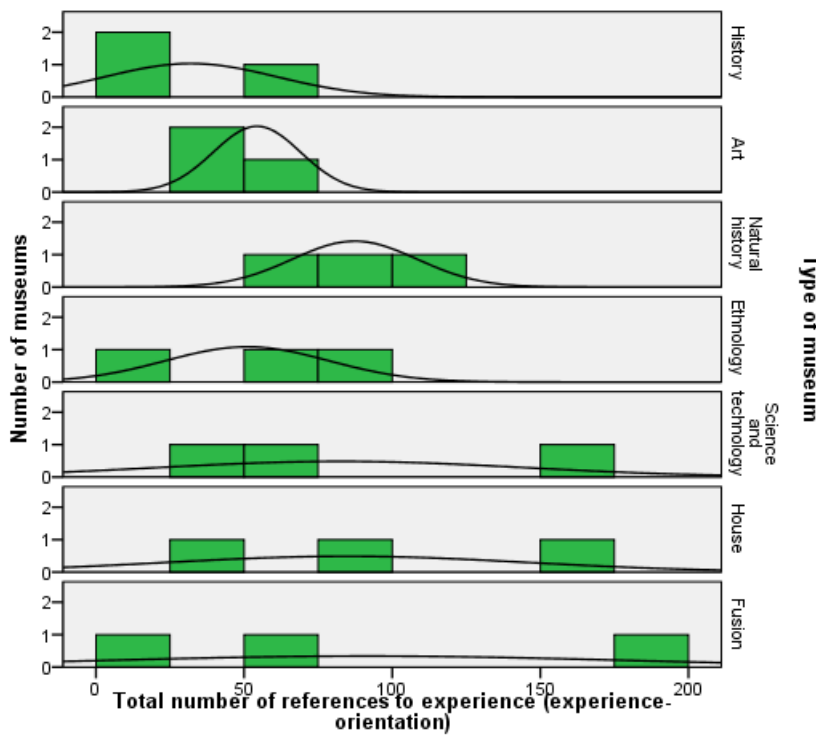

Figure 34. Histograms (representing normal distribution) concerning experience-orientation in relation to museum type.

Table 5. Test of homogeneity of variance (Levene test) concerning experience-orientation in relation to museum type.

Test of Homogeneity of Variances			
Total number of references to experience (experience-orientation) in relation to museum type			
Levene Statistic	df1	df2	Sig.
2,756	6	14	,055

Table 6. One-way ANOVA of museums' experience-orientation in relation to museum type.

ANOVA					
Total number of references to experience (experience-orientation) in relation to museum type					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	9525,619	6	1587,603	,629	,705
Within Groups	35315,333	14	2522,524		
Total	44840,952	20			

Table 7. Strength of the association between museums' experience-orientation and museum type expressed as eta^2.

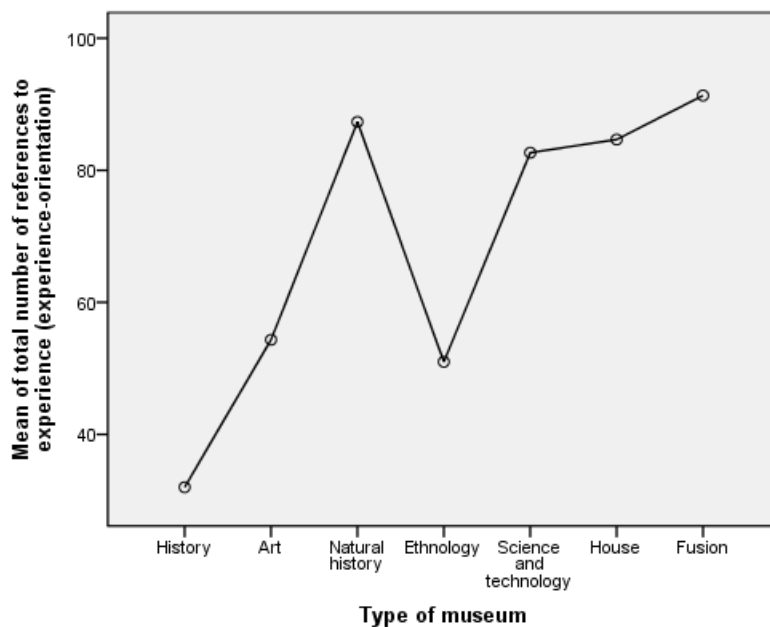| Directional Measures			Value	Eta^2
Nominal by Interval	Eta	Total number of references to experience (experience-orientation) Dependent	,461	,213
		Type of museum Dependent	,961	,926

Figure 35. Means plots concerning the degree of experience-orientation in relation to museum type.

Hypothesis c and d were tested to determine whether the intended audience of a museum has a significant influence on a museum's degree of experience-orientation. The following hypotheses were predetermined: (c) there are statistically significant differences in the degree of experience-orientation among museums in relation to intended audience; (d) there is a strong association (eta^2 > 0,50) between de degree of experience-orientation and intended audience. Again, certain assumptions needed to be met to make sure the analysis is reliable. Figure 36 shows that according to the boxplots the distribution of the variables are reasonably symmetrical, with just one outlier, which is acceptable. Concerning normality, figure 37 shows by means of histograms that the variables are reasonably, normally distributed. Additionally, table 8 demonstrates that according to the Levene's test the assumption of homogeneity is met as well (p = 0,44 > α = 0,05).

Table 9 illustrates the outcome of the analysis of the degree of experience-orientation of museums in relation to intended audience and shows that with 95% reliability (α = 0, 05) it can be concluded that the means of the degree in experience-orientation in relation to intended audience differ significantly (sig. = 0,021). Hypothesis c is therefore accepted: there are statistically significant differences in the degree of experience-orientation among museums in relation to intended audience.

Because eta^2 is 0,43 (see table 10) the association between the degree of experience-orientation and intended audience is found to be moderate; 43% of the differences in the means of experience-orientation can be ascribed to intended audience. Hypothesis d is therefore rejected: there is not a strong association between de degree of experience-orientation and intended audience. In addition, figure 38 visualizes the differences between the means of the degree of experience-orientation according to the intended audience of a museum. A striking difference is of course the mean of experience-orientation concerning museums who target families. Still, one may wonder whether the results would have been the same when more data was available and whether this outcome is relevant.
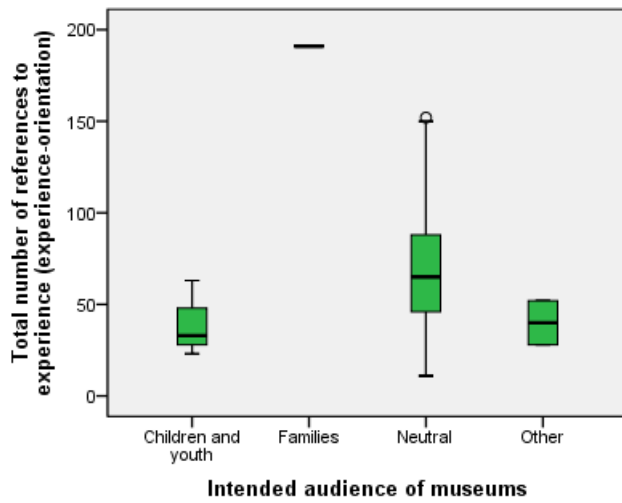
Figure 36. Boxplots (representing symmetrical distribution) concerning experience-orientation in relation to intended audience.
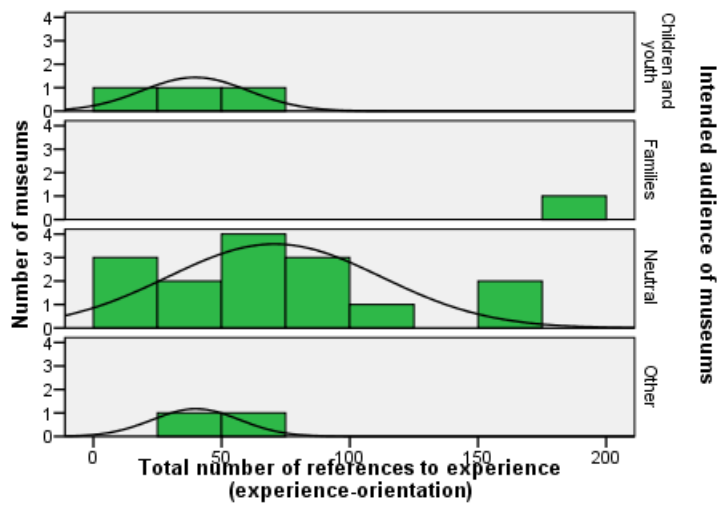

Figure 37. Histograms (representing normal distribution) concerning experience-orientation in relation to intended audience.

Table 8. Test of homogeneity of variance (Levene test) concerning experience-orientation in relation to museum type.

Test of Homogeneity of Variances			
Total number of references to experience (experience-orientation) in relation to intended audience			
Levene Statistic	df1	df2	Sig.
,871	2	17	,436

Table 9. One-way ANOVA of museums' experience-orientation in relation to intended audience.

ANOVA					
Total number of references to experience (experience-orientation) in relation to intended audience					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	19188,952	3	6396,317	4,239	,021
Within Groups	25652,000	17	1508,941		
Total	44840,952	20			

Table 10. Strength of the association between museums' experience-orientation and intended audience expressed as eta^2.

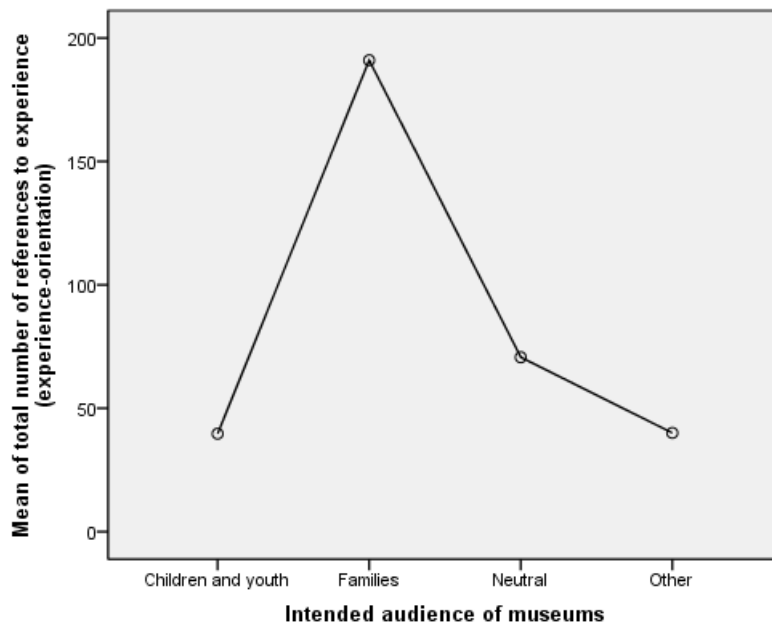| Directional Measures			Value	Eta^2
Nominal by Interval	Eta	Total number of references to experience (experience-orientation) Dependent	,654	,428
		Intended audience museums Dependent	,843	,711

Figure 38. Means plots concerning the degree of experience-orientation in relation to intended audience.

4.2.2.3 Hypotheses e and f: country of residence

Last, hypotheses e and f were tested, which read: (e) there are statistically significant differences in the degree of experience-orientation among museums in relation to country of residence; (f) there is a strong association ($eta^2 > 0,50$) between de degree of experience-

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orientation and country of residence. Again, certain assumptions needed to be met to make sure the analysis is reliable. Figure 39 shows by means of boxplots that the distribution of the variables a reasonably symmetrical, with just one outlier, which is acceptable. However, figure 40 illustrates that not all variables are normally distributed, yet this is hard to achieve with small samples. However, table 11 demonstrates that according to the Levene's test the assumption of homogeneity is met ($p = 0,16 > \alpha = 0,05$). This means the assumption of normality isn't fully met, yet the Statistics Workbook of the Erasmus University Rotterdam finds this acceptable because the other assumptions are met and the samples are small.

Table 12 illustrates the outcome of the one-way ANOVA concerning the degree of experience-orientation in relation to country of residence and shows that with a reliability of 95% ($\alpha = 0,05$) the means of the degree of association with experience of Dutch, British and American museums differ significantly (sig. = 0,045). Hypothesis e is therefore accepted: there are statistically significant differences in the degree of experience-orientation among museums in relation to country of residence.

Furthermore, there seems to be a moderate association between the degree of experience-orientation and country of residence ($eta^2 = 0,29$). In other words, 29% of the differences between (the means of) the degree of experience-orientation among museums can be ascribed to country of residence. Hypothesis f is therefore rejected: there is a no strong association between de degree of experience-orientation and country of residence. Additionally, figure 41 visualizes the differences between the means of degree of experience-orientation and the various countries. Striking is of course the difference between Dutch museums and British and American museums.
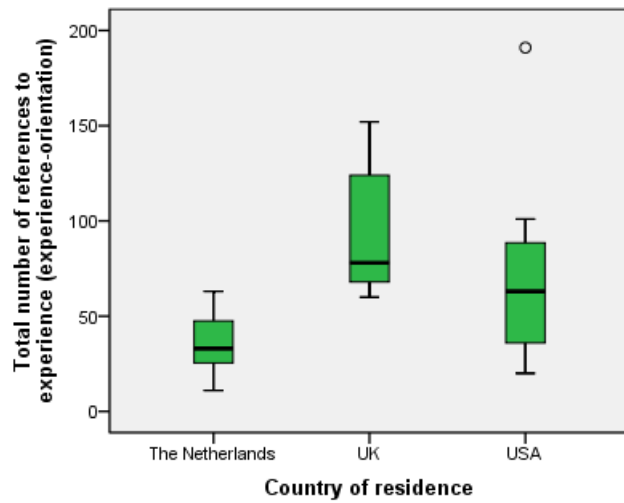
Figure 39. Boxplots (representing symmetrical distribution) concerning experience-orientation in relation to country of residence.
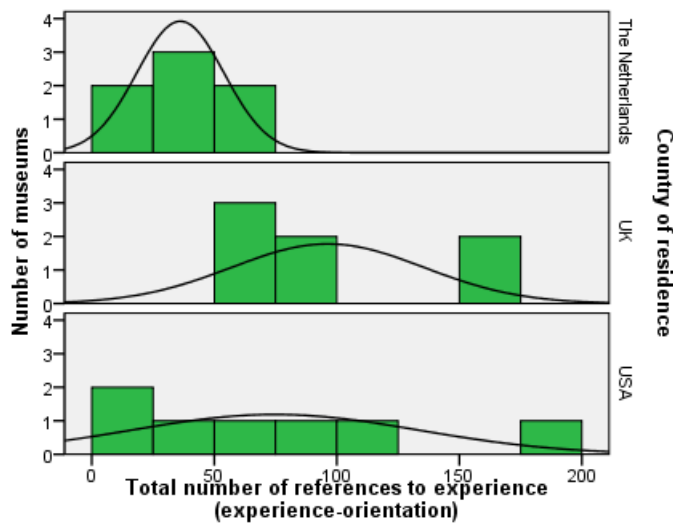

Figure 40. Histograms (representing normal distribution) concerning experience-orientation in relation to country of residence.

Table 11. Test of homogeneity of variance (Levene test) concerning experience-orientation in relation to country of residence.

Test of Homogeneity of Variances			
Total number of references to experience (experience-orientation) in relation to country of residence			
Levene Statistic	df1	df2	Sig.
2,040	2	18	,159

Table 12. One-way ANOVA of museums' experience-orientation in relation to country of residence.

ANOVA					
Total number of references to experience (experience-orientation) in relation to country of residence					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	12997,238	2	6498,619	3,673	,046
Within Groups	31843,714	18	1769,095		
Total	44840,952	20			

Table 13. Strength of the association between museums' experience-orientation and country of residence expressed as eta^2.

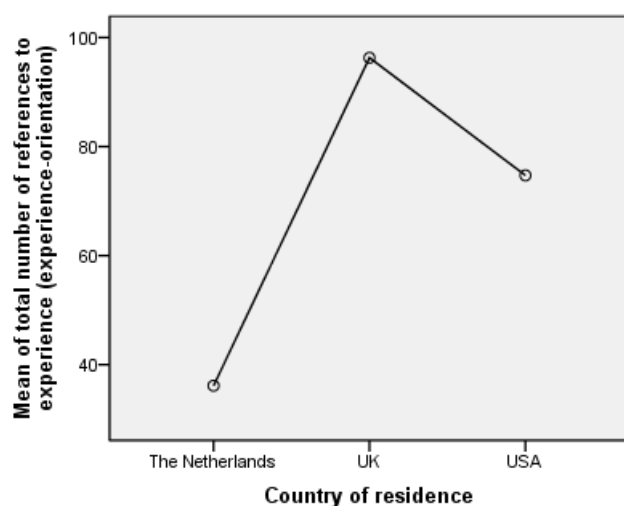| Directional Measures			Value	Eta^2
Nominal by Interval	Eta	Number of references to experience (all) Dependent	,538	,290
		Country of residence Dependent	,845	,714

Figure 41. Means plots concerning the degree of experience-orientation in relation to country of residence.

4.3 Conclusion qualitative and quantitative results

In general, museums clearly differ when it comes to their degree of experience-orientation
as represented by their websites. This showed during the qualitative, as well as the
quantitative part of the research, by the amount of references to experience (and the
individual indicators (i.e., participation, sociability, entertainment, memorability)) and the
variation of those references. For example, the Rijksmuseum (NL) showed a weak
experience-orientation with just a few references to experience and little variation.

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Participation for example was referred to by 'discover' and 'explore', but just a few times. In contrast, the Children's Museum Indianapolis showed a very strong association with experience with an extreme amount of references to experience and great variations. The Children's Museum didn't just refer to participation, for example, with 'explore' and discover', many other descriptions were found, such as 'experience', 'join', 'solves mysteries', 'investigate', 'take an imaginary trip', 'join us for and interactive storytelling experience', and so on.

However, these differences weren't always statistically significant, and there wasn't always a strong association between the degree of experience-orientation among museums and certain museum characteristics (type, intended audience and country). Nevertheless, it's clear that there were differences between the analyzed museums when it comes to the manner and the degree they experientialize. However, participation seemed to be the main focus for virtually every analyzed museum when it comes to experience. Many museums showed their preference to participation by using 'explore' and 'discover' multiple times. Besides that, every museum paid attention to online participation (i.e., participation beyond museum walls), for example with social media, online games, online collections, and online exhibitions. Sociability, entertainment and memorability seemed far less important to museums, and even education didn't come out stronger than participation. Striking as well was the minor attention given to aesthetics, while this—next to education—is generally seen as one of the traditional functions of the museum. Concerning experientialization, it seems that museums aren't so much trying to be experiential, but rather participatory.

When analyzing the results in relation to the typology of museums, there seems no strong association between the two. The quantitative description of the results confirms the qualitative results by illustrating that the only minor pattern that can be found is that it seems more likely for history museums, art museums and ethnology museums to have a weaker experience-orientation, and for natural history museums, science and technology museums, house museums, and fusion museums to have a stronger experience-orientation. The analysis of variance concerning the degree of experience-orientation in relation to museum type confirms this as well. However, the differences in degree in experience-orientation among museums in relation to museum type wasn't statistically significant, hence hypothesis a was rejected. Additionally, eta^2 showed that there's barely a moderate association between the degree of experience-orientation and museums type. Hypothesis b was therefore rejected as well. Qualitatively, there weren't clear patterns in the manner in

which museums experientialize in relation to museum type, in other words differences in descriptions or element use couldn't clearly be ascribed to museum type.

Analyzing the results in relation to intended audience shows just one striking outcome; museums (and webpages) aimed at families seems to have a very strong experience-orientation, while this isn't necessarily the case when it comes to other types of audiences. Both the qualitative analysis as the quantitative analysis showed these results, yet, one may question the relevance of these results, as just one museum and just a few webpages were addressed to families. Nevertheless, an analysis of variance on the degree of experience-orientation of museums in relation to intended audience determined that the differences between museums in the degree in which they associate with experience regarding their intended audience were significant. Hypothesis c was therefore accepted. However, the association between experience-orientation and intended audience was moderate; 43% of the differences could be ascribed to intended audience. Although this is almost a strong association (50% would have been considered strong), hypothesis d was still rejected.

Furthermore, the results were analyzed in relation to country of residence. Here the most striking outcome in the qualitative analysis, as well as the quantitative analyses, was that Dutch museums seemed to have a weaker experience-orientation (little or no to average association with experience), while British museums seemed to have a stronger experience-orientation (average to very strong association with experience). Looking at the means of experience-orientation, American museums seemed to have a stronger experience-orientation as well, yet these results varied more. Nevertheless, American museums also seemed to have a stronger experience-orientation than Dutch museums. Additionally, the analysis of variance showed that the differences between museums regarding their experience-orientation in relation to country of residence were statistically significant. Therefore, hypothesis e was accepted. However, there wasn't a strong association between the degree of experience-orientation and country of residence, yet a moderate association; 29% of the differences in experience-orientation among museums could be ascribed to country of residence. Therefore, hypothesis f was rejected.

In conclusion, museums seem to differ considerable when it comes to their experience-orientation, yet just their intended audience and their country of residence seem to have a significant influence on their degree of experientialization. However, none of these characteristics have a strong association with the degree of experience-orientation among museums; the influence of a museum's intended audience and country of residence

is just moderate. Qualitatively, there weren't any clear pattern to be determined concerning the manner in which museums experientialize in relation to the museum characteristics (type, intended audience and country), yet participation is clearly the indicator of experience all museums associated with strongest. Furthermore, in general website elements weren't used frequently and this wasn't a significant manner of experientialization. However, some museums did use multiple elements, yet there were no patterns found regarding the analyzed museum characteristics.

5 Conclusion & discussion

The final chapter of this thesis entails a conclusion and discussion concerning this research. The first paragraph reflects briefly what was researched. This is followed by a paragraph that answers the central research question, while connecting the results to the theoretical framework of this thesis. The next paragraph then discusses the significance and implications of these results for museums studies and sociological debates, followed by a deliberation of the limitations of this research. Furthermore, this chapter entails a discussion on the future possibilities of this research, and last, some closing remarks conclude this Master's thesis.

5.1 Experientialization of museum practices

This thesis started with a bold statement of Dobrzynski (2013) suggesting that museums are increasingly just about the experience and are losing their value because of it. Yet, are museums indeed experientializing their practices more and more or are there nuances to be determined? Hence, this research gauged the prevailing idea that museums are increasingly embracing an experience-orientation. Earlier research actually found that art museums differ in the manner and degree in which they innovate and adjust to the demands of the leisure industry in comparison to science and technology museums (Camarero et al., 2012), and British museums were found to be more focused on creating audience experiences than Dutch museums (Bot, 2012)—implying differences between museums according to collection, audience and country. This thesis therefore researched how museums experientialize their practices and whether differences and similarities could be ascribed to certain museum characteristics (museum type, intended audience and country).

      To analyze whether museums indeed embrace an experience-orientation multiple websites were analyzed on text and design concerning a focus on experience. Along Kotler's (2001) notion of the *wow* museum experience, the experientialization of museum practices was examined by means of four indicators, namely: participation, sociability, entertainment, and memorability. Museum websites were chosen as a data source, because they reflect what museums offer their audiences and how they value themselves, therefore websites are an excellent source to analyze how museums legitimize themselves today and whether their audience involvement is more than just lip service. The following paragraph

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discusses the results of this research and answers the central research question in the light of the theoretical framework.

5.2 Experientialized museum practices revealed

Central in this thesis was the following research question: *How does an experience-orientation emerge among Dutch, British and American museums, and to what extent can differences and similarities be ascribed to characteristics of the museum (i.e., type, intended audience and country)?* This paragraph anwsers this question by discussing the first part of the question (i.e., how does an experience-orientation emerge among Dutch, British and American museums), followed by the second part of the question (i.e., to what extent can differences and similarities be ascribed to characteristics of the museum), while connecting the findings to theory.

Kotler's (2001) theory on the *wow* museums experience turned out to be sufficient to examine the manner and the degree in which museums embrace an experience-orientation. Museums seem to experientalize differently, yet some major patterns were determined. First of all, participation seems to be the indicator museums associate with strongest. Furthermore, museums seem to pay a considerable amount of focus to online participation in the form of social media, online collections, online exhibitions, multimedia tours, and online games. Sociability, entertainment and memorability seem less important to museums indicated by a (significant) lower number of references and less variation. Concerning participation, most museums use descriptions such as 'explore', 'discover' and 'doing'. Sociability mostly refers to doing things together as a family and sometimes as a group. Entertainment was often referred to by words such as 'fun' and 'enjoy', yet strong emotional descriptions such as 'exciting' were used as well. Although entertainment wasn't a strong focus for most museums, virtually all of them paid attention to their (online) museum shop, implying that this form of entertainment seems to be important to today's museum. Memorability was mainly referred to regarding the museum and its collection by description such as 'a rare collection', 'unique' and 'exceptional'. Sporadically, such descriptions concerned the audience's experience of the museum, indicating that this form of experientialization isn't common to museums.

The fact that museums mainly focus on participation connects to the idea that visitors desire to be a more active participator instead of a passive recipient (Black, 2012; Kotler, 2001). Furthermore, the possibilities offered for online participation relates to this as well, next to the idea that people are communicating and learning differently because of

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new technology (Black, 2012) and that museums are using these technological advances (Bradburne, 2008; Camarero et al., 2011; Kotler, 2001; Van Aalst & Boogaarts, 2002). Museums are all making use of social media and many of them offer online participatory activities and experiences. This focus on (online) participation doesn't mean museums aren't educative anymore; all museums association with education, primarily in relation to school, yet participation is often referred to just as much or even more. McPherson's (2006) statement on education "…in a so-called 'fun' way" (p. 53) perhaps needs to be revised to education in a so-called participatory way, or participation in a so-called educative way. Hanquinet and Savage's (2012) and Hooper-Greenhill's (2004[1994]) description of the museum as educative leisure doesn't seem to apply completely to the findings of this research, museums seem to be rather participatory leisure instead.

Kotler and Kotler's (2010) idea of museums increasingly offering an entertainment-orientated experience doesn't seem to apply fully to the findings as well; museums seem to offer a participation-oriented experience instead. However, virtually all museums paid attention to their (online) museums shop, representing a form of entertainment as well as a strategy inherent to the leisure industry. Another striking, yet unexpected result is that references to aesthetics were practically absent on museum websites. Since museums are traditionally celebrated because of the beautiful objects they share, this is a remarkable finding, especially since previous research found that one of the strongest visitors' motivations is to see beautiful things (i.e., aesthetics) (Bot, 2013).

Furthermore, when the results were analyzed in the light of certain characteristics of the museum, a few patterns were determined. Concerning museum type, a minor pattern occurred: it seems more likely for history museums, art museums and ethnology museums to have a weaker experience-orientation and for natural history museums, science and technology museums, house museums, and fusion museums to have a stronger experience-orientation. Yet, this pattern was rather weak, hence museum type doesn't seem to be a strong factor regarding experientialization. Concerning intended audience there was one striking result: museums and webpages aiming at families showed a very strong experience-orientation. However, since this concerned just one museum and a few webpages one may wonder whether this is a relevant finding. Furthermore, museums targeting children and youth aren't necessarily experientializing more, and museums aiming at a neutral audience vary considerably in their manner and degree of experience-orientation, in contradiction to what was expected. Last, country was analyzed in relation to experientialization of museum practices revealing that Dutch museums have a rather

weak experience-orientation, while especially British, but American museums as well, have a rather strong experience-orientation.

Findings concerning museum type aren't in line with earlier research; while Camarero et al. (2012) found significant differences in attitude towards innovation between certain types of museums (i.e., art and science and technology museums), the results of this research only present a minor pattern concerning museum type. On the other hand, this minor pattern does put art museums in the weaker experience-orientated category and science and technology museums in the stronger experience-orientation category, which is in line with Camarero et al.'s (2012) findings on innovation. Furthermore, the results of this research correspond with previous findings regarding country (Bot, 2012); British museums seem more focused on experientializing their practices than Dutch museums. This could possibly be explained by the differences in funding (Camarero et al., 2011; Velthuis, 2008) and positions in the transnational field of museums (Kuipers, 2011).

The association of the degree of experience-orientation and museum characteristics was also quantitatively analyzed by means of analyses of variance that tested the predetermined hypotheses. First hypotheses a and b were analyzed, resulting in a rejection of both hypotheses: there are *no* statistically significant differences in the degree of experience-orientation among museums in relation to museum type, and there is *not* a strong—but a moderate—association between the degree of experience-orientation among museums and museum type. This confirmed the qualitative findings revealing that museum type isn't a strong factor regarding the manner and degree in which museums experientialize. Additionally, hypotheses c and d were tested, resulting in an acceptance of hypothesis c and rejection of hypothesis d: there *are* statistically significant differences in the degree of experience-orientation among museums in relation to intended audience, yet there is *not* a strong—but a moderate—association between the degree of experience-orientation among museums and intended audience. Last, hypotheses e and f were tested, resulting in an acceptance of hypothesis e and rejection of hypothesis f: there *are* statistically significant differences in the degree of experience-orientation among museums in relation to country of residence, yet there is *not* a strong—but a moderate—association between the degree of experience-orientation among museums and country of residence.

To answer the central research question briefly, museums clearly differ in the manner and degree in which they experientialize their practices, yet participation seems to be their main focus. This primarily entails the encouragement of active participation of visitors by exploring, discovering and doing, and online participation in the form of social

media, online collections, online exhibitions, and online games enjoy much focus as well. Sociability, entertainment and memorability seem considerably less important, yet all museums paid attention to their (online) museum shop. Education is still an important focus as well, yet multiple times museums' participation-orientation was stronger. Striking is that aesthetics wasn't represented by most museum websites. Differences and similarities in the degree of experiene-orientation can partially be ascribed to the audience they target and their country of residence, yet the results regarding intended audience are questionable. The typology of a museum doesn't seem to be a significant influence of the degree of experience-orientation among museums.

5.3 Significance and implications

The purpose of this research was to gauge the prevailing idea that museums are increasingly experientializing their practices, and to modernize understandings of current museum practices and cultural legitimation. This idea of a growing experience-orientation among museums seems to be invalid; clearly not all museums are experientializing their practices, and when museums do focus on experience they are mainly trying to be participatory. These findings imply that certain ideas about current museum practices are perhaps invalid as well. For example, museums aren't necessarily merging with the leisure industry by being participatory, yet it seems that they are responding to changing visitors' desires. As Black (2012) stated, people are having more and more leisure time and more and more options on how to spend that time, while at the same time they are longing to be active participants. Museums seem to act in response by offering participatory experiences, showing they are worth visiting and relevant to their audience. From a sociological perspective, this implies that museums seem to respond rather to societal challenges than market demands. Fear that museums are spectacularizing to survive financial uncertainty and the competition of the leisure industry seems to be irrelevant. Museums do not seem to be losing their worth because of an experience-orientation, as Dobrzynski's (2013) argued, yet they seem to present their worth as relevant cultural institutions to the twenty-first century visitor.

Still, not all museums are focusing on providing a participatory experience, implying that museums do not value and legitimize themselves similarly. While the Rijksmuseum puts more focus on its collection, The Metropolitan Museum of Art represents itself more as a sociable and participatory, art experience and the Tower of London seems to legitimate itself as an educative, sociable, entertaining, and participatory,

cultural (and historical) institution. One may wonder why these differences exist, since the analyzed museum characteristics in this research only seem to be moderate influencers at best. Perhaps funding could be an explanation, however, not the funding model of countries, but the funding model of individual museums could possibly explain more. Nevertheless, it would imply that extrinsic pressures (i.e., funding), rather than intrinsic characteristics (i.e., type, intended audience and country) are of greater importance to the organization of current museum practices. From a museological, as well as sociological perspective the results of this research give rise to multiple questions asking why museums legitimate themselves in a certain way and what pressures are factors.

Two possible pressures that were discussed in the theoretical framework are the growing competition of the leisure industry and financial uncertainty. The only tendency found towards the leisure industry seems to be the attention paid to (online) museum shops. Nevertheless, this mostly entailed a link to an online shop or more information on the shop, and sporadically this comprised the demonstration of products on the website, therefore this doesn't seem to be a major approach towards the leisure industry or even a strong degree of experientialization, yet it could be seen as a strategy to cope with financial uncertainty. As Van Aalst and Boogaarts (2002) argued, museums seem more dependent of visitors' consumption to generate income.

Although museums show differences in the manner and the degree in which they embrace an experience-orientation, they still seem to distinct themselves from the leisure industry by mainly offering participatory, educative experiences. The idea of museums becoming hybrid places of art, education and recreation (Foley & McPherson (2010[2000]); Kotler, 2001; Kotler & Kotler, 2010; McPherson, 2006; Rectanus, 2011) only applies when recreation is defined as participation. Furthermore, Hanquinet and Savage's (2012) notion on museums being a part of the leisure industry doesn't seem to correspond with the results of this research, they rather imply that museums are focusing on creating participatory, audience experiences, yet not a *wow* experience as Kotler (2001) defines it. However, the degree of this participation-orientation differs considerably among museums, implying that some museums have transformed to a cultural institution that tries to be relevant to the twenty-first century visitor, while others hold on to more traditional values.

Another striking result, although this research wasn't focused on it, concerns aesthetics. One may wonder why so little references were found to aesthetics since museums still share (primarily) the same objects as before. If museums refer so little to

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their collection as beautiful (i.e., aesthetics), is being participatory more relevant nowadays? If so, the legitimation of the museum as a traditional cultural institution seems to have transformed immensely. However, in the scope of this research these questions weren't relevant, yet possibly of great importance to museums studies and sociological debate.

5.4 Limitations

Even though this research provides valuable findings that modernize understandings on current museum practices and cultural legitimation, the results should be perceived in the light of the limitations of this research. First of all, although websites are an information-rich source it's likely they change over time, especially with exhibitions altering and website design evolving. This means an analysis of the content and design of a website is always a snapshot. Furthermore, the textual content of museum websites tends to differ per museum; where one offers much information, others rather share brief information. This could cause bias towards museums that offer much textual content on their website; it's likely that the more words are used, the more references are found to experience. This makes them harder to compare, yet it can also be interpreted as characteristic to a museum. Additionally, this research only analyzed certain pages (i.e., home page, about page, collection page, general/current activities page, and family/children's activities page). It is possible results would have been different if other pages were examined. For example, museums didn't seem to focus more on education—and frequently even less—than experience, yet results might have been different when pages on education were considered as well.

Furthermore, this research used a data sample consisting of most visited museums, thus it's possible that results would have been different when museums with smaller visitor numbers would have been included. However, the analyzed museums were chosen as representatives concerning experientialization. Nevertheless, a larger and more diverse sample could provide other insights, thus the used data sample has its limitations. Besides this, a larger sample size would have been more generalizable. Last, the selected museums were all Western museums, hence the results are perhaps not representative for the non-Western museum world. It's likely that non-Western museums cope with different pressures and therefore differ in practice in comparison to Western museums, however, the museum is a rather Western institution making the results possibly relevant for a large part of the museum world.

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5.5 Future possibilities

The findings of this research have a great contribution to current understandings of museum practices and cultural legitimation, yet I believe this is just the tip of the iceberg. There are multiple future possibilities for this research to modernize these understandings even further. First of all, this research could be complemented with a quantitative analysis of a larger data sample. To make this comprehensible, this sample could consist of just the home page of museum websites, yet a greater selection of museums. This could be extended by selecting not only Dutch, British and American museums, but non-Western museums as well, thus a more complete image will be formed. Furthermore, another extension could be to add more factors, for example funding and size. This would possibly provide an even completer illustration concerning the experientialization of museum practices.

Additionally, since the results of this research clearly show that certainly not all museums embrace an experience-orientation and that experientialization seems to be primarily aimed at participation, it would be interesting to interview museum professionals (i.e., museums directors, curators and educators) to understand the motivation of museums when choosing to embrace (or reject) an experience-orientation. This will provide in-depth knowledge on why museums experientialize or choose not to focus on experience, how they apply an experience-orientation and which factors play a role in choosing such an approach. Furthermore, comprehending audience reception will provide a complete understanding of this process. A study on how visitors perceive the museum regarding experientialization would provide more insight on whether visitors are experience-driven to visit a museum and how they value certain aspects of the experientialized museum, such as participation, entertainment, sociability, and memorability. Such a study would also enable to examine whether certain ideas behind experientialization of museum practices concerning audiences is valid. Last, this research included a remarkable result on aesthetics. When future research is extended, it would be particularly interesting to take this in consideration as well. In short, the possibilities for further research are numerous.

5.6 Closing remarks

In conclusion, the manner and the degree in which museums experientialize their practices clearly differ, refuting the prevailing idea that museums are increasingly embracing and experience-orientation. When museums focus on experience, participation is key, implying that museums aren't so much trying to be experiential, but rather participatory. Museums

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seem to be responding to changing visitors' desires rather than a competition of the leisure industry, and are thus legitimating themselves as worthy and relevant cultural institutions to today's visitors. Museums seem to focus on providing audiences participatory experiences instead of *wow* experiences. In other words, museums are *engaging* their visitors, rather than *wowing* their visitors.

From a museological and sociological perspective, this research gives rise to multiple questions regarding current museum practices and cultural legitimation. Apparently, today's museum isn't easily defined as a hybrid place, a leisure industry's division or a traditional cultural institution—museums seem to show their worth and relevance rather variously. It would be particularly interesting to do further research on the implications of this research to fully modernize understandings on current museum practices and cultural legitimation.

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Appendix A

Coding scheme museum websites *(qualitative)*

Introduction
This coding scheme consists of five parts. The first part regards characteristics of the museum, such as type, intended audience and country. The second part concerns characteristics of the website, for example which page is coded such as the home page, the about the museum page or the collection page. The third part refers to the degree of experience-orientation presented through text. This concerns references to participation, sociability, entertainment, memorability, and education. The fourth part regards the degree of experience-orientation through website elements. The last part is designed for open coding so other relevant finding that aren't covered by part one to four can be coded as well.

Procedure
1. First write down the characteristics of the museum and its website (item 1 to 5).
2. Read the text on the webpage and code it according to item 6 to 10.
3. Check if the webpage includes any elements and code according to item 11 to 13.
4. During step 2 and 3, if anything seems relevant, write it down in part five of this scheme (item 14 to 15).
5. When a description is asked, keep in mind that this needs to be a qualitative description. Try to keep questions, such as how does the sentence refer to experience, in what way are certain words used, to what kind a experiences does this interactive element relate to, etc., in mind when describing.

I.	**Characteristics of the museum**	
a) *Description of the museum*	**1. Name**: What is the name of the museum?	

1 =	Rijksmuseum	8 =	British Museum	15 =	National Museum of American History
2 =	Van Gogh Museum	9 =	Tate Modern	16 =	The Metropolitan Museum of Art
3 =	Naturalis	10 =	Natural History Museum	17 =	National Museum of Natural History
4 =	Tropenmuseum	11 =	World Museum Liverpool	18 =	National Museum of the American Indian
5 =	Science Centre NEMO	12 =	Science Museum South Kensington	19 =	National Air and Space Museum
6 =	Anne Frank Museum	13 =	Tower of London	20 =	Monticello
7 =	Museon	14 =	Ashmolean Museum	21 =	Children's Museum Indianapolis

	2. Type: What type of museum is this?
	1 = History 4 = Ethnology 7 = Fusion 2 = Art 5 = Science and technology 3 = Natural history 6 = House museum
	3. Country: In which country does this museum reside?
	1 = The Netherlands 2 = UK 3 = USA

II. **Characteristics of the website**

b) *Description of the website*	**4. Page**: Which page of the website is coded?
	- Note that sometimes museums might use another description. Examples are: - Home page: Official website, home. - About the museum: About us, organization, museum information, the history of the museum, introduction to the museum. - Main collection: Permanent exhibition(s), exhibitions, explore, collections at the museum, museum objects, collections and research. - General/current activities: What's on, to see and do, now in the museum, what's on at the museum, plan your visit, things to do, calendar, events. - Family/children's activities: Family program, do and discover, families and children, what's on for families, young explorers, what's on for kids this month, kids and families at …, family visits, events kids, hands-on and immersive experiences.
	1 = Home page 3 = Main collection 5 = Family/children's activities 2 = About the museum 4 = General/current activities
	5. Audience: Which type of audience does this page address in general?
	- Here look to whom the text is written and what kind of audience is represented in pictures on the analyzed webpage. - <u>Adults</u>: When pictures represent adults and text seems to address adults choose option 1 (adults). This is perhaps primarily noticeable in Dutch, because of the use of a formal form of 'you'. See example A at the end of the coding scheme. - <u>Children and youth</u>: When pictures represent children, youth or both

	and text seems to address this audience choose option 2 (children and youth). See example B at the end of the coding scheme. ■ Families: When pictures represent families and text seems to address families choose option 3 (families). See example C at the end of the coding scheme. ■ Neutral: When there is no specific indication to whom a text is written and pictures do not represent a certain audience choose option 4 (neutral). See example D at the end of the coding scheme. ■ Other: When options 1 to 4 are not sufficient choose option 5 (other) and describe.
	1 = Adults 3 = Families 5 = Other 2 = Children and 4 = Neutral youth

III. **Experience-orientation in text**	
c) *Participation*	**6. Participation**: Are there words or sentences referring to participation of the audience?
	■ Participation refers to an active engagement of the visitor. ■ Words referring to participation are: experience, explore, discover, join (in), interact, engage, hands-on, do-it-yourself, touch (and other senses), involve, participate, and so on. ■ An example of a sentence referring to participation is: "Come this Sunday and join in on our hands-on activities for the whole family!".
	0 = No 1 = Yes (describe)
d) *Sociability*	**7. Sociability**: Are there words or sentences referring to sociability (i.e., doing something with other people)?
	■ Sociability involves interactivity with other, the museum or both. ■ Words referring to sociability are: together, family activity, group activity, collectively, side by side, and so on. ■ An example of a sentence referring to sociability is: "Come and dig up a dinosaur together with a real archeologist!".
	0 = No 2 = Yes (describe)

e) *Entertainment*	**8. Entertainment**: Are there words or sentences referring to entertainment?
	- Entertainment indicates amusement. - Words referring to entertainment are: entertaining, amusing, fun, joy, excitement, adventure, thrilling, amazing, enchanting, spectacular, and so on. - An example of a sentence referring to entertainment is: "Come, explore and be amazed by our unique collection of Roman weapons".
	0 = No 2 = Yes (describe)
f) *Memorability*	**9. Memorability**: Are there words or sentences referring to Memorability?
	- Memorability refers to significant aspects of the museum, its collection and experience. - Words referring to memorability are: unique, never-to-forget, exceptional, one-of-a-kind, monumental, unforgettable, must-see, world-class, and so on. - An example of a sentence referring to memorability is: "A visit to our museum is a once in a life time experience!".
	0 = No 2 = Yes (describe)
g) *Education*	**10. Education**: Are there words or sentences referring to education?
	- Education refers to anything that relate to gaining new knowledge, understandings and skills. - Words referring to education are: learn(ing), educative activity, learners, educational projects, etc. - An example of a sentence referring to education is: "Great ways to learn together. Plan your visit and explore events for all ages".
	0 = No 2 = Yes (describe)
IV. **Experience-orientation in website elements**	
h) *Type of element*	**11. Type**: What type of element is used?
	1 = Video 3 = 3D collection 5 = None 2 = Game 4 = Other (describe) 6 = Multiple (describe)

D

	12. Experience: Does this element refer to any of the indicators for experience?
	▪ Please <u>describe</u> why when the answer to this question is yes.
	1 = Yes, participation 4 = Yes, memorability 7 = No 2 = Yes, sociability 5 = Yes, multiple indicators 8 = No element(s) used 3 = Yes, entertain-ment 6 = Yes, all indicators
	13. Education: Does this element refer to education?
	0 = No 1 = Yes (describe) 2 = No element(s) used

V.	**Open coding**
i) *Relevant text*	**14. Text**: Are there other words or sentences in the text of the webpage that are relevant and which cannot be included in previous items?
	0 = No 1 = Yes (describe)
j) *Relevant website elements*	**15. Website elements**: Are there other interactive elements that are relevant and which cannot be included in previous items?
	0 = No 1 = Yes (describe)

E

Example A

Nederlands Openluchtmuseum

Ontdek het museum ▾   Bezoek met groep ▾   Goed te weten ▾   Actueel ▾

Wie zijn wij

🏠 > Wie zijn wij

Het Openluchtmuseum vangt de geschiedenis

Het Nederlands Openluchtmuseum vangt de geschiedenis. In authentieke gebouwen, voorwerpen en ware verhalen. We nemen u mee op een reis door de tijd. Van twee eeuwen geleden tot heel recent. Er is volop leven in het museum. Op de erven, in de boerderijen, huizen en de molens, het boerencafé en de winkeltjes.

Use of formal 'you' in text = adults

No pictures

Levende herinneringen

Het museum ligt in een prachtig park aan de rand van de gezellige stad Arnhem. U komt er ogen te kort. De mensen van het museum lijken zo uit het verleden te zijn weggelopen. Trots op hun erfgoed inspireren ze u met hun verhalen.

Gaan uw kinderen 'aan het werk' op het kindererf of toch liever spelen op het mooie Zaanse plein? Worden het poffertjes met poedersuiker, stevige huisgemaakte soep, of toch die verse krentenbol van de bakker? En hoe reizen we vandaag? Pak de historische tram of wandel door de tijd.

Wie zijn wij
Missie, visie en doelstellingen
Geschiedenis
Bestuur en Raad van toezicht
Jaarverslagen
Visitatierapport
Landgoed
Certificaten en prijzen

(www.openluchtmuseum.nl)

Example B

EXHIBITS AT THE CHILDREN'S MUSEUM OF HOUSTON

Fourteen galleries of non-stop, action-packed fun await you at the Children's Museum of Houston.

For information and pictures on each exhibit, please click on the exhibit button. Plan your trip by viewing a map of the Children's Museum of Houston.

Pictures are cartoons.

In combination with text addressed to children = children and youth

SUMMER OF EPIC ADVENTURE THE SEQUEL MAY 23 – SEPT 7
Children's Museum of Houston
WHERE SUPERHEROES DISCOVER THEIR POWERS!
CLICK HERE!

Invention Convention
Step into our workshop and you use your imagination to create, concoct and construct contraptions!

Kidtropolis
A city for kids, run by kids. It's where you choose to be whatever you want to be!

Cyberchase
Go on a quest to save Cyberspace from the evil Hacker. Based on the PBS Kids GO cartoon!

(www.cmhouston.org)

F

Example C

| Tower of London | Hampton Court Palace | Banqueting House | **Kensington Palace** | Kew Palace |

🔍 Search 🌐 Languages 🐦 f Follow us

Historic Royal Palaces
Kensington Palace

Buy tickets ▸

Shop ▸

Visit us   What's on   Families   Groups   History and stories   Learning   Hire a venue   Membership

You are here: Kensington Palace > Families > What's on for families

Families

What's on for families
Children at the palace
Games and makes

What's on for families

There's lots for families to see and do together at Kensington Palace, as well as enjoying our family-friendly café and our family shop - and best of all kids go free!

Text adresses families.

= families

Picture represents families.

Georgian family day - 15 June

The exciting new family fun experience day, "Cooking for the King", will take place on Sunday 15th June between 10.30-16.30, with a focus on Georgian food, dining and etiquette. Discover how the Georgians liked to dine in splendour through preparing food and taking part in activities, drama and storytelling. Check What's On to find out all about this exciting new workshop.

(www.hrp.org.uk/KensingtonPalace/)

Example D

(see next page)

NEW YORK | **VENICE** | **BILBAO** | **ABU DHABI** | **INTERNATIONAL EXHIBITIONS** | **GUGGENHEIM FOUNDATION**

GUGGENHEIM

visit   support   calendar & events   about   exhibitions   collections   education   interact   press room   shop

STAFF PROFILES   FRANK LLOYD WRIGHT BUILDING   HOST AN EVENT   LOCATION SHOOTS   IMAGE LICENSING   JOBS   CONTACT US

ABOUT

search [GO]

An internationally renowned art museum and one of the most significant architectural icons of the 20th century, the Guggenheim Museum is at once a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by museum educators. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-growing institution devoted to the art of the 20th century and beyond.

PLAN YOUR VISIT
Solomon R. Guggenheim Museum
1071 Fifth Avenue
(at 89th Street)
New York, NY
10128-0173
Purchase tickets

∨ Hours & Ticketing

Pictures represent the museum or the collection.

Text is not addressed to a specific audience = neutral

Sponsored by Bloomberg
FREE ARCHITECTURE GUIDE
Download our app for a multimedia guide to the landmark Frank Lloyd Wright building

GUGGENHEIM BLOGS

TOURS & EVENTS

TIME LINE

(www.guggenheim.org)

H

Appendix B

Coding scheme museum websites *(quantitative)*

<table>
<tr><td>Introduction</td></tr>
<tr><td>This coding scheme consists of four parts. The first part regards characteristics of the museum, such as type, intended audience and country. The second part concerns characteristics of the website, for example which page is coded such as the home page, the about the museum page or the collection page. The third part refers to the degree of experience-orientation presented through text. This concerns the total number of references to participation, sociability, entertainment, memorability, and education. The fourth and last part regards the degree of experience-orientation through website elements. This concerns the total number of elements on a webpage, and the total number of elements on a webpage referring to experience.</td></tr>
<tr><td>Procedure</td></tr>
<tr><td>
1. First write down the characteristics of the museum and its website (item 1 to 5).
2. Read the text on the webpage and note the total number of references to participation, sociability, entertainment, memorability, and education (item 6 to 10).
3. Check if the webpage includes any elements and note the total number of elements on that webpages (item 11).
4. Check whether the elements on the webpages refer to experience and note the total number of references (item 12).
</td></tr>
</table>

II.	**Characteristics of the museum**	
a) *Description of the museum*	**1. Name**: What is the name of the museum?	

1 =	Rijksmuseum	8 =	British Museum	15 =	National Museum of American History
2 =	Van Gogh Museum	9 =	Tate Modern	16 =	The Metropolitan Museum of Art
3 =	Naturalis	10 =	Natural History Museum	17 =	National Museum of Natural History
4 =	Tropenmuseum	11 =	World Museum Liverpool	18 =	National Museum of the American Indian
5 =	Science Centre NEMO	12 =	Science Museum South Kensington	19 =	National Air and Space Museum
6 =	Anne Frank Museum	13 =	Tower of London	20 =	Monticello
7 =	Museon	14 =	Ashmolean Museum	21 =	Children's Museum Indianapolis

	2. Type: What type of museum is this?
	1 = History 4 = Ethnology 7 = Fusion 2 = Art 5 = Science and technology 3 = Natural history 6 = House museum
	3. Country: In which country does this museum reside?
	1 = The Netherlands 2 = UK 3 = USA

V.	**Characteristics of the website**
b) *Description of the website*	**4. Page**: Which page of the website is coded?
	- Note that sometimes museums might use another description. Examples are: - Home page: Official website, home. - About the museum: About us, organization, museum information, the history of the museum, introduction to the museum. - Main collection: Permanent exhibition(s), exhibitions, explore, collections at the museum, museum objects, collections and research. - General/current activities: What's on, to see and do, now in the museum, what's on at the museum, plan your visit, things to do, calendar, events. - Family/children's activities: Family program, do and discover, families and children, what's on for families, young explorers, what's on for kids this month, kids and families at …, family visits, events kids, hands-on and immersive experiences.
	1 = Home page 3 = Main collection 5 = Family/children's activities 2 = About the museum 4 = General/current activities
	5. Audience: Which type of audience does this page address in general?
	- Here look to whom the text is written and what kind of audience is represented in pictures on the analyzed webpage. - <u>Adults</u>: When pictures represent adults and text seems to address adults choose option 1 (adults). This is perhaps primarily noticeable in Dutch, because of the use of a formal form of 'you'. See example A at the end of the coding scheme. - <u>Children and youth</u>: When pictures represent children, youth or both

	and text seems to address this audience choose option 2 (children and youth). See example B at the end of the coding scheme.
	▪ <u>Families</u>: When pictures represent families and text seems to address families choose option 3 (families). See example C at the end of the coding scheme.
	<u>Neutral</u>: When there is no specific indication to whom a text is written and pictures do not represent a certain audience choose option 4 (neutral). See example D at the end of the coding scheme.
	▪ <u>Other</u>: When options 1 to 4 are not sufficient choose option 5 (other) and describe.

1 = Adults   3 = Families   5 = Other
2 = Children and   4 = Neutral
youth

VI. **Experience-orientation in text**

d) *Participation*	**6. Participation**: How many references to participation are found on this page <u>in total</u>?
	▪ Here count <u>all</u> references to participation.
	▪ Participation refers to an active engagement of the visitor .
	▪ Words referring to participation are: experience, explore, discover, join (in), interact, engage, hands-on, do-it-yourself, touch (and other senses), involve, participate, and so on.
	▪ An example of a sentence referring to participation is: "Come this Sunday and join in on our hands-on activities for the whole family!". The example includes two references to participation: "join" and "hands-on activities".
	Frequency:
e) *Sociability*	**7. Sociability**: How many references to sociability are found on this page <u>in total</u>?
	▪ Here count <u>all</u> references to sociability.
	▪ Sociability involves interactivity with other, the museum or both.
	▪ Words referring to sociability are: together, family activity, group activity, collectively, side by side, and so on.
	▪ An example of a sentence referring to sociability is: "Come and dig up a dinosaur together with a real archeologist!".

K

	Frequency:
f) *Entertainment*	**8. Entertainment**: How many references to entertainment are found on this page <u>in total</u>?
	- Here count <u>all</u> references to entertainment. - Entertainment indicates amusement - Words referring to entertainment are: entertaining, amusing, fun, joy, excitement, adventure, thrilling, amazing, enchanting, spectacular, and so on. - An example of a sentence referring to entertainment is: "Come, explore and be amazed by our unique collection of Roman weapons".
	Frequency:
g) *Memorability*	**9. Memorability**: How many references to memorability are found on this page <u>in total</u>?
	- Here count <u>all</u> references to memorability. - Memorability refers to significant aspects of the museum, its collection and experience. - Words referring to memorability are: unique, never-to-forget, exceptional, one-of-a-kind, monumental, unforgettable, must-see, world-class, and so on. - An example of a sentence referring to memorability is: "A visit to our museum is a once in a life time experience!".
	Frequency:
h) *Education*	**10. Education**: How many references to education are found on this page <u>in total</u>?
	- Here count <u>all</u> references to education. - Education refers to anything that relate to gaining new knowledge, understandings and skills. - Words referring to education are: learn(ing), educative activity, learners, educational projects, etc. - An example of a sentence referring to education is: "Great ways to learn together. Plan your visit and explore events for all ages".

L

	Frequency:
VII. Experience-orientation in website elements	
i) *Number of elements*	**11. Element**: How many elements does this page include?
	Frequency:
	12. Experience: How many elements refer to (any of indicators) of experience?
	Frequency: