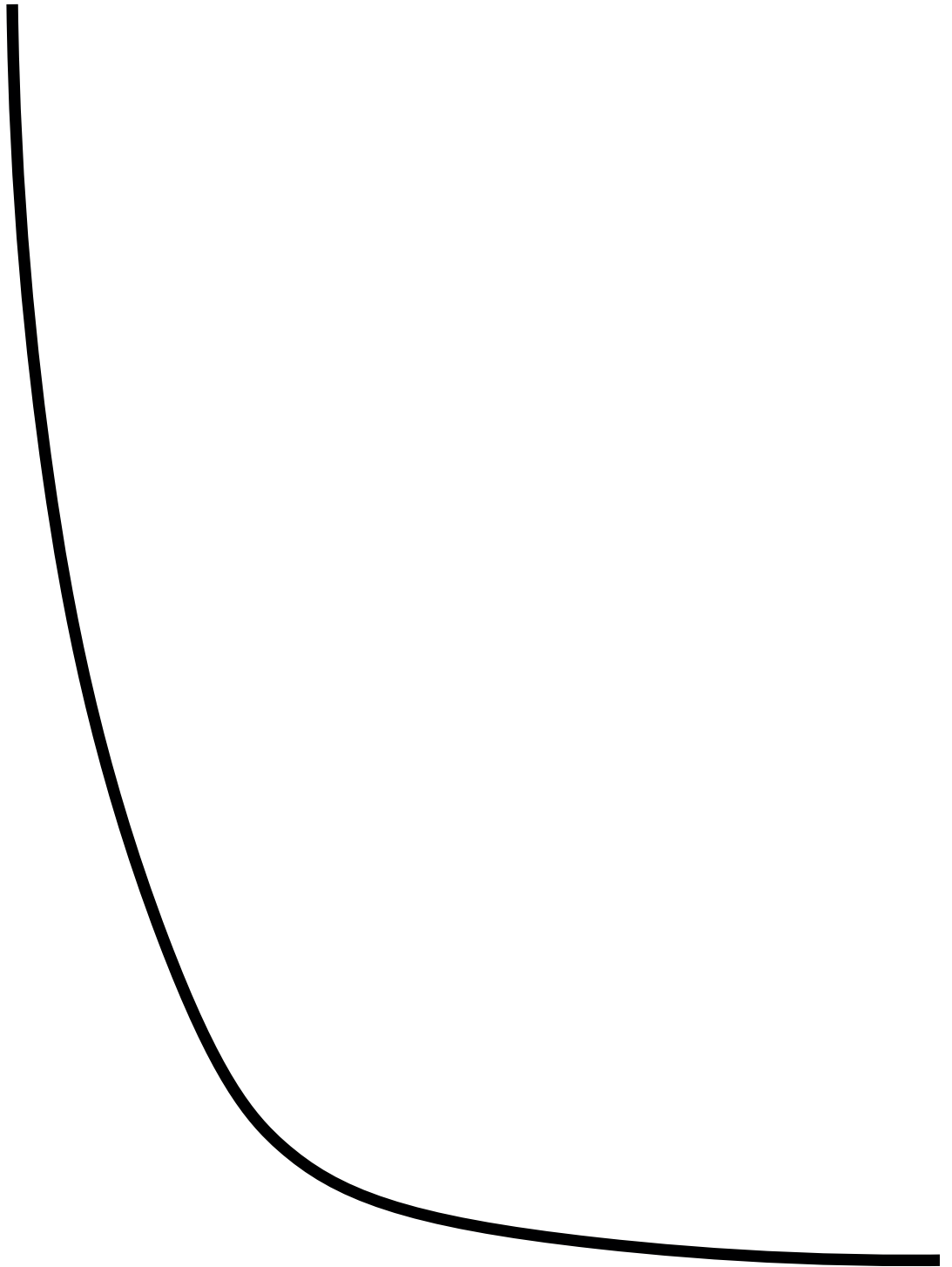


THE MUSEUM EXPERIENCE IN THE 21ST CENTURY



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THE EXPECTATIONS OF THE POTENTIAL AUDIENCE AND THE EXPERIENCES
DESIGNED BY MUSEUM PROFESSIONALS:

THE CASE OF THE BOIJMANS VAN BEUNINGEN DEPOT

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ABSTRACT

Museums in the 21st century dramatically are changing from the traditional museums of the past. They are becoming more open and are expanding their roles that embrace conservation, education, research, entertainment and engagement of the society. Museums nowadays are more audience centred and customer oriented, manifesting the need to attract wide and differentiated targets of audience to accomplish their mission and survive in the competitive leisure industries. Essential to do so, is providing memorable and positive experiences for visitors that satisfy their expectations and preferences. Falk & Dierking at this purpose provided a model, the contextual model of learning to understand and address the museum experience, saying that it is a circular process among the personal, socio-cultural and physical context of real and potential visitors. The personal context is of particular interest for this thesis, since it comprehends the background, preferences, motivations and expectations of visitors towards the museum experience. By investigating the personal context of potential visitors, it is possible for museum professionals to understand their targets and provide attractive and satisfactory experiences able to attract and retain those visitors. Since this Master thesis originates from a commissioned research on the potential audience of the Depot from the Boijmans Van Beuningen museum in Rotterdam, all these concepts have been applied to the specific case of the Boijmans Van Beuningen Depot. By 2020 it will become the first public depository in the world and the new tourist attraction of Rotterdam. This qualitative research is aimed at researching how the expectations of cultural tourists, one of the main audience targets of the Depot, match the Depot dreamed experience designed by the museum professionals. In order to answer to this question, a qualitative research with semi structured in depth interviews with cultural tourists has been conducted. From the analysis of the data collected, some important findings emerged. Cultural tourists have different personal contexts and identities that influence their expectations and preferences for the museum experience in the 21st century. They perceived Depot more as a museum of the future and most of the experiences designed by the museum staff match the expectations of cultural tourists interviewed. Yet, a gap has been found, since they perceived the Depot as confusing and expressed negative feelings about the wayfinding and exhibition design. This result in particular could be considered by the Boijmans Van Beuningen staff as a starting point to improve the design of positive experiences for future cultural tourists that will visit the Depot.

KEYWORDS: *Museum experience, Boijmans Van Beuningen Depot, museum experience in the 21st century, museum experience design, Cultural tourists*

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INTRODUCTION

“Museums all over the world are rethinking what it means to be a museum”

(Falk and Dierking 2016, p. 296).

Museums nowadays are undergoing visceral transformations that regard their nature, management and relationship with the society (Prior 2008). Specifically, we are assisting to an evolution of museums that from being closed and private collections, are becoming more and more open to engage the whole society (Abt 2007; Macdonald 2011). As a consequence of these changes, museums are rethinking their role and identity, adapting to the new trends of the contemporary society. In the 21st century, museums are expected to be many things together: income generators, tourist attractions, valuable places for the society, providers of educational, interactive, memorable experiences (Black 2005; Kotler et al. 2008). In such a context, marketing and museum academic studies agree on affirming that the heart of museums is embodied in their audiences (Black 2005; Kotler et al. 2008; Falk & Dierking 2016). In fact, as Hooper-Greenhill (2007) sustains, the main shift of museums in the 21st century, has been the turn on visitors. Consequently, museums are in this hyper modern era audience centred and consumer oriented (Kotler et al 2008). In other words, the audience is at the centre of cultural institutions. By operating in the leisure industry with many competitors, attracting and retaining new and differentiated targets of audience is a priority for museums, not only for their economic sustainability, but above all to accomplish their mission of serving the society (Kotler et al. 2008; Black 2005; Clarelli 2011). To do so, studying and understanding real and potential museum visitors, designing offerings and experiences that satisfy the potential audience’s needs and expectations is fundamental (Falk and Dierking 2016; McLeod, Dodd, Duncan 2015; Roppola 2013). Falk & Dierking (2016) are among the most experienced experts on the museum experience. As outcome of their decades-long research, they developed the contextual model of learning to deal with the museum experience. Specifically, they sustain that it can be seen as the continuous interaction between the personal, socio-cultural and physical context. They specify that the personal context of visitors, their background, needs, preferences, prior experiences and personal interests, has a particular influence on the museum experience. Indeed, every visitor has his own personal context, that shapes motivations and expectations on the

museum experience. At this purpose, they identified seven identity related motivations, that have an impact on the type of experiences visitors seek in museums. The work made by Falk & Dierking (2016) is therefore a guideline for museum professionals, providing a methodology to investigate the potential visitors and their expectations toward the museum experience, essential phase in designing successful and memorable museum experiences that will attract a wide and differentiated audience.

However, the body of research present in the academia about the museum experience, the visitors' expectations and the experience design is still not so developed, especially from the museum studies perspective. This Master Thesis fits therefore into this gap in the existing literature. Moreover, this thesis also originates from a commissioned research by the Boijmans Van Beuningen museum in Rotterdam about the potential audience for the new project of the Boijmans Van Beuningen Depot. Hence, seen this context and the specific case of the Boijmans Van Beuningen Depot, the research question recites:

“How will the Depot dreamed experience designed by the Boijmans Van Beuningen professionals match the expectations of cultural tourists, one of its main potential target audience?”

The Boijmans van Beuningen Depot inserts itself in the scenario of the 21st century museum, being a new cultural destination in Rotterdam that will open in 2020. It will be the first public accessible depository of the Boijmans Van Beuningen museum and a unique architecture icon and tourist attraction, where visitors will live many innovative and interactive experiences like: visiting the exhibitions with special technical insights, having the possibility to see “ behind the scene” of the museum, such as restorations or technical workshops, having access to almost every artwork of the Boijmans van Beuningen collection, relaxing in the garden of the rooftop, enjoying the panorama of the city. All these experiences have been designed by museum professionals to attract the potential audience, but it is worth to investigate whether and how this dreamed experience will match the expectations of the target audience, cultural tourists in particular. In order to answer to the research question, a qualitative research composed by semi-structured in-depths interviews has been conducted.

This research will be valuable both for practical and scientific reasons. Precisely, this thesis can contribute to fill the gap present in the academic world about the museum experience and the experience design from the potential audience point of view in the 21st century. Moreover, the museum Boijmans van Beuningen, as well as other cultural institutions and museum professionals, can benefit from the results of this research in their management practices and decision making processes when creating and designing the museum experiences for the various targets of audience. Specifically, the outcome of this research can be useful in particular for the Boijmans Van Beuningen Depot. In fact, by knowing more in depth the personal context, expectations and perceptions of one of its main target audience, cultural tourists, about the experiences the Depot will offer, the Boijmans Van Beuningen professionals can design, adjust and shape Depot experiences that will satisfy and attract this specific target.

This thesis consists of five chapters. The first chapter presents the theoretical framework and it is structured in three subchapters. In the first part an outline of the transformations and evolutions of museums from their origin in the antiquity till the creation of the public museum in the post-modern era is presented, with a particular emphasis on the museum in the 21st century. The second part is instead dedicated entirely to the museum experience, from two different and equally important perspectives: cultural marketing and museum studies. The third section of the theory is focused mainly on the Boijmans Van Beuningen Depot, its characteristics, “dreamed experience” and its target audience, cultural tourists.

Chapter number two presents the research question and the main expectations about the outcomes of the thesis before conducting the research, while chapter 3 outlines the methodology used and detailed information about the methods and data collection, the sample, operationalization and methods of analysis.

The findings and results are presented in chapter 4. This chapter is divided in subsections, according to the main themes found during the analysis phase: cultural tourists, personal context, museum experience, museum experience in the 21st century, Boijmans Van Beuningen Depot.

Lastly, in chapter 5 the main conclusions are drawn, together with the discussion about limitations and recommendations for further research.

CHAPTER ONE: THEORETICAL FRAMEWORK

1.1 MUSEUMS AND THEIR TRANSFORMATIONAL CHARACTER: FROM THE ORIGINS TO THE 21ST CENTURY MUSEUM

Museums are complex public institutions¹ (Feldstein 1991; Frey and Meier 2006) that play a central role in the contemporary society (Clarelli 2011). Due to their complexity and variety, it does not currently exist a universally valid definition of museum (Ginsburgh and Mairesse 1997). However, the International Council of Museums developed a museum definition that is a reference for the whole international community.

“A museum is 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.museum)

Here, the emphasis is clearly on the social role of museums (Ginsburgh and Mairesse 1997). By preserving, conserving, communicating and making the cultural heritage of the community accessible, the museum provides a service for the whole society, guaranteeing the right to culture for everyone (Clarelli 2011). Prior (2008) in his article “Having One’s Taste and Eating it: Transformations of the Museum in a Hypermodern Era”, mentions the relationship between museums and the society. He explicitly says that museums are both agents of social and cultural change and a barometer of the transformations in the society: as the society modifies, so museums do. This ever-changing trend of museums throughout time, is clear if we look at the huge transformations that museums underwent from their origins in the antiquity, to the present days in the hyper modern era.

¹ Museums are non-profit public institutions in the sense that they receive financial support by the government. Moreover, museum attendance is a public good, namely non-rival and non-excludable. This means that the museum collection and activities, being part of the cultural heritage of the whole society, can be enjoyed by everyone, having a value for the whole society (Feldstein 1991; Frey and Meier 2006).

1.1.1 The origins of the public modern museum

The museum in the modern sense of the term, officially established during the eighteenth century, despite its origins dates back to the IV century BC in Athens (Abt 2007). However, the first typology of museum came in the mid sixteenth century, when the Renaissance culture inspired the habit in the courts of Europe to create the *Wunderkammers*, literally the rooms of wonder, spaces dedicated to host the private collections composed by art objects and natural sciences (Abt 2007).

The museum in the modern sense of the term appeared in Europe in the eighteenth century and in particular, in the historical moment when the private collections were transformed in cultural heritage of the new-born Nations, contributing to the construction and reinforcement of the national identity (Criconia 2011). During this period, the English Revolution and then the American and the French Revolution, had as an outcome the vision of the public good, in contrast to the privileges reserved to the higher classes (Abt 2007). The ownership, transmission and the public accessibility of the cultural and natural heritage were also included in this discourse (Goodman 1996). As a consequence, the first public museums had been established: the British museum in 1753 (Cossons 2003) and the Louvre in 1793, followed by many other public museums through the course of the eighteenth century all over Europe. The museum, in this context, functioned as all the other public institutions, having social roles that justified its life and survival and being open and accessible to every citizen (Binni, Pinna 1980).

Overall, the public museum established as the outcome of a progressive transformation from the private collection to the application of democratic ideals in an institution accessible to everyone (Hudson 1975).

Towards the end of the eighteenth century, the model of the European museum was transplanted also in America (Orosz 1990). Here the foundation of museums was led mostly by private citizens (Burt 1977) and the main goals of institutions like the Museum of Fine Arts in Boston and the Metropolitan Museum of Art in New York (McClellan 2008a), was to serve, engage and educate a wide public (Dana 1920; Fox 1995). American museums became then the model for the twentieth century museum for excellence (Burt 1977; Levin 1983). This new type of museum, opposed to the traditional museum as a temple, was more open, flexible and changeable, reflecting

the dynamics of the society (Levin 1983). Starting from these perspectives, the theory and practice about the modern museum shaped around the need to engage a numerous audience (Schubert 2007). Indeed, the new museum of the 20th century expanded its functions: it maintained the traditional conservation and exhibition, but became also a tool for research, education and entertainment, in which the audience is central, a vital element for the survival of the museum (Levin 1983; Schubert 2007). The social role of the museum and its renewed relationship with the audience, ensured that these cultural institutions became the mirror of an ever-changing society (Prior 2008). Furthermore, starting from the first years of the 20th century, many local, national and international museum associations began to grow all over the world (Weil 1999)². The works, publications and programs of these associations influenced and simultaneously followed the practices and directions of museums through time, acting as guidelines for museum professionals and the international community (Weil 1999).

1.1.2 The Museum in the Postmodern era

Between the 1960s and 1970s the international debate around museums had been more intense than ever (Lugli 2003). The main topics addressed were the future directions of museums, due to the revolutionary events that transformed the society. There was indeed a clear shift in the way of thinking the museum: from the centrality of the heritage, to the centrality of the audience and society at large (Ibid). Kenneth Hudson, in the fiftieth-anniversary issue of the UNESCO magazine *Museum International* confirmed this perspective by writing that:

“... the most fundamental change that has affected museums during the [past] half-century ... is the now almost universal conviction that they exist in order to serve the public. The old-style museum felt itself under no such obligation. It existed, it had a building, it had collections and a staff to look after them. It was reasonably adequately financed, and its visitors, usually not numerous, came to look, to wonder and to admire what was set before them. They were in no sense partners in the enterprise. The museum's prime responsibility

² Some examples are the British Museum Association was founded in 1889 and the American Association of Museums' foundation dates back to 1906. In addition, in 1946 was established the International Council of Museums.

was to its collections, not its visitors “ (Weil 1999, p. 232)

It is exactly in this context of transformations that the shift from modernity to postmodernity, from past to present took place (Ribaldi 2005). Emblematic of this new face of museums is the Centre Pompidou built in 1977 in Paris (Scomiglio 1985). This spectacular museum made of glass and steel, a multifunctional cultural centre for contemporary art, open to the public and the city, able to engage a mass audience, contributed to replace the traditional concept of museum as place where to conserve the cultural heritage of a Nation (Zuliani 2006; Glusberg and Baragli 1983). According to Ribaldi (2005), during the 1970s and 1980s the museum evolved from an elitist, closed mausoleum, to an open place where to study, meet, shopping, debate and walk through the artworks.

As a consequence of these revolutions in this same period, the new museology started to expand (McCall and Gray 2014). The debate about museums opened up to an unexplored perspective, looking to the necessities, functionalities, mission and ideals of museums in the postmodern era (Ibid). In this renewed scenario, the audience becomes the real protagonist of the museum. Consequently, the main subject of the new museology is the educational role of the museum, the visitor experience and the communication (Ross 2004). In this sense, the museum is at the centre of a process that integrates research, conservation, protection, communication, education, entertainment, production of experiences (Wolf 1986; Schubert 2007; Vattimo 2006). Consequently, museums started to attract masses of visitors and tourists, becoming spaces for entertainment and cultural consumption (Harrison 1994). Concerning this aspect, the realization of the new Getty Centre (1986) and The J. Paul Getty Museum (1997) in Los Angeles and the Guggenheim Museum (1997) in Bilbao is emblematic (Lampugnani and Sachs 2001; Rybczynski 2002). The new spectacular and exceptional architecture of these museums is a peculiarity of the post-modern museum, playing a central role in the museum communication, proposing itself as a tourist attraction and a piece of art itself, able to attract and engage the public (Criconia, 2011; Lampugnani and Sachs 2001; Werner 2009).

1.1.3 The Museum in the 21st century

The postmodern situation entails a series of cultural and demographic alterations. Among these

there are: the new post-industrial society of the free time, mass consumerism, new means of communication, globalization, the experience economy and the competitiveness of leisure industries (Pine and Gilmore 1998). These phenomena, that began during the last decades of the 20th century, are evolving in the 21st century and hugely influencing museums (Vattimo 2006). According to Prior (2008), the changes are so dramatic that we are assisting to the death of the Museum as it was forged during the Enlightenment. The contemporary museum is a product of the postmodern trends, in which late capitalism, market eclecticism, the culture of spectacle and heavy cuts in public funding, are running the museum scene (Ibid). As witnessed by Falk and Dierking (2016) *“museums all over the world are rethinking what it means to be a museum”* (Falk and Dierking 2016, p. 296).

Black (2005) in his book *“The Engaging Museum”*, makes clear the current situation of museums. In particular, the cuts in the public funding and the economic crisis, have reduced the financial support for museums, so that they are forced to find other sources of income to survive and accomplish mission (Ibid). Moreover, among the features of the 21-century museum, there are the social role of museums, physical and cultural accessibility, diversity, the museum as tourist attraction and as income-generator and the need to develop new audiences, while building a long-term relationship with the existing public (Ibid). In addition, the audience is more demanding in terms of quality and diversity and many museums are putting all their efforts in audience development strategies (Ibid). Reaching new, differentiated targets of audience and enhancing accessibility to everyone in the society, is now crucial to obtain more income and sponsors, ensuring a future for museums.

According to Hooper- Greenhill (2007), *“one of the greatest challenges for museums at the beginning of the 21st century, is the turn to visitors”* (Hooper-Greenhill 2007, p. 362). Her perspective is also confirmed by the marketing expert Philip Kotler, who argues that museums are becoming consumer oriented and audience-centred (Kotler, et al. 2008). This means that the museum considers its visitors as clients and the priority is to be accountable for them, being aware that they have needs, wants and expectations to be satisfied (Doering 1999). There is a shift in the approach of managers and museum staff when designing offerings, activities and programs. They

should take the visitor point of view in the design process, while in the past everything was chosen on the basis of experts' decisions (Ibid). Consequently, the renewed museum environment in the 21st century, entails to take into consideration the visitor's expectations, needs and preferences when designing the museum experience and programs (Roppola 2013). However, this new trend of museums in the 21st century of applying business strategies has been seen by many critics as a commodification and commercialization of museums (Anheier and Toepler 1998; DiMaggio 1986). Some critics like Marie Malaro (2013) argue that the business orientation of museums can negatively affect their original mission of preserving the collections and educating the audience (Malaro 2013). Others sustain instead that by applying business strategies, museums take vital decisions based on economic viability, without considering the artistic quality, to be more attractive for a broader range of clients (Alexander 1996). Despite this, being audience centred and customer oriented for a museum does not necessarily mean taking only a business perspective in the decision-making process. The mission, artistic quality and relevance of offerings provided by the museum, have always to be respected, even when taking more business-like strategies. Overall, for museums, finding a balance between the audience expectations or needs, the preservation of the artistic mission, the educational role and the value for the community is a priority also in the 21st century (Rentschler and Potter 1996).

Another main characteristic of an audience centred museum, is to understand its audience not as an indistinct mass, but as plurality of audiences different from one another (McClellan 2008b). In this sense, the audience of a museum is intended as the totality of real, potential, remote and virtual visitors, both of the present and of the future (Clarelli 2010). The audience, and not the collection, is at the centre of the museum, being actively involved in the life of the institution (Black 2005). In this perspective, the main goal of museums is to take into account the personal context of visitors, trying to satisfy their needs and expectations, by providing a wide range of experiences, bearing in mind the holistic nature of the museum visit. While on one hand, the museum offerings should be attractive to different audience targets, on the other hand, they should still pursue educational and societal goals, according to the museum's mission (Black 2005; Rentschler and Potter 1996). The first step to achieve these goals, is to be constantly updated on the characteristics, needs, expectations, motivations of the real and potential museum audience,

while always respecting the mission (Kotler et al. 2008). For this reason, qualitative and quantitative visitor studies should be mandatory in the 21st century museum (Hooper-Greenhill 2007). Only after being aware of the demographic and psychographic characteristics of the audience, it is possible for museums to develop audience development strategies to build a meaningful long-term relationship with the existing audience, while attracting new and differentiated targets (Black 2005; Kotler et al. 2008).

In this context, the key for success is to design a palette of display approaches, activities and experiences to meet the needs of different audiences and support their engagement with collections (MacLeod, Dodd, and Duncan 2015). Moreover, museum professionals should reflect on the visitors experience in order to design effective and attractive experiences (Roppola 2013). Even though the museum exhibition design, namely the creation process of exhibitions in all their aspects, and the experience design in museums is fundamental to attract visitors and satisfy them, the research in this field is still at the beginning (MacLeod et al. 2015). MacLeod, Dodd and Duncan (2015) sustain that before 2000 the research on museum experience design was quite limited. However, after turning in the 21st century, this field developed and nowadays a small community comprising professionals and researchers from different fields, such as visitor studies, museums studies, architecture and creative industries, is involved in broadening the knowledge about museum experience design.

In addition, as a main consequence of living in an experience economy, the personalized experiential dimension offered by the museum to the visitor, is becoming more and more important in the satisfaction and attraction of audiences (Pine and Gilmore 1998; Templeton 2011). Including in the museum offer the experiential dimension, is a necessary task to meet its renewed mission of being a place for inclusion, engagement, education and entertainment. Furthermore, many scholars highlight the importance of the museum architecture, in the whole museum experience, since visitors are attracted externally by the spectacular architecture that becomes an artwork itself, a touristic attraction and an icon for the city that adds a value to the visitor's experience (Criconia 2011; Giebelhausen 2008; Sweet 2007; Frey 1998).

The museum in the 21st century is therefore an open, engaging, dynamic and forward looking place, in which the emotional and experiential factors prevail (Black 2005). Nowadays, the

point is how museums will find new ways of fulfilling the traditional purposes, such as collecting, exhibiting, conserving, educating while attracting new and different targets of audiences by offering the public rich, multidimensional, sensory, interactive, immersive and memorable experiences (Black 2005; Kotler et al. 2008).

1.2 THE MUSEUM EXPERIENCE

As the previous chapter highlighted, museums in the 21st century have radically changed from the past. This change impacted their mission, functions and, above all, their relationship with the audience and the society. Indeed, they became audience centred and customer oriented, with the constant goal to attract new and differentiated audiences by satisfying their needs and wants, offering a wide palette of engaging and memorable experiences, programs and activities. This shift in the direction of museums, has as a main consequence, a new emphasis on the visitor experience and the complex relation between the museum and the visitors. As Prentice (1996) sustained, *“museums, like many other heritage attractions, are essentially experiential products, quite literally constructions to facilitate experience”* (Prentice 1996, p. 169). For this reason, today more than ever, a complete understanding of the museum experience, from different perspectives, is required.

1.2.1 The Museum Experience in the cultural marketing perspective

According to the cultural marketing perspective, the experience includes different elements that provide an emotionally, physically, intellectually and spiritually mixed feeling (Sheng and Chen 2012). One of the main marketing experts, Philip Kotler, in the book *“Museum marketing and strategy: designing missions, building audiences, generating revenue and resources”* (2008) sustains that museums offer a wide range of experiences to satisfy disparate visitors who have a variety of expectations and needs. In particular, he argues that in recent years, museums have recognized six types of museum-going experiences (Kotler, et al. 2008): recreation, sociability, learning experiences, aesthetic experiences, celebrative experiences and issue-oriented experiences. Firstly, recreation is intended as the enjoyment of free and relaxed time and activities. Secondly, sociability

entails meeting with others, being together and share the experience. Thirdly, learning experiences have the aim of acquiring new information, discovering new things and reflecting. In addition, the aesthetic experience is a synonym of engaging the inherent qualities of the experience itself to which we respond through senses, focusing on aesthetic qualities. The celebrative experience means to observe and honour a leader, event, a group or organization, sharing achievements and connecting with the past. Lastly, issue-oriented experiences engage public issues and concerns that can affect a local community. Real and potential visitors have their own needs and expectations towards a museum experience and they will prefer different types of experiences. Museum professionals increasingly recognize the importance of creating a context for experiences that meet visitor needs, expectations and preferences (Kotler, et al. 2008; Roppola 2013). Indeed, taking the visitor perspective when developing and designing the museum experience, is fundamental nowadays, since the quality and satisfaction of the experience, services and program is a major motivator of audience participation and attendance in museums (Colbert and St-James 2014; Roppola 2013; McLeod, Dodd, Duncan 2015). This is valid especially in a time when museums have to be highly competitive in the leisure time market, if they want to attract the audience. For this reason, research visitors' perceptions, characteristics and feedbacks about the museum experience help museum managers to redesign programs, activities and offerings, in order to reach a higher level of satisfaction among visitors. However, frequently in cultural institutions, there is a gap between what managers and decision-makers think about the museum, the designed offerings and experiences, and what are the perceptions and the expectations of the current and potential audience (Kotler et al. 2008).

In addition, Kotler et al. (2008) also claim that is not sufficient for museums to offer just satisfactory experiences. They have also the critical goal to offer visitors a range of memorable experiences, to be attractive and competitive. This is also sustained by Mihalyi Csikszentmihalyi (1991):

“Visitors do not expect intellectual thrills from attending a museum. They are rather, hoping for surprise and excitement (...). What the audience expects from an art museum is, above all, a magical transformation of experience” (Kotler et al. 2008, p. 287).

What visitors expect nowadays is to live immersive, participatory and active experiences in museums, able to transform and change the visitor. Consequently, museums should be able to design a variety of unique, fulfilling and emotional experiences, with extraordinary objects and memorable events, also with the potential offered by technology (Kotler et al. 2008).

Despite the fact that the museum experience has largely been studied by cultural marketing (Kotler et al 2008; Colbert and St-James 2014), the same cannot be said for museum and culture studies, since in this field the focus is usually more on the role of museums in the society, museum policies and administration, learning, leisure functions and curatorial, collecting practices (Kirchberg and Tröndle 2012)³.

1.2.2 The Museum Experience in the museum studies perspective

One of the most influential research on the museum experience that has been carried on in the field of museum and visitor studies, is the one of John H. Falk⁴ and Lynn D. Dierking⁵. As outcome of their research, they wrote the first version of the book “The Museum Experience” in 1992 and then, after twenty years, they updated the content in the new version “The Museum Experience Revisited” in 2016. With these books, their main goal has been to understand the relationship between people and museums, with a particular focus on the museum visitor experience, from the visitors’ perspective. They collected and processed data for more than a decade, mixing quantitative surveys and in depth, qualitative interviews with more than 10.000 individuals all over the world, in a wide variety of institutions representing the entire spectrum of museums: science centres, zoos, art and natural history museums.

³ Two exceptions are for example the study conducted by Falk & Dierking (2016) that will be extensively described in chapter 1.2.2 and the one developed by Kirchberg and Tröndle (2012). The latter in particular, focused on mapping the museum experience in fine art museums of different types of visitors, analysing the phenomenon from the sociological, psychological, physiological and behavioural perspective (Kirchberg and Tröndle 2012).

⁴ Falk John H. has worked for more than thirty years in studying museum visitors. Currently, he is Sea Grant Professor of Free-Choice learning at Oregon State University and Director of the Oregon State University Center for Research in Lifelong STEM Learning. He is considered to be one of the most influential individuals in the museum community, being the author of over one hundred of scholarly articles on the topics of museums, visitors and learning.

⁵ Lynn D. Dierking is Sea Grant Professor in Free-Choice STEM Learning, College of Science, and Interim Associate Dean for Research, College of Education, Oregon State University.

Falk and Dierking (2016) consider the museum experience as a complex process that starts before the visit, continues during and also after. Even though, according to Sheng and Chen (2012), they did not provide a clear definition of “experience”, Falk and Dierking’s study revolutionized the field of museum studies. Indeed, they created a contextual model of learning that demonstrates that, the museum experience is the outcome of the interaction of three main contexts on visitors: the physical, social and personal context.

The first component of the model is the physical context. It is the physical setting of the museum, which includes the external and internal architecture, the building, the spaces, the objects and artefacts stored and displayed. They all have an impact on how the visitors decide to move in the museum, what they observe and remember (Falk and Dierking 2016).

The sociocultural context has also a great responsibility in shaping the museum experience. Indeed, the museum visit is both a social and cultural activity, where people meet and interact in the museum setting. Consequently, every museum visitor is highly influenced by social interaction factors within the museum, such as visiting in groups, the contacts with other visitors or with the staff. Moreover, another influence to the museum experience is also the socio-cultural background, the beliefs system, shared values, thoughts, socio economic status and origin of the audience (Ibid).

The personal context in the contextual model refers to the psychological characteristics of visitors. Indeed, every museum experience is different because every visitor has a different personal context made of prior experiences and knowledge, background, preferences, needs, motivations, interests and expectations⁶. All these components shape which experiences an individual seeks out for self-fulfilment and how he behaves during the visit, plus what he will remember afterwards (Falk and Dierking 2016).

In particular, there is a strong relation between a visitor’s interests, motivations, needs and expectations. Every individual has different motivations to decide to visit a museum in his leisure time, among thousands of other possibilities. The specific visit motivations reflect the person’s

⁶ Falk and Dierking consider the expectations as the visitors’ expectations for the visiting experience. Other studies have been conducted about the theme of visitor’s expectations of the museum experience. Among these, Chieh-wen Sheng, Ming-chia Chen conducted a research in 2012 in Taiwan about the audience expectations for museum experiences. They also found out that the visitor expectations are part of his personal context, and is influenced by other personal factors, such as educational level and social context. This confirms what Falk and Dierking sustain.

perception of the benefits that the museum can offer, together with the needs he has and thinks the museum can satisfy. In other words, the museum experience is influenced by an individual's identity related needs and motivations, that are filtered through the sociocultural background and economic and educational level.

Falk and Dierking (2016) found, as an outcome of their research, that there are commonly seven different identity related motivations: explorers, facilitators, professionals\hobbyists, experience seekers, rechargers, respectful pilgrims and affinity seekers.

Explorers are curiosity driven visitors that have a general interest in the museum and what the museum can offer. Their expectations regard finding something that will catch their attention, fostering curiosity and learning.

Facilitators are instead socially motivated, in the sense that for them, the most important thing in a museum visit, is that it enables learning in the social group they are visiting the museum with.

Professionals or hobbyists' mainly go to museums because they want to satisfy a very specific content related objective, since they feel a strong relation between the content of the museum and their profession or hobbies.

Experience seekers are visitors motivated by the perception of the museum as an important destination. They retrieve satisfaction by the fact of having visited that museum, seen that exhibition or lived that experience in that place.

Rechargers seek more contemplative, spiritual and restorative experiences in museums. This is a consequence of the fact that they consider the museum as a safe place to go, in order to escape from the work and their daily life or to enhance their spiritual beliefs.

Respectful pilgrims are individuals that visit museums for the moral duty to honour the memory of those represented by an institution or memorial.

Lastly, affinity seekers are visitors whose main motivation is to fulfil their sense of heritage and identity.

Every identity related motivation influence the quality and the nature of the museum experience the visitor expects in that particular moment⁷. Hence, it is essential for museum managers to investigate the personal context of potential and real visitors, so that to understand in which category of the identity related motivations they fit, having more information on their motivations, needs and expectations to meet when designing the best museum experiences.

Overall, according Falk and Dierking (2016), the museum experience for each visitor, could be seen as the complex interactions of the physical, sociocultural and personal context over time. Even though all the three contexts are fundamental, the personal context seems to be crucial. Indeed, as cultural and museum marketing highlighted, museum visitors have needs, wants and expectations to be fulfilled and satisfied, in an audience centred and customer oriented perspective (Kotler et al. 2008). In particular, if visitors' expectations are not met by the museum, this can be negatively affect their memories about the institution and prevent them from coming back (Kotler et al. 2008; Falk & Dierking 2016). Knowing which expectations, motivations and perceptions are associated with the museum experience is a critical question for the institutions (Falk and Dierking 2016)⁸. In other words, supporting potential and real visitors' personal context, designing satisfying experiences, is a priority for a museum to be effective and successful in the leisure time venues (McLeod, Dodd, Duncan 2015; Roppola 2013). In this context, the predictive model of the museum visitor experience developed by Falk and Dierking (the contextual model of learning and the identity related motivations) can be seen as a guideline for museum professionals to better meet visitor's needs and expectations while designing museum experiences.

For this reason, I am going to use this model in the analysis phase of my research. Specifically, I will apply it, when applicable, to the data collected in order to analyse them and identify the different identities among cultural tourists interviewed, based on their motivations and expectations. I will explain more in detail this later on in the section dedicated to the methodology and findings.

⁷ Falk and Dierking highlight that a visitor can also have different identity related motivations, in different moments of his life or situations.

⁸ Falk and Dierking in their research used in depth interviews to investigate the personal context, motivations, expectations of real and potential museum visitors. For example, a fundamental question in these interviews has been "Why would a person choose to visit a museum during his leisure time?"

1.3 THE BOIJMANS VAN BEUNINGEN DEPOT

As aforementioned, since this research takes shape from a commissioned research by the Boijmans Van Beuningen museum about the potential audience for the Depot, the following chapter is dedicated to the description and presentation of the Boijmans Van Beuningen Depot. The information and sources used come from the meeting with the Boijmans Van Beuningen staff responsible for the Depot, the internal documents shared and the interview with the Depot project manager.

1.3.1 Characteristics of the Boijmans Van Beuningen Depot

“Our museum has grown from the human desire to collect and share one’s collection with others, we want to share our art with as many people as possible” (Boijmans Van Beuningen Museum Director Sjarel Ex)⁹

The museum Boijmans Van Beuningen is an art museum established in 1849 and located in the Museum Park in Rotterdam. It is a worldwide-known museum with a huge collection that counts more than 145,000 objects and artefacts, ranging from medieval to contemporary art. Currently, only the 8% of the entire collection can be shown and is accessible to the public in the museum building. The remaining part is stored in several art depots situated in different locations of the city. Yet, these depots are closed to the public and also inadequate to preserve and safeguard correctly the precious artworks stored there, because of the high risk of floods or other possible disasters. The need for new, safe and efficient space to store the ever-growing collection of the museum, combined with the will to allow the public to access its hidden treasures, resulted in the conception of the initial idea for the new Boijmans Van Beuningen Depot. The idea was born among the museum’s professionals, director and staff, but the project was then supported by private and public partnerships¹⁰.

According to the project, in 2020 the new publicly accessible depot building will be ready to welcome the public, next to the museum. The group of architects MVRDV¹¹ designed the depot with innovative and sustainable materials. According to them, it has the potential to attract 100,000

⁹ <http://depot.boijmans.nl/en/blog/interview-with-sjarel-ex/>

¹⁰ <http://depot.boijmans.nl/en/blog/a-building-for-the-public/>

¹¹ <https://www.mvrdv.nl/en/home>

visitors per year, being one of the architecture attraction and the new icon of the city¹². Externally, the building will be 40 meters high and will be a round volume with a reflective façade, that will mirror the surroundings. On the top of the building, the roof is a cool space in which visitors can find the restaurant, an exhibition space, a park, while enjoying the panorama of the Rotterdam skyline.

Figure 1: The architecture of the Boijmans Van Beuningen Depot¹³.



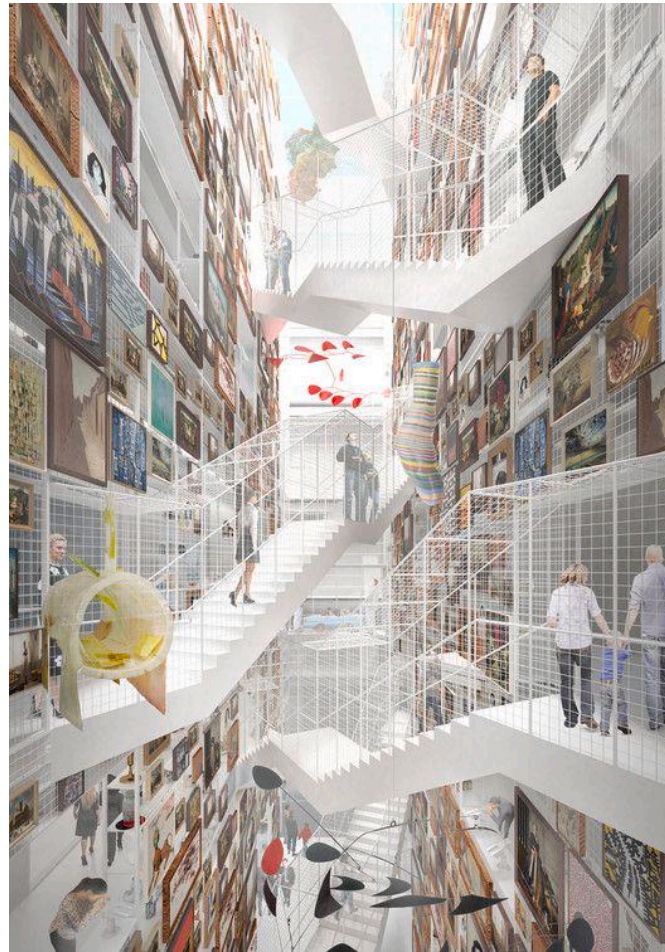
Internally, the space is huge, with a floor area of 15,000 m² and six floors. The ground floor is made of an entrance area with the museum shop, coffee corner and areas for art handling. The upper floors contain repositories, exhibition spaces, the expertise centre and a cinema, situated around the central atrium. The atrium, with the roof made of glass and a spectacular architecture, is one of the first spaces that the visitor encounters after the entrance. From there, the visitors can see the floors and functions of the building. The atrium is full of works from the collection and this creates the feeling of “being in the heart of a warehouse”¹⁴, also thanks to digital media and augmented reality.

¹² <http://depot.boijmans.nl/en/blog/the-depot-will-be-a-magnificent-three-dimensional-wonder/>

¹³ The pictures and figures inserted comes from the internal documents and materials the Boijmans Van Beuningen staff shared with the students during the meetings. The same pictures are also used in the website <http://depot.boijmans.nl/en/online-tour/>

¹⁴ <http://depot.boijmans.nl/en/online-tour/>

Figure 2: View of the Boijmans Van Beuningen Depot inside¹⁵



The stores are connected by suspended staircases and protected by huge windows. They contain cabinets in which the artworks are restored, protected and managed. Here, some cabinets are available for private collectors and their artworks. Galleries are also present, in which the museum makes presentations on themes like preservation, management or other technical sides of art. In addition, there are video rooms, so that the movie and video collection of the Boijmans are made accessible.

¹⁵ The pictures and figures inserted comes from the internal documents and materials the Boijmans Van Beuningen staff shared with the students during the meetings. The same pictures are also used in the website <http://depot.boijmans.nl/en/online-tour/>

1.3.2 The “Dreamed Experience”

In the words of the Depot project manager Rianne Schoonderbeek:

“the depot will not be a museum, but the world’s first public art depot, a vibrant working space and a treasure chest where visitors can have access to all the collections and see behind the scenes of a museum”.

According to this perspective, the depot will be a new type of art institution in which visitors can enter a world that is usually hidden to them: they can experience the depository, that is the “engine room of every museum”¹⁶. Since the depot represents a novelty in the museums’ typologies, also the experiences it offers to the visitors, will be very different from a traditional museum experience. Indeed, everything in the depot has the goal to provide “a glimpse behind the scenes of the museum business and collecting”¹⁷, while making the collections accessible to the public, so everyone can benefit from the treasures stored, anytime they want. Specifically, the type of experiences that can be compared to the depot are for example: a visit to a chemical laboratory, a view in the engine of a ship or in the wings of a theatre. Moreover, part of the experience is the building itself, an innovative architectural icon, never seen before. A visit to the depot can be seen as a physical and digital journey through the collection and the life of the museum, with innovative tools that give access to the heritage stored.

The Boijmans Van Beuningen professionals that are involved in the depot project, have designed the Depot experience as personal, in the sense that there is complete freedom in the choices for the route of the visit, what to see, what not see, depending on the personal interests and preferences. In this perspective, the visit will be personalized and the visitors will become co-producers of the whole depot experience. An optimal visitor experience will then be ensured, by providing guidance and wayfinding, so visitors would not get lost, having all the information they need for their visit either on specific devices or with guides¹⁸. Storytelling is another important aspect of the depot experience, since every object, artwork, collector, employee have their own

¹⁶ Ibid

¹⁷ Ibid

¹⁸ Ibid

stories to tell. Smart tools will contribute to make storytelling interactive and engaging. Visitors would have a smart device with which they can orientate in the depot, retrieve information about the artworks, receive suggestions and advices for their visit and access any type of content. In the depot, technology and innovation will be the baseline to stimulate visitors and make them become active protagonists of their visit. Indeed, during the visit, visitors can save the artworks they like and they saw, the activities they did and the information they gathered in their device. In other words, they can create their own collection. These data will be saved and available for them at the end of the visit, providing a memory of what they did. They can access their collection any time, after the visit, everywhere, with the possibility to edit their collection and personalize it for the next visit. This process is aimed at building a long-term relationship with visitors¹⁹.

However, the core of the depot experience will be the fact that visitors can dive behind the scenes of the museum. There will be fifteen stores where visitors will be more strongly involved with the objects, see restorations, work in progress, learn more practical details about the technical side of art, guided by experts. During these experiences, visitors will feel like employees, experts, restorers, contributing to the stories of the artworks. Overall, these are all the ingredients of the experiences that the depot will offer to the future visitors.

As it is presented, the Depot will have the potential to attract a wide range of audience. However, based on the characteristics of the new depot and the kind of experiences it will offer, the museum professionals have identified some specific targets of audience that the depot will attract the most: art lovers, cultural tourists and families with children. Besides these main targets, also architecture and design lovers, artists, schools and professionals are considered as potential audience²⁰.

In addition, the staff of the Depot also envisioned three main ways in which potential visitors will be able to experience the Depot. Passers-by are thought to be those visitors attracted by the architecture, curious about the view or that come just for an event on the roof terrace. They do not buy an admission ticket, since they will go strictly on the roof with the fast elevator, without

¹⁹ Ibid

²⁰ Information retrieved from internal documents produced by the Boijmans Van Beuningen staff during the planning phases of the project. These have been also confirmed during the interview with the project manager Rianne Schoonderbeek.

visiting the inside of the building. However, on the way till the roof, they will be provided with information and presentations about the activities that the depot offers and stimulated to take part in them. Independent visitors buy the ticket with the goal to explore the building and all its spaces, like art depots, restoration workshops, technical spaces. They will look for wonder and in-depth information through texts and digital media about the collection, preservation, management or restoration. The staff estimated that 75% of the total number of visitors, will be independent visitors, visitors who will individually and in autonomy visit the depot, alone or in group, without booking any guide. The last scenario regards visitors in groups. They can book a guided tour that will allow them to discover, accompanied by a tour guide, the secrets of the depot, enter working spaces with extra access, see the secret treasures of the collection and gather the knowledge of experts²¹.

1.3.3 The Depot potential visitors: Cultural Tourists

As mentioned above, one of the main targets of potential audience for the Depot has been identified by the staff as cultural tourists, since the Depot will be also a tourist attraction and is expected to attract international tourists from all over the world, among the other visitors. Moreover, the reason behind this choice could be traced in the fact that museums in general are commonly considered to be principal attractions for urban cultural tourism (Jansen-Verbeke and Van Rekom 1996). As a consequence, museums, and also the Boijmans Van Beuningen museum and Depot, are expected to attract, among other typologies of visitors, a great number of cultural tourists, that in this way become one of their main target audience. Moreover, Kotler et al. (2008) identify tourists as a consistent part of museum visitors in the 21st century, with an increasing trend. It is therefore comprehensible why the Boijmans Van Beuningen professionals focused on cultural tourists as one of their main potential targets.

At the light of what just said, I will focus on cultural tourists specifically, as target of potential audience for the Depot, since these will be also the subjects of my sample. This decision will be clarified in the section 3.2 dedicated to the sample in the methodology chapter.

²¹ Information retrieved from internal documents produced by the Boijmans Van Beuningen. These have been also confirmed during the interview with the project manager Rianne Schoonderbeek.

Even though cultural tourists are addressed by the Boijmans Van Beuningen professionals as one of the main audience targets, the staff did not provide a clear definition of the profile and characteristics of cultural tourists. Following the guidance of Falk & Dierking (2016), but also Kotler and Black (2005), it is instead fundamental for cultural institutions to know the profiles, and personal context in particular, of their targets of audience, when designing the experiences for potential visitors, as in the case of the Boijmans Van Beuningen Depot, to provide satisfactory and positive experiences able to fulfil visitors' needs, expectations and preferences. Hence, this section is aimed at clarifying the broad and vague concept of cultural tourism and cultural tourists, by presenting some definitions developed by several scholars in the academic field.

First of all, as (Richards 1996, 2002) sustains, there is no generally accepted definition of cultural tourism. Yet, ICOMOS²², the International Council on Monuments and Sites, defines cultural tourism as “that form of tourism whose object is, among the other aims, the discovery of monuments and sites”. Hence, cultural tourism could be defined as a particular kind of tourism aimed at, among the other things, visiting cultural sites and monuments. Accordingly, Richards and Munsters (2010) in their book “Cultural tourism research methods” affirm that cultural tourism is the movement of people to cultural attractions²³, outside their normal place of residence, either abroad or in their country of residence. As a consequence, everybody that takes part in cultural tourism can be defined a cultural tourist. This perspective is also confirmed by many other scholars, such as Smith (2003), Kim, Cheng, and O’Leary (2007), McKercher (2002).

Moreover, Richards and Munsters (2010) add that in recent decades, the search for cultural experiences has been the main motivation that stimulates people to travel and cultural tourism has become a trend among tourists all over the world (Richards and Munsters 2010). As a consequence of this fact, many qualitative and quantitative studies have been conducted in order to know and understand better not only the profile of cultural tourists, but also their behaviour, motivations and reasons behind their decision to visit cultural attractions during their trips and travels (Ivanovic 2009). Among these, in 1991 ATLAS, the Association for Tourism and Leisure Education and Research, launched the Cultural Tourism Research Project. The aim of this quantitative large scale

²² <https://www.icomos.org/en/>

²³ Cultural attractions are here intended as heritage sites, museums, galleries, festivals, architecture, artistic performances, as well as attractions related to food, dress, language, and religion.

survey based study, was to collect market information about the profile of cultural tourists and their behaviour²⁴. As an outcome of this research a sort of profile of cultural tourists have been outlined. According to ATLAS:

“men and women are equally likely to be cultural tourists, most are in the age group of 20-29 years, 70% have at least a degree or a higher degree and almost 30% of them have an occupation related to culture. 60% answer that their primary purpose to visit the destination is holiday. 30% go specifically on cultural holidays and most visit museums during those holidays” (<http://www.atlas-euro.org>)

In addition, Smith (2003), sustains that cultural tourists have different preferences, needs and wants that influence their choices about the cultural tourism product, but in general they all look for deep experiences and adventure to experience a new or a different place. Kim, Cheng, and O’Leary (2007) agree on this vision, adding that cultural tourists’ previous experiences, motivations, preconceptions and attitudes have an impact on their travel behaviours and decisions (Kim et al. 2007). A strong link about these arguments can be found in the opinions of Kotler (2008), Black (2005) and Falk & Dierking (2016) regarding museum visitors. Specifically, the influence of the personal context developed by Falk & Dierking (2016) on the museum experience can be also applied to cultural tourists and their experiences in the cultural attractions they visit. This connection seems also to be confirmed by Stylianou-Lambert (2011), who sustains that cultural tourists that visit art museums, are influenced in this cultural practice not only their “tourist gaze”, meaning their perceptions, needs, wants, prior experiences, but also by their “museum gaze”, namely the way they make sense of the museums in relation to their everyday lives, past experiences, personality, needs and preferences. In addition, also McKercher (2002) emphasises the impact that factors such as the level of education, the preconceptions and interests of cultural tourists have on their visit behaviours and their engagement with cultural attractions.

²⁴ <http://www.atlas-euro.org>

Altogether, in this theoretical framework, several topics and concepts have been extensively discussed. In particular, in the first part the evolution of museums demonstrated how these cultural institutions developed through the history and how, from being closed and elitist, they became more and more open to a wide and differentiated audience, while following the transformations of the society. As a consequence of these evolutions, in the 21st century museums are hugely changing. Black (2005) and Kotler (2008) highlighted the main transformations, such as the centrality of the audience and the orientation to customers, the need to attract new and differentiated targets of public, and their new role as tourist attractions and income generators, offering not only educational but also entertaining and memorable experiences. In this context, museums need to be aware of the personal characteristics of their real and potential audience, especially in terms of expectations, needs and preferences. In order to attract and retain the audience, memorable, emotional and personalized experiences have to be provided by cultural institutions operating in the 21st century. Falk & Dierking (2016), at this purpose, developed a methodology based on contextual model of learning and the identity related motivations that represents a guideline for museum professionals to better meet visitor's needs and expectations. Specifically, this methodology can be particularly useful for the new Boijmans Van Beuningen Depot, that having as main target cultural tourists, should investigate their personal context in order to design satisfactory and positive experiences able to attract their major audience targets. Whether and how the experiences designed since now by the Boijmans Van Beuningen Depot, meet and match the expectations, preferences and perceptions of cultural tourists, will be the main outcome of this research.

CHAPTER TWO:

RESEARCH QUESTION AND EXPECTATIONS

Museums nowadays, in the 21st century, are living in a very changed environment that force them to transform as well (Prior, 2008). As previously highlighted in the theory section, the main shift that interested museums has been to being audience centred and customer oriented (Black 2005; Kotler 2008). Therefore, the challenge for museums is to be able to attract and retain new and differentiated segments of audience in order to accomplish their mission and compete in the leisure industry. Scholars suggest that the only way to do so, is by studying their real and potential visitors both on their demographic and psychological characteristics and design experiences and offerings accordingly (Black 2005; Kotler et al. 2008; Falk & Dierking 2016; McLeod, Dodd, Duncan 2015; Roppola 2013). In this context, the focus on the audience and the museum experience has been largely studied by cultural marketing, but the same can not be said for museum and culture studies. However, the methodology developed by the museum experts Falk & Dierking (2016) to investigate the personal context of potential visitors, is seen as a guideline for the whole academic community, but also for museums in their daily practice. In particular, Falk & Dierking concentrated on the study of the personal context of visitors²⁵, made of their background, needs, expectations, preferences and prior experiences. This specifically has a great influence on how visitors perceive the museum experience. For this reason, it is essential nowadays for museums operating in the 21st century, to study their visitors and design or shape the experiences and offerings according to their personalities and expectations. My research question originates from these concepts, applied to the specific case of the Boijmans Van Beuningen Depot:

“How will the Depot dreamed experience designed by the Boijmans Van Beuningen professionals match the expectations of cultural tourists, one of its main potential target audience?”

As aforementioned in the introduction, my research takes origin from a commissioned research by Boijmans Van Beuningen museum about the potential audience for the Boijmans Van Beuningen

²⁵ In their study, they investigated not only the personal context of potential visitors, but also the socio-cultural and physical context of the museum visit, considering the museum experience as the intersection of three moments, before, during and after the visit. However, for the sake of this research, the focus has been put mainly on the personal context of potential visitors and the moment before the actual visit to the Boijmans Van Beuningen Depot (since it will open in 2020).

Depot, a new type of cultural institution, a new public depository for the museum that will open in 2020 and belongs to the generation of cultural institutions in the 21st century. In addition, the Boijmans Van Beuningen identified cultural tourist as being one of their main target audience. Investigating their personal context, expectations, preferences and responses to the “Depot dreamed experience” built by the staff is necessary for the Boijmans Van Beuningen Depot to satisfy their needs, expectations and preferences, in order to attract them, once it will open in 2020. By investigating the personal context of cultural tourists, and in particular their expectations regarding the museum experience in the 21st century and about the Boijmans Van Beuningen Depot, I expect to find out whether and in which ways the expectations of cultural tourists match the Depot experience designed by the Boijmans Van Beuningen professionals. Moreover, I expect to find the gap between the two perspectives and gather relevant results to give reliable and useful advices to the Boijmans Van Beuningen professionals working on the Depot, on how to improve the design of the Depot experiences for this specific target of potential audience.

Overall, having considered the theoretical concepts about cultural tourists and the information gathered directly from the Boijmans Van Beuningen museum about the Depot, I assume that this audience target will be very diversified, having very different personal contexts. In addition, I also expect them to have different expectations, opinions and perceptions about the Depot, influenced by the belonging to different types of identity related motivations developed by Falk & Dierking (2016). Regarding the Depot specifically, I assume cultural tourists will perceive the Boijmans Van Beuningen Depot more as a sort of museum of the future, rather than just a depository. However, I expect that it will be attractive for all of them. Cultural tourists could be interested mainly in the spectacular architecture of the building, above all in the rooftop terrace, and in the experiences behind the scenes of the museum, since it is not a common experience cultural tourists can live usually in museums nowadays. However, I assume that still some gaps could be identified maybe on the narrative adopted to present the experiences and the content of the Depot. I also assume that cultural tourists could be concerned with the wayfinding in such a huge and fascinating space that hosts the whole Boijmans Van Beuningen collection and so many experiences are possible.

CHAPTER THREE: METHODOLOGY

3.1 Methods and data collection

This research originated from the collaboration between the Erasmus University and the museum Boijmans Van Beuningen in Rotterdam, as the latter commissioned a research about the potential audience for the new project of the Boijmans Van Beuningen Depot²⁶. As a consequence, before starting the research, the students who adhered to the initiative of conducting their master thesis on this topic, were invited to participate in a meeting with the Boijmans Van Beuningen staff responsible for the Depot, in order to have more detailed and practical information about the project. During this occasion, information and internal documentation were shared for the students to have some material to analyse and use as source for their research. Consequently, even though students were totally free in their decisions, the choices made for the research design of this thesis also took in consideration the needs, information and main goals that the Boijmans Van Beuningen staff shared.

The main aim of this research is to get in-depths insights on the personal context of potential visitors for the Boijmans Van Beuningen Depot, and specifically on their expectations and perceptions about the museum experience in the 21st century and the Boijmans Van Beuningen Depot. For this reason, I opted for a qualitative method to conduct my research. Indeed, according to Starks and Trinidad (2007), qualitative research methods enable the researcher to deal with questions of meaning, social practices and processes and Polkinghorne (2005) adds that qualitative methods are designed to study the experiential life of people.

In order to collect relevant data for my research, I decided to conduct in-depth, semi-structured interviews. The reason behind this choice, as Polkinghorne (2005) points out, is that in-depth interviews allow the researcher to gain detailed and full insights from the interviewees' point of view about a certain topic. Indeed, by conducting individual and intensive interviews with the respondents, it is possible to better explore every shade of their perspective on a topic, especially if, as in this case, the personal context and opinions of respondents is hugely involved. Furthermore, I

²⁶ For more specific information about the project, see section 2.3 "The Boijmans Van Beuningen Depot" of the theoretical framework.

took this decision on the basis of the method used by Falk and Dierking (2016) to collect data for their decade-lasting research on the museum experience from the viewpoint of visitors, which main outcome has been their book “The Museum Experience Revisited” (2016), as mentioned in the theoretical framework of this thesis. In particular, in the first part of the research, that regarded the personal context of visitors and their expectations before the visit, they conducted in-depth qualitative interviews. Moreover, this type of interviews is more flexible and allows the researcher to prepare general questions in the interview guide²⁷, but having also the possibility to adapt the questions during the interview, according to the situations and respondents (Bryman, 2012).

At the light of this, during the months of February, March and April 2018, I conducted ten semi-structured, in-depth interviews with ten respondents. The interviews have been audio reordered and then gradually transcribed. The average length of the interviews was of fifty minutes approximately, but in one case in particular, it lasted more than one hour and a half. Three interviews have been conducted in person, by meeting the respondents in cafés or public spaces. But since the majority of the respondents are internationals and do not live in The Netherlands, the other interviews have been conducted through video calls, using platforms as Skype, Facebook and WhatsApp. All the interviews are in English, apart from two interviews that have been conducted in Italian, since the respondents felt more comfortable in being interviewed in their mother tongue.

3.2 Sample

As mentioned before, some choices regarding the research design have been influenced by the needs, goals and suggestions of the Boijmans Van Beuningen professionals that work in the project for the Boijmans Van Beuningen Depot. Among these, there is the selection of the sample. During the first meeting with the museum staff, the main audience targets for the Depot had been presented and then clarified in the internal documentation. The main audience targets are three: art lovers, cultural tourists and families with children. As afore mentioned in the theoretical

²⁷ Before conducting the interviews, I prepared two different interview guides that can be found in appendix A and B. Appendix A regards the interview guide used for the respondents classified as cultural tourists; appendix B is instead specific for the interview with Rianne Schoonderbeek, the Depot project manager.

framework²⁸, among these targets of potential audiences for the Depot, I have decided, in agreement with the Boijmans Van Beuningen staff, to focus on cultural tourists. This choice has been made at the light of the fact that in museums, tourists and cultural tourists more specifically, often represent one of the main segments of real audience, since museums are one of the principal attractions for urban cultural tourism (Jansen-Verbeke and Van Rekom 1996; Kotler et al. 2008). Moreover, the Boijmans Van Beuningen staff presents the Depot not only as a depository, but also as the new tourist attraction and icon for the city of Rotterdam, that will inevitably attract tourists from all over the world, being the first public depository and having such a spectacular architecture²⁹. For these reasons, I thought that studying cultural tourists specifically in my research, would have been an interesting and valuable choice, from which the Boijmans Van Beuningen staff could have benefited. As a consequence of this decision, the sample of my research have been nine cultural tourists. The main goal of interviewing cultural tourists in particular, is that they are one of the main targets of the potential audience for the Depot and knowing them in depths, their personal context, their expectations and perceptions about the museum experience in the 21st century and about the Depot experience is fundamental to answer to my research question. Hence, I interviewed nine cultural tourists, since one of the interviewees has also been the project manager of the Depot, Rianne Schoonderbeek, who gave me precious details about the Boijmans Van Beuningen Depot in general and the Depot dreamed experience. This said, in order to address my sample, cultural tourists, I used a non-probability sampling strategy since respondents have been interviewed thanks to a snowball effect (Bryman, 2012; Polkinghorne, 2005). With this approach, the researcher contacts initially one respondent, or a small group, that is relevant for the research and then uses his network to make contacts with others that are as relevant for the research as the first contacted directly by the researcher (Bryman, 2012). I used this sampling method in particular due to the vagueness and the nature of cultural tourists and also because the purpose of my research is to gather in-depth information about the respondents' personal context and expectations about the museum experience and the Boijmans Van Beuningen Depot. Considering that in-depth interviews usually last more or less one

²⁸ See the section 1.3.3 "The Depot potential visitors: Cultural Tourists" for a descriptive presentation of cultural tourists.

²⁹ <http://depot.boijmans.nl/en/blog/the-depot-will-be-a-magnificent-three-dimensional-wonder/>

hour, and considered the topic of this research, in which interviewees tell a lot about themselves, their expectations but also experiences in museums and personal opinions, time and a calm atmosphere were needed for the sake of a positive and relevant interview. So, contacting tourists in front of cultural attractions and interviewing them there has not been considered the most suitable option for the purpose of this research. On the other hand, a snowball sample with the possibility to contact respondents and schedule the interview based on their availability, in their homes (by video calling them with the use of Skype, Facebook or WhatsApp) or public spaces (cafés for the interviewees met in person) has been evaluated as the most appropriate solution. The process that I followed is exactly what Bryman (2012) suggests. Firstly, I contacted the first respondent that I knew personally, since I knew he had the characteristics to be defined a cultural tourist and to be relevant for my research. Then, at the end of the interview I asked every interviewee if they could think about a person that could be suitable for the research, having more or less the same profile they had, and that could be willing to be interviewed. All the respondents gave me the personal details of another person, after her consent, and I contacted her in Facebook to schedule the interview. In order to be sure of interviewing the right respondents relevant for my research, that could be defined “cultural tourists” and due to the vagueness of this concept, I referred to the definitions of cultural tourists presented in the section 3.3 of the theoretical framework, and specifically the one developed by Richards and Munsters (2010)³⁰ and by the Association for Tourism and Leisure Education and Research³¹. Indeed, in the first part of every interviews I asked some general questions about their background (nationality, age, education, job) and their activities during the free time. Among these activities especially, the travelling habits were essential for the to establish a connection with the theoretical definitions of cultural tourists and affirm if the

³⁰ A cultural tourist is someone who visits one or more cultural attraction or events (independently of the primary purpose for visiting another place), because he-she is taking part in cultural tourism. Cultural tourism is intended as the movement of people to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence (Richards and Munsters 2010).

³¹ ATLAS developed a profile for cultural tourists. The main characteristics are the following: men and women are equally likely to be cultural tourists, most are in the age group of 20-29 years, 70% have at least a degree or a higher degree and almost 30% of them have an occupation related to culture. 60% answer that their primary purpose to visit the destination is holiday. 30% go specifically on cultural holidays and most visit museums during those holidays. Their main source of information about the destination or attraction is family or friends.

respondent was suitable or not to that definition and for my research. Overall, as specified in appendix C, the sample units interviewed turned out to be are mainly women (only one man has been interviewed), in the group age 20-28 years (even though one respondent is fifty years old) that have a university degree and work in different sectors³². They have all in common the fact that they travel often also abroad and visit cultural attractions, museums especially, during their travels and trips, even though the main motivation for travelling to that destination is not merely cultural.

3.3 Operationalization

Operationalization is the term that identifies those operations that allows to measure the important and interesting concepts for the researcher (Bryman, 2012). In this sense, concepts are the main points that builds up the theory, and around which the research is conducted (Bryman, 2012). Hence, from the main concepts present in the theory, the researcher in this Master Thesis tried to make them measurable by writing several general questions in the interview guide. At this point, it is important to notice that in this research, two types of interview guides have been used: one for the interview with the project manager of the Boijmans Van Beuningen Depot, focused more on the characteristics and experiences of the Depot and the other one for the interviews with the nine cultural tourists.

3.3.1 Interview guide for the Depot project manager

Regarding the interview guide used for the Depot project manager, it is divided in four main parts, as the table number 1 illustrates:

Table1: Interview guide with the Depot project manager-structure overview

³² The sample unit has these characteristics because I used the snowball effect to contact and interview cultural tourists, not because I selected them with these features on purpose in terms of gender or age. After having contacted one person in my personal network that I was sure having the characteristics of cultural tourists, as depicted by Richards and Munsters (2010) and ATLAS, the other respondents have been interviewed because the previous respondent suggested me to contact that person, thinking she was valuable for this research. All the respondents interviewed showed a posteriori to match Richards and Munsters (2010) and ATLAS features of cultural tourists, meaning to be men and women mainly in the age group 20-29 years, having a university degree and a minority having an occupation in the culture sector. They all visit cultural attractions, mostly museums, when out of their place of residence or on holiday. More on these results could be found in the section 4 dedicated to the findings.

Section	Main concept	Example of question asked
Section 1: Introduction	Position and role of the interviewee in the Boijmans Van Beuningen museum and Depot	What is your position in the Boijmans Van Beuningen museum? In which way are you involved in the Depot project?
Section 2: The Boijmans Van Beuningen Depot	Explore and understand the physical characteristics of the Depot and the entire project in all its aspects	How would you define the Depot? How will the Depot look like internally and externally?
Section 3: The Depot Dreamed Experience	Identify the main targets of potential audience and the experiences the Depot will offer to them once open	Which are the targets of potential visitors for the Depot? Which will be the experience that visitors will live in the Depot?
Section 4: Expectations	Understand the expectations of the Depot staff about the audience response and perception of the Depot	In which ways do you think that the Depot will be perceived by the public? Which are your expectations about the audience response to the Depot experience?

The first part works as an introduction to the position of the interviewee. The second part is instead dedicated entirely to the Boijmans Van Beuningen Depot. In particular, the main questions regarded the idea and design of the project, the definition of the Depot, its functions and offerings, but also the physical characteristics of the building and the space. The third part, the most important one, regards specifically the “Depot dreamed experience”, namely the type and nature of experiences that the Depot will offer to its potential visitors. The last part of the interview is instead focused on the expectations of the Boijmans Van Beuningen staff about the reactions and responses of future audiences. All the information gathered from this interview have been essential to understand the Depot in all its features and being able to explain some highlights to cultural tourists interviewed. In addition, this information was necessary to make a comparison between the expectations of the staff and the reaction of the respondents, during the phase of the analysis³³.

³³ For a detailed overview of the interview guide used in this case, see appendix B.

3.3.2 Interview guide for cultural tourists

Concerning the interview guide used to interview the cultural tourists, it is divided in three main parts: cultural tourists, the museum experience (personal, socio-cultural and physical context), the museum experience in the 21st century and the Depot experience, as table 2 shows:

Table2: Interview guide with cultural tourists-structure

Concept	Origin from the theoretical framework	Objective: gather information about	Question
Cultural Tourists	ATLAS Richards and Munsters (2010) Stylianou-Lambert (2011) McKercher (2002)	Demographic data and travelling behaviour; General information about the interviewee, background, travelling behaviour	Gender, age, nationality, education, job position. Do you travel? Do you usually visit cultural attractions?
The museum experience for cultural tourists: Personal Context	Falk & Dierking (2016) Black (2005) Kotler et al. (2008)	Preferences, perceptions, expectations, personal interests, needs, prior experiences about the museum experience	What is a museum experience in your opinion? Which are your expectations during a museum experience?
The museum experience for cultural tourists: Physical context	Falk & Dierking (2016)	Preferences, activities, space, architecture, communicative tools	Which types of communicative materials and tools do you prefer? Is the architecture of the museum an influencing factor for you?
The museum experience for cultural tourists: Socio-cultural context	Falk & Dierking (2016)	Social components of the museum visit for the interviewees.	Is it important for you to have or find social relationships in museums?
The museum experience in the 21st century	Falk & Dierking (2016) Black (2005) Kotler et al. (2008)	Perceptions and preferences about the museum and the museum experience in the 21 st century	How should the museum of the 21st century, of the future be like?
The Boijmans Van Beuningen Depot dreamed experience	Based on the video: https://youtu.be/vovFG2GQrxs	Perceptions, first impressions, responses of interviewees about the Depot experience	Does the depot match your view of museum of the future? Which type of experience would you choose to attend?

Cultural tourists

As mentioned above and in the theoretical framework, in order to have a more precise definition of the profiles of cultural tourists, the definitions provided by ATLAS and Richards and Munsters (2010) have been taken into consideration as baseline. Starting from these definitions, several questions have been asked to the respondents about their background and demographic characteristics (age, education, nationality, job position), but also about their free time, in order to find out if, and how often, they travelled. Moreover, questions regarding the activities they usually do during their travels, the motivation for travelling and whether they also visit cultural attractions have been asked, in order to establish if they could have been identified as cultural tourists.

The museum experience

In order to make measurable the broad concept of the museum experience, I chose to divide it in the three components that are present in the contextual model developed by Falk & Dierking (2016): the personal, physical and socio-cultural context. However, I put much more emphasis on the personal context, since this research has as a main focus the expectations of visitors (cultural tourists). Even though Falk & Dierking (2016) considered the museum experience as developing in several moments, before, during and after the visit, this research is more focused on the museum experience before the visit, since it will be possible to visit the Depot only in 2020 and the core of the research is the expectations of potential Depot visitors. Concerning the personal context, according Falk & Dierking (2016) it is made of the visitors' background (already present in the first part of the interview), expectations, motivations, needs, preferences, personal interests and prior experiences. All these aspects have been narrowed down in questions during this part of the interview. The physical context has been operationalized by asking respondents about their preferences during the visit about the exhibitions and activities they like to see and to do in museums, but also which communicative and informative tool they usually use. The sociocultural context instead has been translated mainly in asking whether they usually go alone or with someone in museums and if is important for them to have social interactions of any type during their visit.

The museum experience in the 21st century

A separate section of the interview was dedicated to the museum experience in the 21st century. In this part, respondents were asked about their expectations, perceptions and opinions about the museum and the museum experience in the 21st century, compared to their prior museum experiences. Since I predicted that the answers would have been vague, I asked also specific questions about some aspects of the museum in the 21st century mentioned both by scholars such as Black (2005), Kotler (2008) and Falk & Dierking (2016), but above all by those aspects that will be present in the Depot, a cultural institution belonging to the 21st century generation. These aspects regarded mainly: architecture, personalization of the experience, storytelling, accessibility, role of the visitors, activities and communicative tools. Yet, in this part of the interview, the Depot project and characteristics had not been mentioned.

The Depot experience

Only after having explored the expectations and thoughts of cultural tourists about the museum experience in the 21st century, I planned to test their expectations, first impressions and preferences about the Depot and the experiences it will offer. In order to do so, I showed them a short video of about three minutes in You Tube, given me by the project manager of the Depot and retrieved from the website of the Boijmans Van Beuningen Depot <https://www.boijmans.nl/depot>³⁴. In this way, I showed them how the Depot will look like without influencing them and only after having received their first impressions and opinions, I told them more about the project and the types of experiences the Depot will offer, that were not clearly explained in the video, making them choosing their favourite and more attractive. By doing this, the aim was to gather all the information to make a comparison between the opinions and expectations of cultural tourists about the Depot and the museum experience in the 21st century on one hand and on the other hand the offerings and characteristics designed by the Boijmans Van Beuningen staff for the Depot.

³⁴The link of the video showed to respondents: <https://youtu.be/vovFG2GQrxs>

3.4 Methods of Analysis

To analyse the data gathered from the interviews, firstly a qualitative content analysis of the texts of the transcribed interviews has been made. Indeed, as Hsieh & Shannon (2005) affirm:

“the goal of content analysis is to provide knowledge and understanding of the phenomena under study (...) through the systematic classification process of coding and identifying themes or patterns” (Hsieh, Shannon 2005, p.1278).

In order to understand in depth the information present in the interviews transcriptions related to the goal of my research, I therefore proceeded in an attentive reading of all the ten texts. Under the light of what emerged during this first approach to the interviews, I then applied a deductive analysis, since the data have been properly analysed on the basis of the main theoretical concepts of the research and the researcher interpreted the data referring to these concepts (Bryman, 2012). Moreover, thematic analysis has been applied because it provides a flexible approach that allows the researcher to get a detailed but open account of the data (Braun and Clarke 2006). In this way, I was able to recognize the concepts and themes present in the interviews, compare them and identify the most important ones.

In the first phase of the practical analysis I used Atlas.ti, a specific software for qualitative data analysis. I started by uploading all the interview transcripts in the software and I did an initial open coding where I assigned codes to the answers of the respondents. After this operation, I proceeded to do a more focused coding, by selecting only the most important codes. Only in this moment I started to compare all the interviews and the codes to find common patterns, differences and similarities. As an outcome, I identified the key themes, patterns and organized the key codes.

The result chapter has been organized and structured according to the four main themes identified during the analysis: cultural tourists; personal context (preferences, perceptions, motivations, needs, prior experiences); the museum experience and expectations; the museum experience in the 21st century (accessibility, personalization of the experience, hidden treasures, behind the scenes, storytelling, architecture, communicative tools, role of visitors); the Boijmans

Van Beuningen Depot (first impressions, definition, highlights, negative aspects, types of Depot experiences)³⁵.

However, the method used to analyse the interview with the Depot project manager has been slightly different. Here, first an initial open coding and a following focus coding has been applied. At the end of this process some main themes have been identified: original idea; definition; targets; Depot dreamed experience (accessibility, personalization of the experience, hidden treasures, behind the scenes, storytelling, architecture); role of visitors; communicative tools; type of experiences³⁶. The information emerged after the analysis have been used as source to better understand and present the Boijmans Van Beuningen Depot in all its aspects, to be able to compare its characteristics with the expectations of cultural tourists interviewed³⁷.

³⁵ For a more detailed overview of the themes and the codes used for the analysis of the data coming from the interviews with cultural tourists, see appendix D.

³⁶ The complete overview of codes and themes for this interview with the Depot project manager can be found in appendix E.

³⁷ The main outcome of the interview with the project manager has been information about the Depot, used in the paragraph of the theory dedicated to the Boijmans Van Beuningen Depot to present it and then in the theme about the 21st century museum and about the Depot specifically.

CHAPTER FOUR: FINDINGS

Since I have mainly used a thematic analysis to analyse my data, the following findings are also organized and divided according to the main themes emerged after having analysed the interviews with cultural tourists. The first part regards cultural tourists. The second the personal context, according to the category mentioned by Falk & Dierking (2016) in their contextual model of the museum experience. The third concerns the museum experience, followed by the museum experience in the 21st century and lastly the Boijmans Van Beuningen Depot. The results of each theme are presented separately in the following sub-chapters.

4.1 Theme one: Cultural Tourists

In this first theme, I will present the general characteristics of my respondents, their demographic data, the frequency of travelling, their main motivations to travel and the activities they normally do during their trips abroad and in their nation of origin. These data are important to assess whether the respondents interviewed can be considered cultural tourists, referring to the definitions presented in the theoretical framework, but also to know whether, as explained in the following sections, the categories developed by Falk & Dierking and Kotler about the identity related motivations and the museum going experiences are applicable to this research and for the analysis of this sample. To begin, the table below shows the main demographic characteristics of the respondents.

Table 3: Overview of cultural tourists interviewed

Respondent	Gender	Age	Nationality	Education	Job position
1	Female	22	Italian	Bachelor	Student
2	Female	26	Lithuanian	Master	Marketer
3	Female	22	Italian	Bachelor	Junior Architect
4	Female	28	Lithuanian	Bachelor	Marketer
5	Female	27	French	Master	Magazine Managing Editor
6	Female	50	British	Bachelor	Nurse and first aid teacher
7	Female	23	Italian	Bachelor	Student
8	Female	22	Danish	Bachelor	Student
9	Male	26	Italian	Bachelor	Hairdresser

As made clear by the table, the respondents interviewed are mainly female in the age group of 21-28 years old, with different European nationalities³⁸. Two exceptions are the only male interviewed and the oldest woman in her fifties. Even though all the respondents have at least one university degree, their background is really different from one another, ranging from architecture, communication, culture, cosmetology, marketing and nursery³⁹. This variety is also reflected in the jobs they have. Considering that I have interviewed three students, the job positions of the others cover different sectors: architecture, marketing, hairdressing, publishing industry, nursery.

Even though they all have different profiles, everyone affirmed that during their free time they use to travel at least two times a year. Seven out of nine respondents affirmed that among their main motivations for travelling (visit family or friends, relax, go on holiday), there is also culture. With this term is intended both the fact of visiting new countries and cultures, but also to see specific cultural sites in the destination. Moreover, every respondent mentioned that during their trips and travels they use to visit also cultural attractions like museums, galleries, heritage sites, cities and tourist attractions. In particular, visiting museums is a recurrent attraction in all the in the interviewees' activities during their travels.

Overall, the findings in this first theme seem to confirm the description of cultural tourists provided by many scholars and organizations. In particular, Richard and Musters (2010) affirmed that cultural tourists are tourists who visit one or more cultural attraction out of their place of residence, independently from the primary purpose of visiting the destination. Their perspective is also confirmed by the ICOM definition of cultural tourists, by Silberg (1995) and by McKercher (2002). Following these definitions, all the respondents could be seen as cultural tourists. Moreover, the respondents interviewed match also the ATLAS description of cultural tourists, namely men and women most in the age group of 20-29 years, who have at least a degree or higher degree and that visit cultural attractions in their cultural holidays. The only difference that emerged with this description is that my respondents do not work in the culture sector specifically, but cover many other sectors.

³⁸ For more information about the respondents, see appendix C.

³⁹ Appendix C contains more specific information about the background and demographic characteristics of the respondents.

4.2 Theme two: Personal Context

Having established that the respondents can also be seen as cultural tourists, I will now present the analysis and main results of their personal context. Indeed, since the central topic of this thesis is the museum experience, I have as main reference Falk & Dierking (2016). As explained in the previous section dedicated to the theoretical framework, the two academics developed the contextual model of learning, essential to understand the museum experience. In this model, a particular importance is given to the influence of the personal context, namely visitors' background, needs, motivations, expectations, preferences, perceptions and prior experiences, on the museum experience. As also other scholars in the marketing sector, like Black (2005) and Kotler et al. (2008) pointed out, knowing the personal context of visitors is essential to provide satisfactory experiences and attract visitors. For these reasons, in this section I will present an overview of the personal context of the cultural tourists interviewed, considering that their background has been explored in the previous section.

4.2.1 Preferences

In this case, the preferences of people interviewed comprehend their favourite museums, their personal interests, but also the type of activities they prefer to do, so as their favourite tools.

All the people interviewed are big fans of modern and contemporary art museums. Moreover, they demonstrated to have many interests in different aspects of art in museums. The great majority is more interested in the artistic, historical and technical aspects of the artworks and architecture. However, respondent 3 and 7, who have both a degree or a job in architecture fancy more architecture also in museums. Respondent 9, who is a hairdresser, is more attracted by the technical aspects like the geometry, shapes, colours. Respondent 4, a marketer, affirmed that she is particularly interested in the promotion strategies of museums. Only in these four cases, a connection between the background or job of the respondents, and their interests in museums is explicit. This result confirms the thesis of Falk & Dierking (2016) about the influence of the visitors' background on their personal interests and preferences in museums.

What emerged by the analysis of the favourite activities during a museum visit, is that five respondents prefer to have an individual and independent visit, without taking part in any activity. Only a minority of four participants like to do interactive activities or participate in special events,

like museum theatre or workshops. Secondly, they all use both traditional tools like maps, leaflets, panels and audio guides, but also more technological tools, like their phone or tablets to retrieve information or orientate in the museum space.

4.2.2 Perceptions

Concerning how museums are perceived, all the respondents attributed different definitions and roles to museums, since everyone perceives museums in their own way. However, the most common definitions of museums perceived by the participants have been the role of preserving, presenting, communicating art and heritage, but also educating and entertaining visitors. Moreover, respondent 5, 27 years old, managing director of a magazine, points out that museums nowadays have also a socio-political role for society. Altogether, if we compare the ICOM definition of museums with what cultural tourists interviewed think about museums, we can see that most of the roles are the same, especially the role of conserving the heritage, presenting and communicating it to society, while also educating and entertaining the audience.

4.2.3 Motivations

One of the main components of the personal context is the motivation for visiting museums, that according to Falk & Dierking (2016), influences the expectations and the entire museum experience. Considering the answers and main motivations of the respondents, it has been possible to apply the model developed by Falk & Dierking (2016) and cluster the various answers into the identity related motivations. Table 4 in the next page depicts the result of the application of the categories on the respondents.

Table4:Falk & Dierking Identities of the respondents, based on their motivation to visit museums

Respondent	Motivation of museum visit	Identity related motivation
1	Learn, see something interesting and cool	Explorer
2	See famous museums, post photos on social media, see something interesting and cool	Experience seeker/Explorer
3	See something related to a personal interest, studies, job	Hobbyist/Professional
4	See favourite artworks, reflection, learn	Explorer/Recharger
5	Restoration and reflection	Recharger
6	Learn, see something interesting and cool	Explorer
7	See something related to a personal interest, studies, job	Hobbyist/professional
8	See something cool and pretty pictures	Explorer
9	Creativity and inspiration for the job	Hobbyist/Professional

Respondents 1, 2, 4, 6 and 8, said that they visit museums just because they want to learn and see something new and cool and they are driven mainly by curiosity. They all have a general interest in all the aspects of art in museums, but no specific preference. For this reason, they can be addressed as explorers.

On the other hand, respondents 3, 7 and 9 proclaimed that their motivation to visit museums is related to a specific content they would like to see in the institution, connected to their job or studies. For example, respondent 7, an architecture student affirmed:

“Erm...on one hand (the motivation) is because for my career and education is really important to understand and see how some architects installed and designed some artworks or how they organized the spaces for the exhibitions “⁴⁰ (Respondent 7, 23 years old, architecture student).

⁴⁰ “Erm ... dal primo punto di vista può essere anche per il fatto che, per la mia formazione, è molto importante capire come determinati architetti hanno deciso di installare determinate opere d’arte, o comunque come hanno organizzato gli spazi dove poi sono alloggiate queste mostre, questi allestimenti” (Respondent 7 , 23, architecture student)

As a consequence, they can belong to the identity of hobbyists/professionals. In addition, they are all Italians in the same age group, two of them have a background in architecture and one is a hairdresser who highlighted an interest for shapes, geometry and colours. Moreover, they all expressed a particular interest in the technical aspects of art in museums.

Another group that can fit in the identity categories is the one of rechargers. Indeed, respondent 4 and 5 recognized as their main motivation of visiting museums the fact of having the possibility of thinking, reflecting and restoring in museums:

“Why do I go to museums...mmm...well I don’t know, sometimes it is just like...museum is you know, out of time and space, it is like a space where you can explore time in a different way...that is what I like and...all these rituals...you take off your coat, you leave your belongings at the entrance...so...it is a place for restoration and reflection...this is why I like to go to museums...” (Respondent 5, 27, magazine managing editor).

It is to be noted that the participant 4 belongs to two different categories, rechargers but also explorers, since she has different and various motivations for visiting museums that make her suitable for both the identities.

Lastly, respondent 2 was the only interviewee that expressed a similarity with experience seekers. This is because she mentioned that she goes to museums that are famous or that other people recommended to her and she likes going there to say that she saw that museum or artwork or lived that experience:

“First to go there and if it is quite a famous museum, then ok, I was there, checked, ok if many people recommend to go, then I also go, I want to see what is inside (...) to go in a place that is a highlight and worth to visit...” (Respondent 2, 26, marketer).

However, also in this case, her identities overlap in two categories, experience seeker but also explorer, because she also mentions as main motivation the fact that she wants to see just something interesting and cool in general.

All this considered, we can affirm that it has been possible to apply the categories developed by Falk & Dierking (2016) to the case of this research. Among cultural tourists interviewed, the most common category is the one of explorers. However, the border between the different categories is not always so clear and defined, and two or more identities can overlap, as happened in this research between rechargers-explorers (respondent 4) and experience seeker-explorer (respondent 2).

4.2.4 Needs

The various needs of visitors are another important part of the personal context. When asked about their needs in museums, the respondents focused mainly in their physical, social and cultural needs.

In particular, everyone was clear in saying that their physical needs regard mainly the presence of the toilets, places to rest during the visit and the restaurant or café. Two respondents mentioned the bookshop, while in some cases emerged the need to not to get lost or feel tired.

Furthermore, eight out of nine cultural tourists have social needs in museums. The most recurrent social need that involved all the respondents, is to meet people, talk and interact with friends. Respondents 7, 3 and 9 (the group of the hobbyists/professionals that have the same interest in technical aspects of art) specifically mentioned the need to meet and discuss with experts or even artists. This aspect in particular confirms another time the relation between the background, personal interest and needs (social in this case) that Falk & Dierking (2016) theorized. Respondent 2, an experience seeker/explorer, has also the social need to take pictures in museums and post them on the social media, to show her network the activities and experiences she takes part in. Concerning the cultural needs, every respondent expressed very personal needs. However, a recurrent cultural need that interests three participants (one explorer and two hobbyists/professionals), is having clear information, learn and understand the content. Moreover, another cultural need expressed by three interviewees (one experience seeker/explorer, one explorer/recharger and one hobbyist/professional), regards the fact of being stimulated and feeling emotionally involved in the visit.

4.2.5 Prior Experiences

The museum experiences that the respondents did in the past were positive in all the cases. However, at the same time they all mentioned at least one negative experience they had in

museums. They perceived negative experiences because they lacked information to satisfy their cultural needs, their preferences did not match with the content of the museum and they did not feel involved and attracted by the offerings and the experiences. Consequently, we can affirm that the main cause of a negative museum experience is the fact of not satisfying the visitors' needs and expectations. This is in line with the position of Black (2005), Kotler (2008) and Falk & Dierking (2016). According to them, the main solution to provide a positive and memorable experience is to satisfy the needs, preferences and expectations of the visitors. The museum experience and the expectations of visitors, for their importance in this research, have been grouped in a separate theme that will be presented in the section below.

4.3 Theme three: The Museum Experience

Before presenting the main findings in respect to the cultural tourists' expectations, it is useful to point out how the respondents perceived the museum experience. At this purpose, the main components of the museum experience resulted to be the museum visit, what they learned during the visit, the emotions they felt, what they remembered after the visit, but also the information retrieved before the visit. In this sense, the concept of museum experience as intended by Falk and Dierking (2016), so an experience made of three moments: before, during and after the visit, has been perceived in the same way also by the interviewees.

4.3.1 Expectations

As mentioned before, expectations of visitors are part of their personal context and, together with their background, prior experiences, preferences, needs and motivation, have a great influence on how visitors perceive the museum experience. Consequently, I have tried to grasp which are the main expectations on the museum experience in general, of the cultural tourists interviewed, also in relation to the identity related motivations they belong to.

First of all, cultural tourists do not have just one specific expectation. Six out of nine respondents expect mainly to see something new, different, interesting. This is always combined with the fact of being surprised, feel emotions and remember the experience. Only three respondents said that their main expectation is to see something in particular like a painting, an exhibition, something they can relate to their personal or professional life. Lastly, two respondents

affirmed that they do not have any specific expectation. If we link these main expectations with the identity related motivations by Falk & Dierking (2016), we can see that for every identity there is a specific type of expectation regarding the museum experience. Moreover, I also tried to apply the museum going experiences listed by Kotler et al (2008), to see whether there could have been a connection between those experiences and the Falk's identities. The results are shown in table 5.

Table 5:Connections between the Falk & Dierking identities and the Kotler's museum going experiences, applied to the case of cultural tourists interviewed

Respondent	Identity related motivation (Falk & Dierking)	Museum going experience sought (Kotler)
1	Explorer	Recreational and learning experience
2	Experience seeker/Explorer	Recreational and social experience
3	Hobbyist/Professional	Learning experience
4	Recharger/Explorer	Learning and aesthetic experience, but also recreational
5	Recharger	Learning and aesthetic experience
6	Explorer	Recreational and learning experience
7	Hobbyist/Professional	Learning experience
8	Explorer	Recreational and learning experience
9	Hobbyist/Professional	Learning experience, but also recreational

Explorers (respondents 1, 2, 4, 6, 8) whose main motivation was a general curiosity, have as common expectation to see something new and interesting that surprise them. The type of experience explorers seek can be related also to what Kotler (2008) defines as a learning experience, in the sense of acquiring new information and discovering new things, but also as a recreational experience, the enjoyment of free and relaxed activities.

Hobbyists/Professionals (respondents 3, 7, 9) instead, expect to see exactly something related to the content they were interested in and they wanted or planned to see in the museum, since this was also their main motivation for the visit, as respondent 3 points out:

“Learn something related to architecture that I can then use and apply for my job and in practice in some projects, that I can reuse and remember” (Respondent 3, 22 years old, junior architect)⁴¹.

As a consequence, hobbyists/professionals seek a learning experience, if we refer to Kotler’s (2008) museum going experiences. However, in this group there is heterogeneity, since respondent 9 has the expectation of being surprised, inspired and creative for his job, looking more for a recreational experience. In this sense, his expectations are really similar to those of the explorers, sign that these categories are not strictly defined, but sometimes can overlap.

Rechargers (respondents 4 and 5) expect just to be surprised and does not have specific expectations for the museum experience, a part from seeing something that will make them reflect, think and live a restorative experience. Respondent 4 when talking about her expectations on the museum experience refers mainly to the fact of being stimulated to think and reflect about the happenings in the society through art. However, respondent 5 expects to feel totally immersed in art. The type of experience rechargers in this case are looking for, referring to Kotler’s (2008) categorization, is more a learning and aesthetic experience, seen as the engagement of the inner qualities of the experience through the senses and focusing on the aesthetic qualities.

The only experience seeker/explorer of the cultural tourists interviewed, respondent 2, does not have any specific expectation. In general, she expects to see something new and surprising, like the explorers. But as she points out, the aim of the museum experience she is looking for, is a recreational and social experience. She expects to find something strange and interesting to take a picture and post it in the social media (she mentions Instagram specifically), to let people know she was there and she had that experience:

“ I always go there and then ok, I am curious what I will see, this for sure and I want to see of course something interesting, I do not want to be bored. (...) Maybe one could also be to

⁴¹ “Imparare comunque, cioè se si tratta magari di, non o, dal punto di vista architettonico sicuramente imparare dei punti, non so, degli aspetti dell’architettura che mi hanno colpita e che io poi, cioè mi immagazzino e magari nella mia pratica progettuale magari li tipo fuori insomma, li riguardo, me li memorizzo e poi magari vado a rivederli o approfondirli” (Respondent 3, 22 years old, junior architect)

find something I can take a picture to put on Instagram, so some objects or artworks that are famous or very strange and particular... to have a nice memory of that museum at the end” (Respondent 2, 26 years old, marketer).

In saying this, she demonstrates to be consistent with her main motivation of the museum visit, visiting something famous or that someone recommended just for the possibility to live that experience and saying she was there.

Altogether, the main result of the analysis of the data retrieved from the interviews regarding the personal context of cultural tourists, confirms the influence of the personal context in the museum experience, according to Falk & Dierking and the relation between the background, interest, needs, motivations and expectations of visitors regarding the museum experience. Moreover, the categories developed by Falk & Dierking (2016) on the identity related motivations and the museum going experiences created by Kotler (2008), resulted to be applicable for the analysis of this research and interconnected. Having said that the cultural tourists interviewed are mainly explorers, hobbyists/professionals, rechargers and experience seeker, but knowing that sometimes these identities can overlap, we can affirm that, based on their expectations, the museum experiences sought by the sample regard recreational, learning, aesthetic and social experiences.

4.4 Theme four: The Museum Experience in the 21st century

In the previous sections the focus has been on the cultural tourists and their personal context and expectations regarding the museum experience in general. But the second section of the interview has been dedicated to investigate their expectations, preferences and perceptions on the museum experience in the 21st century. Indeed, since the Boijmans Van Beuningen Depot⁴² belongs to this new generation of cultural institutions, investigating the potential visitors’ expectations on the museum experience of the 21st century is essential to compare their expectations with the experiences designed by the Depot staff. In this part of the interview the questions regarded

⁴² For a recap of the characteristics of the depot, see section n. 3 of the theoretical framework.

exclusively the museum and museum experience in the 21st century. The Boijmans Van Beuningen Depot had not been mentioned in this section, so all the answers referred only to the museum in the 21st century, since the respondents did not know anything about the Depot. In fact, the video⁴³ about the Depot, the project and the descriptive information shared with the respondents to make them understand better the whole project, have been mentioned and showed only in the last section of the interview.

4.4.1 The museum experience in the 21st century

The general opinions and ideas about the museum and the museum in the 21st century varied from respondent to respondent. Yet, the main aspects regarded the architecture, accessibility, personalization of the experience, hidden treasures, behind the scenes, storytelling, communicative tools and role of the visitors. Since most of the times the answers were too general and broad, I have asked more specific questions about these aspects, so that to be able on a second stage, to compare their visions about the museum of the future with the characteristics of the Depot. In this way, I tried to avoid the risk of bias as much as I could, by asking these questions before the respondents knew about the Depot, so that their perceptions were not influenced by the project for the Depot.

Regarding the museum experience in the 21st century, there was a common agreement among the respondents. They all defined it as dynamic, interactive, immersive, personalized, but also technological, engaging and entertaining. The definition respondent 9 gave is illustrative:

“A full museum experience that involve you in all your sense and with...and not only with your eyes...emotional also...totally emotional...and then...technological of course as I said before...and then a different and varied types of experiences and activities in this sense. (...) We will have like very hi-tech tools that can engage you in all the aspects...like immersive experiences...and in which your senses are involved and mixed with the artistic experiences you can also have fun” (Respondent 9, 26 years old, hairdresser).

⁴³ <https://youtu.be/vovFG2GQrxs>

Under this light, we can affirm that the expectations regarding the museum experience in the 21st century that the interviewees had before knowing about the Depot, find a confirmation also in how scholars like Black (2005) and Kotler (2008) depicted the museum experience in the 21st century. ⁴⁴

At this purpose, the Boijmans Van Beuningen Depot will offer to its future visitors a diversified palette of experiences that entails aesthetic, but also learning, social, fun and entertaining experiences. In this way, the Depot could satisfy also the main types of museum experiences preferred by the cultural tourists interviewed: learning, recreational, social, aesthetic experiences. In addition, visitors will be also able to live a deeper experience in all the sides of art, from the artistic to the more technical one. The dynamism is ensured by the huge space and by the always new and different activities organized. Technology will contribute to create engaging and immersive experiences that hopefully will be remembered by visitors after the visit. Considering all this, the experience imagined by the interviewees and theorized by scholars like Black (2005) and Kotler (2008) for museums in the 21st century have a lot of elements in common with the Depot experience designed by the Boijmans Van Beuningen staff.

4.4.2 Accessibility

Regarding the museum in the 21st century, all the respondents mentioned accessibility. This was meant as physical, cultural, economic accessibility and openness to the public. In particular, the museum in the 21st century, according to the respondents will be more open for everyone with different socio-economic and cultural background. Moreover, this openness is intended also in terms of accessibility of the whole collection, that is expected to be available and accessible for the audience. In this sense, the Depot will be a totally open and accessible depository with the possibility to offer many different experiences for various types of audience, enabling visitors to see whatever they want, also what is usually hidden and they are not allowed to see. For this reason, the Depot reflects in part the expectations of cultural tourists. The Depot project manager explains the concept of openness and accessibility in this way:

⁴⁴ See p. 17, section 1.1.3 of the theoretical framework: “The museum in the 21st century is therefore an open, engaging, dynamic and forward looking place, in which the emotional and experiential factors prevail (Black 2005).” Kotler (2008) adds also to this that museums in the 21st century, in order to attract audience, responding to their expectations, should: “offering the public rich, multidimensional, sensory, interactive, immersive and memorable experiences, (...) also with the potential of technology”.

“That is the origin of museums, so from very closed to slowly opening up. And I think now we are at the point that we are open as a museum, but still there is so much behind the closed doors and we want even open that up. So I do think it is like a process. And also, one of our main goals is to make people realize that it is not our collection, but their collection, it is your collection. “ (Depot project manager).

As she highlighted, the Depot emerges as the ultimate step in the transformation process of museums from private and closed collections to public and open institutions, as pointed out in the first chapter of the theoretical framework of this thesis. Indeed, with the Depot, the first public art depository in the world, another step in this process has been reached. Since museums are opening up more and more, the Depot exemplifies this attitude by opening and making accessible to the public the entire collection of the Boijmans Van Beuningen museum.

4.4.3 Personalization of the experience

The museum experience in the 21st century is seen by all the respondents as something that should be personalized and customized according to different types of visitors, their preferences and personality. The personalization of the experience regards the tools to use, the stories to listen, the exhibition itinerary, but also the activities and the nature of information. Respondent 4, a marketer explains the personalization of the experience in this way:

“It is going to be more and more up to the visitors each experiences and personal experience that each visitor can create its own experience with using technology. Like you have a device and you enter your data and you decide for you own experience, exhibitions, artworks, route, you also save time” (Respondent 4, 28 years old, marketer).

In this case too, the personalization of the experience is an aspect that the staff of the Depot sees as a crucial aspect of the Depot experience, in line with the expectations of the potential visitors interviewed.

4.4.4 Hidden Treasures

Four respondents also mentioned the possibility to see the hidden treasures, meaning the artworks that normally are not accessible, stored in depositories or not exhibited. They see this as an added value for the museum of the future, also in line with accessibility. In particular, respondent 6, 50 years old and nurse-first aid teacher, mentioned that for her this aspect will be particularly important, since once she went to a museum in the Netherlands and she enjoyed the fact of being able to enter the depository and see what normally visitors are not allowed to see:

“This Voorlinden museum I have seen some of the things that are not in the exhibition and then is really quite fascinating and then you feel a bit special that you are allowed to see it (...) and I was seeing it so lovely to see everything in the future” (Respondent 6, 50 years old, nurse and first aid teacher).

However, five respondents were not interested in seeing the hidden treasures in museums, since they were more interested in other things like the content, artworks, the experience of learning, having fun, seeing something new. The Boijmans Van Beuningen Depot will offer the possibility of seeing the hidden treasures of the museum’s collection, so concerning this aspect, the Depot incorporates the expectations of a minority of potential visitors.

4.4.5 Behind the scenes

Another expectation for the 21st century museum experience that emerged from the interviews, regards the behind the scenes. With this term is intended the fact of having the possibility in the future for visitors to see the working and technical sides of the museum life and artworks, live restorations and see museum professionals at work. Respondent 7 not only express particular interest in these aspects, but also hopes that these stories will be told by restorers or experts directly:

“One of the main aspects of the museum of the future, it will be more interesting the technical and scientific aspects of the artworks, than just the artistic historical. And I like

these aspects to be told by restorers or experts.” (Respondent 7, 23 years old, architecture student)⁴⁵.

Due to her background and personal interests in architecture and in the technical sides of art, she seems particularly interested and excited about experiencing the behind the scenes of the museum of the future. The same interest in these aspects was also shown by respondents 3 and 9, other two hobbyists/professionals, together with respondent 7. Moreover, all the explorers (respondents 1, 2, 4, 6, 8) expressed interest in seeing the behind the scenes of the museum in the near future. Consequently, we can affirm that the personal context influences also the expectations of visitors for the museum experience not only in the present, but also for the 21st century. This point is particularly relevant, because from this we can affirm that the experience of offering to visitors a glimpse of the behind the scenes of a museum that the Depot will be able to provide, will be particularly interesting for visitors that can be identified under the category of hobbyists/professionals and explorers, that in this research represented the major categories of cultural tourists.

4.4.6 Storytelling

The respondents basically mentioned different stories they think the museum of the 21st century will be able to tell. First of all, storytelling is perceived as a main topic for museums of the future by cultural tourists, as respondent 4 (recharger/explorer) points out:

“What is going to be interesting for people to listen to in the future (...) well maybe is going to be also storytelling that is super interesting for everybody and we like stories” (Respondent 4, 28 years old, marketer).

With the term storytelling, she means the narrative and all the stories that the museum in the 21st century will tell to visitors. Among these stories, the most popular and interesting according to all the respondents are the artistic and historical stories, like the traditional narrative, but also more

⁴⁵ “ Uno dei maggiori aspetti del museo del futuro sarà più interessante sapere le storie e gli aspetti tecnici e scientifici delle opere, piuttosto che solo quelle storico artistiche. E mi piacerebbe che fossero raccontate da restauratori o esperti” (Respondent 7, 23 years old, architecture student)

technical, technological and scientific, practical stories about the museum, the artworks, the artists. A particular recurrent pattern is the possibility to hear stories about the working side of art, also by talking with experts, artists and professionals. This expectation about storytelling is strongly related to the expectation of participating in the behind the scenes of museums in the future. And in the Depot, these are exactly the kind of stories and aspects visitors will be able to discover and listen to.

4.4.7 Architecture

Concerning the expectations for the physical context of the museum in the 21st century, the two main aspects mentioned by the respondents were the architecture of the building, the space inside and the communicative and information tools. Just as a reminder, all these answers about the museum of the future had been given by interviewees before knowing about the project of the Depot.

The architecture of the museum in the 21st century has been perceived by the respondents as minimal inside, very big and open space with natural light, many windows, white and very technological. From the outside, they all imagine a modern or contemporary building made of glass or mirrors. Respondent 3, a 22-year-old junior architect, also mentioned the presence of a terrace on the top. An important aspect that emerged, is that respondents who identified as rechargers (respondent 4 and 5) and experience seeker/explorer (respondent 2) showed discrepancies between what they prefer the future of museums to be and what they believe and expect it to be. To be clearer, they imagine the museum of the 21st century as a contemporary and high tech building, but they will prefer it to maintain the old fashioned, classical style of traditional museums. Among the reasons behind it, there is the fact that they feel museums will still be the temples of history and a contemporary style will not be suitable for that image. However, respondent 4 in particular, after having seen the video that showed the project for the Depot and the architecture it will have, she changed her mind by saying that was exactly what she thinks the museum of the future will look like. She said:

“People don’t know what they want until they see something...so it happened the same to me with this... for example when people were riding just horses at that time, and they had also been asked about what do you think it will be the future...and they said (...) horses can

be much faster...but nobody thought about the cars...and the same can happen to the museum in the 21st century, in the future...I was thinking like museums should be an old building...and so on, but when you showed me the video..." (Respondent 4, 28 years old, marketer).

From this quote, we can understand that respondent 4 before seeing the video imagined the museum of the future still in its old fashioned-classical building and setting. She did not think about a contemporary and high tech museum in her preferences for the future, even though she imagined all other people will prefer it. However, after having seen the video about the Depot, she completely changed opinion, affirming that is exactly how the museum of the future will look like. This was the only explicit case in this research, in which the respondent manifested an opposite reaction about the museum in the 21st century, after having seen the video about the Depot.

Regarding architecture and the physical characteristics of the space inside and outside, and considered the feature that the Depot will have, we can affirm that actually the expectations of cultural tourists can find a positive match in the architecture that the Depot will have and in how it has been designed.

4.4.8 Communicative tools

For the museum in the 21st century, all the respondents agreed on the use of technological tools, rather than traditional ones. The most cited tools for the museum of the future have been: phone, iPad or tablet, interactive audio guides, screens, multisensorial tools, videos. Most of the respondents (seven out of nine) agreed on saying that the traditional tools will disappear and will be replaced by the technological ones. To this group belong participants with different ages, from the youngest to the oldest (respondent 6, 50 years old) and different identities and personal contexts. Even if most of the people (seven) interviewed currently uses also traditional tools, for the 21st century they expect that these will be substituted by technology, as respondent 9, said:

"We will have like very hi-tech tools that can engage you in all the aspects like immersive experiences and in which your senses are involved and mixed with the artistic experiences you can also have fun...then texts or paper will disappear and technology will substitute

everything I think...like an I pad or a tablet with all the information you want to read or watch or listen” (Respondent 9, 26 years old, hairdresser).

In the Boijmans Van Beuningen Depot the emphasis is on technology and the tools visitors will use to orientate in the space, retrieve information and shape their experience will be technological, digital and interactive, like tablets, interactive audio guides, digital labels, interactive blackboards. Also for this aspect, the Depot seems to match the expectations of most of the potential visitors (cultural tourists in this case) about the informative and communicative tools of the museum experience in the 21st century.

4.4.9 Role of visitors

When asked about the expected role of visitors in the future, all the respondents said that the role of visitors in the 21st century will be active, not passive as it is in traditional museums. Moreover, many people added that the active and engaging role of visitors in the future is also due to the use of technology and interactive experiences.

According to the project manager of the Boijmans Van Beuningen Depot, the imagined role for visitors in this institution will be very active, thanks to the experiences and activities designed for the public:

“In general I want people to not be passive, but to be active (...). And also, because it is an active space, people are at work, so I hope that the audience will also be active. This also makes the depot very different from a regular museum visit, which overall, it is still quite passive, which also is nice, but it is a different kind of experience we are trying to establish here” (Depot project manager).

Overall, the characteristics and expectations of cultural tourists about the museum in the 21st century have a lot of elements in common with what the Depot will become, even if the respondents at this stage did not know anything about the Boijmans Van Beuningen Depot. These common elements regard especially the experiences (accessible, interactive, immersive, personalized, engaging, learning, social and entertaining experiences but also the hidden treasures

and behind the scenes experiences and storytelling) and physical characteristics (contemporary architecture, big spaces with windows, light and technological tools). Consequently, we can affirm that regarding these aspects, what has been designed by the staff of the Boijmans Van Beuningen reflect the expectations that cultural tourists interviewed have on the museum experience in the 21st century.

4.5 Theme five: The Boijmans Van Beuningen Depot in the potential visitors' perspective

After having highlighted the main expectations of cultural tourists regarding the museum experience in the 21st century and having compared them with the features of the Boijmans Van Beuningen Depot, this section is dedicated to the impressions that the interviewees had, after having seen the video render that showed the project of the Depot. At this point, the respondents only saw the video, without any extra information about the Depot. The answers of the respondents regarded their very first impressions, the definition of the Depot, what they liked the most and what they considered a negative aspect, together with the type of experience they would like to live in the Depot.

4.5.1 First impressions

For seven respondents, the first impression after having seen the video has been described with adjectives like: impressive, fascinating, amazing. So, the first impact was very positive. However, five interviewees explicitly referred to the architecture, the space inside, the building and the atmosphere. One referred to the project, but only respondent 6 mentioned the art and respondent 9 the experience of behind the scenes. From this, we can assume that the most impressive thing for cultural tourists will be the architecture, while just a minority will be impressed by the content and the experiences at the first sight.

4.5.2 Definition

Regarding the definition of the Depot, namely, which type of cultural institution it is, there has been disagreement among all the respondents and the answers were not so clear and coherent in some cases. This aspect is relevant, because the Depot, according to the project manager and to the website (www.boijmans.nl/depot), is advertised as something completely different from a museum. Yet, cultural tourists interviewed perceive it differently.

In general, the most recurrent pattern regarding the definition of the Depot, given by six out of nine respondents, can be traced in defining it as a museum of the future, not in the traditional sense of the term. Other respondents (three), instead, defined it as something comparable to a museum, part of the museum experience. However, only two respondents specifically recognized the Depot as an archive or as a depository. As mentioned above, the definition of the Depot given by the Boijmans Van Beuningen staff, seems to be quite different. According to the Depot project manager, the Depot:

“It is not a museum, but a new art institution, art space. (...) I would say it is a treasure chest as much as a sort of work space, vibrant work space.” (Depot project manager).

Overall, most of the respondents (seven) seem to agree with the project manager of the Depot, when saying it is something different from a museum in the traditional sense. Yet, almost all interviewees compared the Depot, above all the Depot experience, still with a museum experience in the 21st century. This aspect is also confirmed by the fact that seven respondents out of nine affirmed that the Depot in general reflects their expectations about the museum of the future. Consequently, we can say there is a discrepancy between how the Boijmans Van Beuningen staff defines the Depot and how it is perceived by cultural tourists.

4.5.3 Highlights

Even though the respondents did not agree on one common definition of the Depot, and everyone perceived it differently, it resulted to be attractive for every respondent. Indeed, they all said they liked the place and the experience and witnessed interest in visiting it when it will open. However, they appreciated some aspects in particular, but also negative points emerged.

The architecture of the Depot was one of the most appreciated aspects, together with the space and the atmosphere. Moreover, also the rooftop terrace with the park and the restaurant have been very popular among the preferences of interviewees, as respondent 2 confirms:

“The building is art itself, so huge with mirrors... it is an attraction just like the Tour Eiffel for example. I like it, I saw that you can also sit outside in the rooftop in the café, it is nice to have fun, chill and feel cosy after the visit.” (Respondent 2, 26 years old, marketer).

This answer reinforces the goal of the Depot to be a tourist attraction. Indeed, this is reflected in the perceptions of cultural tourists interviewed. However, only four cultural tourists, mainly hobbyists/professionals, appreciated the restoration labs, the possibility of an interaction with experts and the experience of being behind the scenes of a museum.

Altogether, we can affirm that, according to cultural tourists, the main highlights of the Depot will be the architecture itself, the atmosphere, the rooftop terrace with the park and the restaurant, but also the possibility to go behind the scenes of a museum and see restorations with experts. Furthermore, this result seems to confirm also the expectations that the Boijmans Van Beuningen had about what tourists will like about the Depot, namely the architecture as a tourist attraction and the rooftop terrace to enjoy the view of the city in a fun and sociable environment.

4.5.4 Negative aspects

Respondents had also negative feelings and reactions. In particular, they all revealed concerns about the exhibition design and the fact of entering a space with so many objects displayed. They all felt a feeling of confusion, they were distracted by all those things and the most common sentence in this sense has been “it’s just too much”.

Moreover, respondent 5 added that in such a confusion she felt overwhelmed and for her, who is a recharger, this situation in the Depot will prevent her from having the aesthetic experience she was looking for. Another negative aspect that emerged is that respondent 6, who is an explorer, perceived the Depot dehumanized and compared it to a space station, expressing concerns about what she will remember from all those experiences and things:

“It is a little bit dehumanized...it looks like a space station. I might be distracted with the actual architecture (...). The only thing that worries me is...what I will remember from it? Because it is just so much” (Respondent 6, 50 years old, nurse and first aid teacher).

4.5.5 Type of Depot experience

Regarding the experiences offered by the Depot to visitors, they can be grouped in three categories. Firstly, visitors can enter the Depot for free and go to the rooftop terrace with the elevator, where they can find a park, some exhibitions and a restaurant. The Boijmans Van Beuningen Depot staff thinks that this type of experience will be chosen mainly by tourists and people less interested in art that want to have just a fun day out. However, they also expect cultural tourists to be more interested in the second experience, that is to buy a ticket and to visit the Depot independently, as individual visitors with the support of a tablet or a smart device that will guide them through the space, after having entered their preferences. The third experience possible is to book a guided tour and go deeper in the behind the scenes of the museum, having the possibility to enter the restoration labs, talking with experts and having more detailed and technical information. The Depot staff expects that this type of experience will be the choice of groups and visitors that are more interested in art:

“I do think that people in general they go the rooftop would be less invested maybe less interested in art, then the people that do an extra tour will be the most interested in art and I can also imagine that for groups that want to do something, that they can also do the tours.” (Depot project manager).

Altogether, these expectations match only partially the responses and preferences of cultural tourists. Table 6 depicts the favourite typologies of experiences chosen by the different identities of cultural tourists:

Table 3: Depot experiences preferred by cultural tourists divided per identity related motivation

Rooftop terrace	Individual tour with smart tool	Guided tour in the restoration labs
Explorers	Explorers	Explorers
Rechargers	Rechargers	-----
Experience seeker	-----	-----
Hobbyist/Professionals	Hobbyists/Professionals	Hobbyists/Professionals

All the respondents mentioned that they will be willing to go to the rooftop terrace with the park and the restaurant, but not as the only and main Depot experience. This experience is attractive for all cultural tourists interviewed and the identities they embrace: explorers, rechargers, experience seekers and hobbyists/professionals. The individual experience in the Depot with the smart tool has been the preference of four respondents, mainly the explorers, rechargers and hobbyists/professionals. While the guided tour in the restoration labs with experts has been the most interesting experience mainly for explorers and hobbyists/professionals.

Altogether, we can say that cultural tourists are attracted in different ways by all the three experiences offered by the Depot. However, while everyone will enjoy going to the rooftop terrace and having a more fun and sociable experience, those cultural tourists with a more general interest in art and in museums, like explorers, will decide for the individual tour, but those who have a more specific interest in art, like hobbyists/professionals, will prefer to take the guided tour and discover the technical sides of art more in depth.

CHAPTER FIVE: CONCLUSION

The present research aimed at investigating the museum experience in the 21st century and the experience design from the point of view of potential visitors, in the specific case of the Boijmans Van Beuningen Depot: the first public depository in the world and the new tourist attraction of Rotterdam that will open in 2020. After having reviewed in the first section of the theoretical framework the literature about the evolution and transformations of museums from the origins till the museums in the postmodern era, more emphasis has been put on the museum in the 21st century. The history of museums showed how they transformed from being private and elitist, to becoming open, accessible for a mass audience and in service of the society. Nowadays, due to the changes in the postmodern society, cuts in public funding, the rise of the experience economy and the high competition in the cultural sector, museums operate in a challenging environment (Prior 2008; Pine and Gilmore 1998). Hence, museums are undergoing visceral changes that influence their mission, identity, roles and directions. As Hooper-Greenhill (2007) sustains, the greatest challenge for museums in the 21st century is the turn on visitors. Accordingly, museums are becoming audience centred and customer oriented, putting the audience at the centre of their life (Kotler 2008). As a consequence, the renewed museum environment in the 21st century entails as a primary responsibility to satisfy, attract and retain new and differentiated targets of audiences, so that to accomplish mission and goals (Doering 1999). In order to do so, museum professionals should understand and study the demographic and psychological characteristics of real and potential visitors, so that to know their needs, wants and expectations and satisfy them with a wide range of memorable and attractive experiences (Doering 1999; Kotler 2008; Black 2005). As Falk & Dierking (2016) affirmed, the museum experience is indeed hugely influenced by visitors' personal context, motivations, needs, background, preferences and expectations and knowing all these aspects is essential to adjust the museum experiences accordingly. At the light of this, the main shift in the 21st century for museums can be witnessed also in the design process of experiences, since it should take the visitors' point of view, and not only the professionals' one (MacLeod, Dodd, and Duncan 2015). All this considered, museums in the 21st century are engaging and forward-looking places for inclusion, education and entertainment, in which the experiential factor is predominant. In this context, focusing on the design of memorable and personalized experiences for potential and real visitors, able to meet their needs and expectation, is considered a

fundamental task for museums and cultural institutions at large (Falk & Dierking 2016; Pine and Gilmore 1998; Templeton 2011; Roppola 2013; Kotler 2008). As aforementioned, the research question of this Master Thesis derives from this context and plays:

“How will the Depot dreamed experience designed by the Boijmans Van Beuningen professionals match the expectations of cultural tourists, one of its main potential target audience?”

Since this research derives from a commissioned research by the Boijmans Van Beuningen museum in Rotterdam about the potential audience for the Boijmans Van Beuningen Depot, all the previously discussed concepts have been applied to the case of the Depot. In order to be able to answer to the research question, a qualitative research with semi structured in-depths interviews has been conducted. This method allowed me to gain in depth, complete and detailed information about the personal context of cultural tourists interviewed, representing one of the main potential audience target of the Boijmans Van Beuningen Depot. During the phase of data analysis, in order to analyse and interpret the data collected about the personal context of my sample, I used as a main reference the contextual model of learning and the identity related motivations elaborated by Falk & Dierking (2016).

First of all, from the analysis of the interviews emerged that all the interviewees can be considered cultural tourists, since they fit the definition of cultural tourists given by scholars like Richard & Munsters (2010), Smith (2003), McKercher (2002), but above all the more specific profile developed by ATLAS. Findings regarding the personal context of cultural tourists revealed that every potential visitor has a different personal context, made of background, needs and interests. Moreover, their background demonstrated to have a strong influence in the motivations cultural tourists have to visit museums, confirming in this way what Falk & Dierking (2016) sustain. In particular, based on their main motivations to visit museums, even if they had very different backgrounds, it has been possible to categorize them under certain identity related motivations. In my sample, I found four explorers, three hobbyists/professionals, two rechargers and one experience seeker/explorer. This division confirmed to be valid also in the type of museum experiences they seek, referring to the categorization developed by Kotler et al. (2008) and the expectations they have about the museum experience. In particular, explorers, with a general

interest in art and in museums, are mainly motivated by their curiosity and expect to see something new and surprising in museums, seeking a learning and recreational experience. Cultural tourists belonging to the identity of hobbyist/professionals, have in common similar backgrounds and interests in technical sides of art. Their motivation to visit museums is mainly content-related and they expect to see exactly what they are interested in and what is important for their studies or jobs, seeking a more learning experience. Rechargers are motivated by having a contemplative and aesthetic experience in museums and this is what they also expect to find during the visit. The only experience seeker/explorer present in the sample, goes to museums because of their popularity, expecting to see something famous or living a cool experience that is mainly recreational and social. Altogether, a strong connection between the personal context of cultural tourists and the museum experiences they seek and expect to have in museums has been extensively confirmed in all cases, enhancing the theory by Falk & Dierking (2016) and Kotler et al. (2008) at this purpose. In addition, similarities among the different identities have been found also in their preferences and expectations regarding the museum experience in the 21st century and in the Boijmans Van Beuningen Depot.

Black (2005) and Kotler (2008) described the museum experience in the 21st century as dynamic, interactive, immersive, engaging, entertaining and technological. Almost all cultural tourists interviewed had the same perceptions and opinions about the museum experience in the near future. Furthermore, interviewees attributed to the museum experience of the 21st century characteristics such as an improved accessibility of collections, the possibility to see the hidden treasures of the museums, highly personalized and technological experiences and storytelling. The latter comprehends not only historical and artistic stories but also technical and scientific ones about the artworks, told by experts and professionals. All these components will be also present in the Boijmans Van Beuningen Depot. This fact suggests similarities between the museum experience in the 21st century and the Depot dreamed experience, from the point of view of cultural tourists. Moreover, this is also confirmed by the fact that interviewees affirmed that the Depot reflects their expectations of the museum in the 21st century. As a consequence, a discrepancy between cultural tourists' perception of the Depot and the definition conveyed by the Depot professionals exists, since the latter defined it not as museum, but as something completely different. Yet, this opinion is

not confirmed by cultural tourists, who see it instead more as a museum experience of the 21st century. Apart from this discrepancy, everything considered, the Depot dreamed experience seems to match the expectations of cultural tourists for the 21st century museum. In particular, what has been appreciated the most is the architecture, the rooftop terrace and the experience of the behind the scenes. To be more specific, a link between the favourite type of experiences offered by the Depot and the identity related motivations has been found. In fact, all cultural tourists expressed interest in going to the rooftop terrace. Yet, the individual experience in the Depot with the guide of the digital device, has been indicated as the favourite option for explorers and experience seeker in particular, but also rechargers. However, the guided tour in the restoration labs with the interaction of experts has been appreciated the most by hobbyists/professionals. This is also in line with the link highlighted by Falk & Dierking (2016) between motivation, background, interests and expectations on the museum experience, valid in this case also for the Boijmans Van Beuningen Depot.

Despite the positive response of cultural tourists on the Depot's experience and a match between their expectations, preferences and what has been designed by the Boijmans Van Beuningen professionals, a gap also emerged between the two perspectives. Indeed, all cultural tourists expressed concerns and negative feelings about the exhibition design and wayfinding in the Depot, as well as the atmosphere. They defined the Depot as confusing, distracting, with too many artworks, making them feel lost and overwhelmed. Even though accessibility and the possibility to access the whole collection of the museum, especially the hidden treasures, had been identified as important aspects for museums in the 21st century, special attention should be put by the Boijmans Van Beuningen Depot professionals in managing all this. Providing the right wayfinding, directions and guidance in the Depot, is perceived as a fundamental task in order to prevent negative or not satisfactory experiences for the future visitors of the Depot.

As main outcome of this research, I suggest that museum professionals should firstly study their real and potential audiences, with a focus on their personal context, by applying the methodology suggested by Falk & Dierking (2016) and Kotler et al. (2008), also used in this research about cultural tourists. Only after knowing potential visitors' background, needs, preferences, perceptions, motivations and expectations (their personal context) is possible to start the process

of designing experiences that are personalized and customized to the different targets, with higher possibilities of attracting and satisfying them. Regarding the case of the Boijmans Van Beuningen Depot, the main advice is again to design experiences from the point of view of potential visitors, cultural tourists in this specific case, trying to match their expectations and preferences, with the final goal to attract and retain them. This can be done by providing immersive, engaging, active and memorable experiences, also with the use of technology, offering also learning, recreational, social and aesthetic experiences, with a particular focus on accessibility, storytelling, hidden treasures, behind the scenes experiences and the architecture. Furthermore, the gap between the cultural tourists' expectations and the experiences designed by the Depot staff has been individuated in the exhibition design. The perceived lack of guidance caused negative sensations on the whole Depot experience, due to the huge space filled with so many artworks at the visitors' disposal. Therefore, the Boijmans Van Beuningen professionals should pay much more attention to develop and design solutions of guidance, assistance and support for visitors that will enter the Depot, to ensure fully positive experiences.

5.1 Discussion and future recommendations

The main results of this research regarded the way museum professionals design experiences to attract potential audiences. The methodology developed by Falk & Dierking (2016) demonstrated to provide a guidance to shape and design museum experiences from the point of view of potential visitors, particularly by taking into account their personal context and expectations. By applying this method to evaluate the match between the designed Boijmans Van Beuningen Depot experience and cultural tourists' expectations and preferences, a gap in these two perspectives has been found. Indeed, despite the fact that most of the Depot's characteristics matched the visitors' expectations about the museum experience in the 21st century, by not responding completely to the interviewees physical, cultural needs and expectations, the Depot experience has been perceived not totally positive and satisfying by cultural tourists interviewed. Indeed, they perceived it confusing, overwhelming, and distracting for the huge space filled in with so many artworks. The main advice for the Boijmans Van Beuningen Depot has in fact been identified in solving the problems of wayfinding and confused feeling perceived by this target of potential audience.

All this considered, it must be added that some limitations are applicable to this research. First of all, the sample of respondents interviewed was quite small, consisting on nine people. Of course, with such a sample unit, generalizations are not possible. This research could have been more relevant and useful, especially for the Boijmans Van Beuningen Depot, if the sample would have been bigger. Therefore, it could be a cue for further research to repeat the study on the expectations of cultural tourists about the Depot experience further on, with a bigger sample. Another limitation can be identified in the fact that the museum experience, as well as the expectations of cultural tourists, are such broad and complex topics that are difficult to investigate extensively and in a comprehensive way in such a small research. Moreover, the fact of focusing in particular on the Boijmans Van Beuningen Depot experience, does not allow to extend the same suggestions and results valid as well for other cultural institutions, seen the specificities of the Depot as the first public museum depository. Even though the main relevance of this thesis is directed for the Boijmans Van Beuningen professionals, also other cultural institutions that in the future will take inspiration by the Depot, could find this research valuable and useful in the design process of the experiences for specific targets of audience.

Finally, at the light of the literature reviewed, the data collected and the main results of this research, further research is needed in the evolutions of the museum experiences of the 21st century, and in particular on the experience design from the visitors' point of view, considered the huge responsibility that museum professionals have in designing attractive and satisfactory experiences to develop and enlarge the audience, while accomplishing the museum mission. Moreover, further research should also be conducted at a later stage on the Boijmans Van Beuningen Depot, its experiences and audience response once open, also to monitor its impacts in terms of transformations, management, experience design on museums and cultural institutions in the future.

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APPENDICES

APPENDIX A: Interview guide for the interviews with cultural tourists

1. Cultural tourists

- Gender, age, nationality, education, job position
- How do you spend your free time?
- Do you travel? What is the motivation of your trips?
- What do you like to do during your trips?
- Do you usually visit cultural attractions and why?

2. The museum experience for cultural tourists

(Personal context)

- What are your favourite museums? Why?
- How often do you visit museums?
- How would you define museums? What is the role of museums according to you?
- What is a museum experience in your opinion?
- Which are your expectations during a museum experience?
- What do you like to see and to do in a museum?
- What are your personal interests related to art in general?
- Which aspects of art do you like the most?
- Which are your needs when visiting a museum?
- Do you usually have positive experiences?

(Physical context)

- Which kind of exhibitions do you like to see in a museum?
- Which kind of activities or educational programs do you like the most? (for example, think about an activity you did in a museum, a particular exhibition you saw and enjoyed a lot)
- How do you retrieve information during a visit? Which types of materials and tools do you prefer?
- Is the architecture of the museum an influencing factor for you?

- In your experience, do you think that in the museums you visited since now, these elements reflected your preferences and needs?

(Socio-cultural context)

- Do you go alone or with someone in museums?
- Is it important for you to have or find social relationships in museums (ex. Start discussions, interact with the staff or other visitors, meet new people...)?
- Based on your experience, do you feel that museums have provided or stimulated these social occasions? In which ways?

3. The museum experience in the 21st century

Considering all this, If I would ask you to tell me how the museum experience should be...

- How should the museum of the 21st century be like? How do you imagine it?
- Which characteristics should it have?
- What about experiencing the technical, as well as aesthetic side of art?
- What about the personalization of the experience?
- What about discovering the hidden treasures of a museum?
- Would you be interested in storytelling?
- Would you enjoy to take an active part in the museum experience, becoming a co-creator of your own experience?

4. The Depot experience - video: <https://youtu.be/vovFG2GQrxs>

Now that you know about the project of The Boijmans Van Beuningen Depot....

- What is your first impression?
- How would you define this depot?
- Does the depot match your view of museum of the future? Is it attractive for you?
- What do you like the most about the depot, since now? What you don't like?
- Which type of experience would suit you the best\ which one would to choose to attend? Why?

APPENDIX B: Interview guide for the interview with the Depot project manager and curator education of the Boijmans Van Beuningen museum

1. Introduction

- What is your position in the Boijmans Van Beuningen museum?
- In which way are you involved in the Depot project?

2. The Boijmans Van Beuningen Depot

- How was the concept of the Depot born and why?
- When will it open to the public?
- Which are the characteristics of the Depot?
- How would you define the Depot?
- Which are the expectations that you have about it?
- Do you think that it has the potential to influence the concept of museum of the future?

3. The Depot Dreamed Experience

- Which are the targets of potential visitors for the Depot and why did you choose those?
- Is there any differentiation for the various targets?
- Which will be the dreamed experience that visitors will live in the Depot?
- In the web site, it is written that “We are building something that has never been built anywhere else”. Can you explain this better?
- Which type of cultural offer will be available?
- What about educational programs and activities for the audience?
- What makes the depot experience unique, special?
- Which type of tools will you use in the depot as part of the depot experience?
- In which ways will the visitors be able to enter and experience the building?

4. Expectations

- In which ways do you think that the Depot will be perceived by the public?
- Which kind of reactions do you expect from the visitors?

APPENDIX C: Overview of the respondents

Respondent	Gender	Age	Nationality	Education	Background	Place of Residence	Job position
1	Female	22	Italian	Bachelor	Translation and communication	Belgium	Student
2	Female	26	Lithuanian	Master	Communication	Lithuania	Marketer
3	Female	22	Italian	Bachelor	Architecture	Italy	Junior Architect
4	Female	28	Lithuanian	Bachelor	Marketing	Sweden	Marketer
5	Female	27	French	Master	Art and Culture	France	Magazine Managing Editor
6	Female	50	British	Bachelor	Nursery-Medicine	The Netherlands	Nurse and first aid teacher
7	Female	23	Italian	Bachelor	Architecture	Italy	Student
8	Female	22	Danish	Bachelor	Communication	Belgium	Student
9	Male	26	Italian	Bachelor		The Netherlands	Hairdresser
10	Female	---	Dutch	----		The Netherlands	Depot Project Manager and Curator Education Boijmans Van Beuningen Museum

APPENDIX D: Overview of themes and codes from the analysis of the interviews with cultural tourists

1. Cultural Tourists

1.1 Demographic

1.1.1 Age

1.1.2 Nationality

1.1.3 Education

1.1.4 Job position

1.2 Activities in the free time

1.3 Frequency of travelling

1.4 Motivation of travel

1.5 Visit cultural attractions during travels

2. Personal Context

2.1 Perception of museums

2.2 The role of museums

2.3 Preferences

2.3.1 Favourite museums

2.3.2 Activities in museums

2.3.3 Communicative tools (traditional\technological)

2.3.4 Interests in museums/aspects of art

2.4 Motivation of museum visit

2.5 Needs

2.5.1 Physical

2.5.2 Social

2.5.3 Cultural

2.6 Prior Experiences

3. The museum experience

3.1 Definition of museum experience

3.2 Components of the museum experience

3.3 Expectations

3.4 The museum experience in the 21st century

3.4.1 Architecture

3.4.2 Accessibility

3.4.3 Personalization of the experience

3.4.4 Hidden treasures

3.4.5 Behind the scenes

3.4.6 Storytelling

3.4.7 Communicative tools

3.4.8 Role of visitors

4. The Boijmans Van Beuningen Depot

4.1 Visitor's perspective

4.1.1 First impressions

4.1.2 Feelings

4.1.3 Definition

4.1.4 Depot matches their expectations of museum of the future

4.1.5 Depot attractive for them

4.1.6 What they liked

4.1.7 What they didn't like

4.1.8 Type of experience they prefer

4.2 Depot dreamed experience (staff designed)

4.2.1 Definition

4.2.2 Audience targets

4.2.3 Type of experiences

4.2.4 Technology

4.2.5 Accessibility

4.2.6 Architecture

4.2.7 Behind the scenes

4.2.8 Hidden treasures

- 4.2.9 Communication tools
- 4.2.10 Personalization of the experience
- 4.2.11 Restorations
- 4.2.12 Storytelling
- 4.2.13 Role of visitors

*APPENDIX E: Overview of main themes and codes from the analysis of the interview with the Boijmans
Van Beuningen Depot Project Manager*

1. Job position
2. Depot: general information
 - 2.1 Original idea
 - 2.2 Design process
 - 2.3 Definition
3. Depot physical context
 - 3.1 Architecture
 - 3.2 Space
 - 3.3 Communicative tools
 - 3.4 Technology
 - 3.5 Activities
4. Depot Dreamed Experience
 - 4.1 Accessibility
 - 4.2 Personalization of the experience
 - 4.3 Hidden treasures
 - 4.4 Behind the scenes
 - 4.5 Storytelling
5. Role of the visitors
6. Type of experiences
 - 6.1 Guided tour
 - 6.2 Individual tour
 - 6.3 Rooftop terrace
7. Expectations

