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ENHANCING RECOMMENDATIONS AND REVISIT INTENTIONS TO MUSEUMS THROUGH EXPERIENCES: THE MEDIATED ROLE OF VISITORS' PERCEPTION OF COOLNESS AND FEELING OF AUTHENTIC PRIDE

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Abstract

Museums are an ancient form of recreation, but nowadays it is imperative to design experiences that will make visitors want to talk about. Today, visitors can demonstrate gratification towards a museum through social media platforms and the importance of posts and comments in the tourism sector has grown in the past years. The aim of this study is to investigate the effect of museum experiences on visitors' willingness to recommend a museum and desire to return.

The conceptual model is based on the S-O-R framework (Mehrabian and Russell, 1974) and includes: Museum Atmospheric Cues as the stimulus component; Museum Coolness and Authentic Pride as the organism element, and the Intention to Recommend and Revisit Intention as behaviour responses. This model was tested with a sample of 308 museum visitors, collected in the National Coach Museum; the Museum of Art, Architecture, and Technology (MAAT); the National Tile Museum, and the Orient Museum.

Data was collected by quantitative analysis, and its investigation allowed to conclude that there are positive relationships between the five constructs of the conceptual model. Museum Atmospheric Cues contribute to the perception of Museum Coolness and the feeling of Authentic Pride, which have an effect on the intentions to Recommend and Revisit a museum. The perception of Museum Coolness has a stronger influence on both intentions to Revisit and Recommend. The findings provide a good understanding of the drivers of revisit and recommend intentions, and several managerial implications and further research suggestions can be pointed out from this study.

Keywords: Museum Experiences, Atmospheric Cues, Museum Brand Coolness, Authentic Pride, Revisit, Recommend

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Resumo

Os museus são uma forma de recreação muito antiga, mas atualmente é imperativo elaborar experiências que levem os visitantes a querer falar sobre elas. Atualmente, os visitantes podem demonstrar a sua apreciação por um museu através de redes sociais e a importância de publicações e comentários no setor do turismo tem crescido nos últimos anos. O objetivo deste estudo é investigar o efeito de experiências em museus na disposição dos visitantes em recomendar o museu e desejar regressar.

O modelo conceptual é baseado no modelo S-O-R (Mehrabian and Russell,1974) e inclui: Pistas Atmosféricas do museu como a componente de estímulo; (2) *Coolness* do Museu e Orgulho Autêntico como elementos de organismo e Revisitar, Recomendar como respostas comportamentais. O modelo foi testado com uma amostra de 308 visitantes de museus, colecionada no Museu Nacional dos Coches; no Museu de Arte, Arquitetura e Tecnologia (MAAT); no Museu Nacional do Azulejo, e no Museu do Oriente.

Os dados foram recolhidos através de um questionário e sua análise permitiu confirmar que existem relações positivas entre os cinco conceitos do modelo conceptual. As Pistas Atmosféricas do museu contribuem para a perceção do museu como sendo *"cool"* e do sentimento de Orgulho Autêntico*,* que têm um efeito nas intenções de recomendar e revisitar um museu. A perceção do museu como sendo *"cool"* tem uma maior influência em ambas intenções de Revisitar e Recomendar. Os resultados proporcionam uma boa compreensão das motivações para recomendar e revisitar, e sugestões para futuras investigações podem ser destacadas deste estudo.

Palavras-chave: Experiência no Museu, Pistas Atmosféricas, *Coolness* do Museu (Marca)*,* Orgulho Autêntico*,* Revisitar, Recomendar

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Chapter 1 – Introduction

1.1. Relevance of the Topic

Museums have always been a very interesting way to occupy free time, for they offer entertainment with the possibility of learning. However, a museum visit is not simply a visit. It can include co-creation activities prior to the visit (Ramaswamy and Ozcan, 2018; Sheng and Chen, 2012) and, after, the visitors' satisfaction can be translated into worth-of-mouth and intention to revisit the museum (Loureiro and Ferreira, 2018; Chen and Chou, 2018).

These days, the visitors' gratification towards a museum or exhibition can be revealed through social media platforms, and the importance of posts and comments has grown in the past years: when planning a trip, travellers see past visitors as a reliable source of information (Presi, *et al.*, 2013; Antón *et al.*, 2018). Thus, museum managers must understand what can captivate people to go beyond the visit and truly create a relationship with the museum, whether they are tourists or locals.

Although museums are an ancient form of recreation, nowadays it has become more and more important to design an experience that will make visitors want to talk about it and to share it with others (Loureiro, 2019; Antón *et al.*, 2018). Consumers are looking for cool experiences they can share online and offline, and they have a desire to belong to a community, to something bigger. That is why concepts of "coolness" and "authentic pride" must enter the discussion.

1.2. Research Problematic

According to UNESCO, cited in Brida *et al.* (2011: 167), *"cultural and natural heritage tourism is the most rapidly growing international sector of the tourism industry"*. Cultural attractions, such as museums, constitute sources of cultural diversity, personal development, and social cohesion, apart from enhancing employment and income. In 2018 Portugal received 19,494,106 visitors to museums (INE, 2019), of which 9,287,559 were foreigner visitors. Moreover, regarding statistics of DGPC (2018) about monuments, museums and palaces entrances, 33.3% of the visits were to museums. This evidences the importance of museum management in our country since it attracts both locals and foreigners from all over the world, that wish to immerse in Portuguese history and culture.

It is essential to state that this dissertation was developed from September 2019 to April 2020, signifying that towards the end of the project COVID-19 pandemic was spreading all over the world and the number of cases was increasing in Portugal (Worldometers, 2020; DGS, 2020). It was, however, possible to assemble enough answers for the analysis regarding the museums selected. Nevertheless, what is important to emphasize is that the research contains data relative to the context where cultural attractions bring economic income and value to the country studied.

Statistics show the relevance of museums in the overall economy of Portugal, but what exactly leads people to like a museum, to want to come back and to recommend it? Several researchers have studied the impact of atmospheric cues (Loureiro, 2019), of perceived authenticity (Carù *et al.,* 2017; Loureiro, 2019) and of satisfactory museum experiences (Antón *et al.,* 2018) in the willingness of museum visitors to revisit a museum and/or recommend it to others. Nevertheless, no study has yet assessed the impact of visitors' perceived coolness of the museum and the authentic pride they feel after a visit in those revisit and recommendation intentions.

Although the word "cool" has been used in several cultures, the expression Brand Coolness is a recent concept in marketing literature. When a person is positively amazed by something, we often hear the expression "This is so cool!" to describe that satisfaction. In a world where trends come and go, marketers must know what this word *cool* means, and why it is so essential for consumers. They must not only comprehend what will create an immersive, personal and memorable experience (Pine and Gilmore, 1999), but also a cool experience.

Museum managers are no exception to the rule, for they need to understand what will impress visitors to the point that they want to return to the museum and to share their experiences with others. Numerous studies have shown that museum visitors expect involving experiences - before and after a visit -, easiness, fun, and cultural entertainment (Falk and Dierking, 1992; Sheng and Chen, 2012). Authors such as Warren *et al.* (2019) uncovered that consumers perceive something as being cool if it is extraordinary, energetic, original and iconic. Therefore, practitioners must grasp how to deliver this to every museum visitor.

Currently, this designing of experiences to deliver to museum visitors is particularly significant, given the growth of creative tourism. In this type of tourism, the visitors are free to co-create the experience, actively participating in it, and they always seek interactive

experiences (Tan *et al.*, 2013; Chen and Chou, 2018). This may be justified by the fact that these days we are surrounded by interactive stimulus, from the moment we wake up to when we turn off our devices to go to sleep.

The intention to revisit and recommend a museum also relates to the feeling of authentic pride. This concept emerges from authenticity, which, according to Ram *et al.* (2016), concerns the extent to which an object or place is perceived as genuine and original, based on visitors' past experiences. For Loureiro (2019), when visitors perceive a museum as authentic in its values and offer, they experience a feeling of self-worth, which researchers designated as authentic pride. Thus, it is clear that museum practitioners should strive to create an original experience, and the museum should always represent a genuine and honest brand.

1.3. Dissertation Research Questions, Objectives and Structure

The present dissertation aims to create a bridge between museum visitors' perceived coolness and authentic pride, post-visit, with their willingness to revisit and recommend a museum. Having as background the Portuguese museum context, the theme will revolve around whether a museum experience is seen as cool by the visitors, and whether it is capable of impacting them to the point that they desire to return and to share their new insights with friends, family, or even strangers.

Thus, the present research will create value by connecting all the mentioned concepts to answer to the following questions: how can the museum experience enhance visitors' perception of coolness and feeling of authentic pride? Can perceived coolness and authentic pride influence visitors' intention to revisit and recommend the museum?

In order to respond to the problems identified, the objectives of the dissertation are:

1. To analyze if the museum atmospheric cues have an effect on the perception of museum coolness and the visitors' feeling of authentic pride
2. To examine if the perception of coolness has an effect on the visitors' revisit and recommend intentions
3. To investigate if the feeling of authentic pride influences the visitors' willingness to revisit and recommend a museum

Figure 1 exhibits the structured followed in this study to meet the objectives that were set.

Introduction	•Topic Introduction •Topic Relevance •Research Objectives

Literature Review	•Experience Marketing and Atmospheric Cues •Coolness applied to brands and tourism context •Authenticity and Authentic Pride •Intention to Revisit and Recommend a Museum

Research Model and Hypotheses Development	•Research Hypotheses introduction and justification •Conceptual model including hypotheses

Methodology	•Chosen Methodology •Data Collection Process •Measurement Scales

Data Analysis	•Respondent Profile •Descriptive Statistics •Simple and Multiple Regression

Conclusions and Implications	•Main Findings and Discussion •Managerial Implications and Theoretical Contribution •Limitations and Future Research recommendation

Figure 1 – Thesis Structure
Source: Own elaboration

Chapter 2 - Literature Review

2.1 Experience

2.1.1. Experience Marketing

One cannot talk about experience in the marketing field without mentioning the seminal work of Bernd Schmitt (1998) and Pine and Gilmore (1999). Schmitt (1998) is the first author to stress the necessity of shifting from traditional marketing approaches to a customer experience approach. The author claims that managers can create experiences for customers through five strategic experiential modules (SEMs): sense; feel; think; act, and relate (see Figure 2).
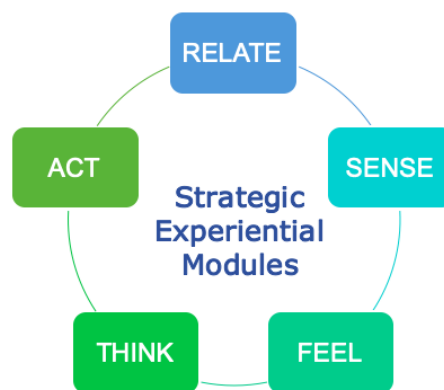
Figure 2 – Strategic Experiential Modules
Source: Adapted from Schmitt, 1998

A year later, Pine and Gilmore (1999) define experience marketing as a type of marketing that provides memorable and personal experiences to consumers. First, the authors explain the progression of economic value culminating in an experience economy, which means marketers should deliver more than simply goods and services. Secondly, Pine and Gilmore (1999) provide us with a classification of experiences. According to these authors, there are four types of experiences: entertainment; educational; escapist, and esthetic (see Figure 3). Since Schmitt (1998) and Pine and Gilmore (1999), and in concordance with the increasing importance of experiences in the marketing context, a number of studies on the subject have emerged. For this literature review, the focus lies on experience related to the museum, hospitality and tourism contexts.
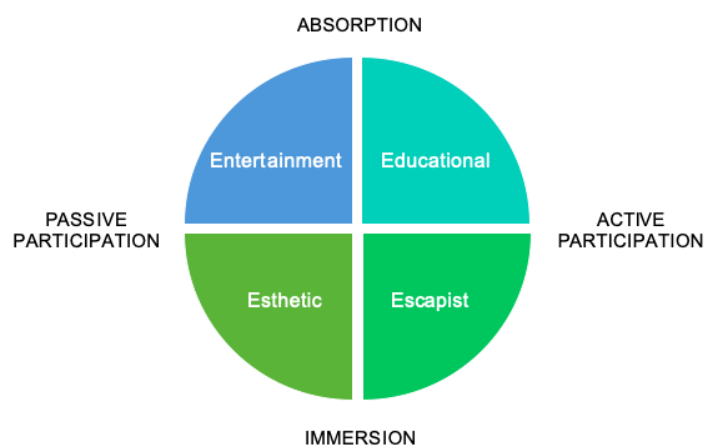
Figure 3 – The Four Realms of an Experience
Source: Adapted from Pine and Gilmore, 1999

Seohee Chang (2018) uses Pine and Gilmore (1999) research as a starting point to understand how consumers differentiate service and experience, and how much they are willing to pay for each type. Chang (2018) requested respondents to consider if they would add experiential components to a determined product and how much they would pay for them. When reclassifying answers for Pine and Gilmore's classification, the author concluded that only the escapist experience showed a higher financial value than other experiences. This can be justified by the fact that *"(…) individuals tend to invest in their participation in more activities and experiences while at a location because they have made an effort to find information about it and have spent money and time to travel there."* (Gerard, 1968 as cited in Chang, 2018: 89). Overall, the findings demonstrate that consumers are more accustomed to an objective categorical classification for product types than they are for intangible experience.

2.1.2. Museum Experience

Prior research from Sheng and Chen (2012) focuses on the experience expectations of museum visitors. According to Falk and Dierking (1992) and Sheng and Chen (2012), visitor experience is a dynamic process including experiences before, during and after the visit. Therefore, it is crucial to investigate visitor expectations before the visit. Nowadays, museum visitors can often participate in exhibitions or guided tours, and by telling and listening to stories, they are enhancing their learning (Liu, 2008). Thus, tourists are no longer passive observers, but co-creators of the entire visiting experience.

Through a questionnaire given in five different museums, Sheng and Chen (2012) were able to expose five types of visitor experience: easiness and fun; cultural entertainment; personal identification; historical reminiscence, and escapism. The findings prove that most visitors highly expect an experience of easiness and fun, mostly females with a higher educational level. On the other hand, older and married visitors with higher incomes expect historical reminiscences. Younger participants with lower incomes tend to expect cultural entertainment. In sum, Sheng and Chen (2012) verify that visitor expectation is part of personal context, and is influenced by factors such as education, social environment, and family life cycle.

Further contribution to the literature is from José L. Ruiz-Alba *et al.* (2018), that analyse museum visitors' heterogeneity and experience processing. The authors start by emphasizing that in tourism consumers seek a pleasurable experience more than everything else. And, according to Ramaswamy and Ozcan (2018), the anticipation of an experience, through co-creation activities, should be perceived as part of the experience itself. Today, this anticipation and co-creation, mentioned also by Sheng and Chen (2012), is enhanced by different existing technologies.

Ruiz-Alba *et al.* (2018) use the concepts of emotions, satisfaction, loyalty, expectations, and previous participation (co-creation activities) to attain conclusions. Regarding the relationships: emotions-satisfaction and emotions-loyalty, the authors uncover two different segments of tourist visitors: emotional and rational. Concerning expectations and participation previous to the experience, the authors conclude that rational visitors tend to get more involved in co-creation activities before the experience and usually visit one museum each time they stay in a city. Since these visitors get more involved, their expectations are higher. Yet, the main finding of Ruiz-Alba *et al.* (2018) is that co-creation events before the visiting experience have a meaningful influence on the relationship amongst emotions, satisfaction, and loyalty.

2.1.3. Museum Atmospheric Cues

Atmospherics is defined by Kotler (1974: 50) as *"the conscious designing of space to create certain effects in buyers"*. Regan Forrest (2013) gathers literature that applies the atmospherics model to the museum environment, to comprehend the role that the exhibition environment (i.e. ambience and design factors) plays in the museum visitor experience. Although retailing and museums are diverse in the final objective of its efforts, Forrest (2013) compares the two contexts in terms of environment and design of space: both are more and more part of a leisure

sector, and creating an experience through atmospherics is what sets them apart from competitors. In the museum context, the goal is to create surroundings where visitors feel happy and in control, having the possibility to learn.

In a study in Florida, Bonn *et al.* (2007) determine that both ambient and design aspects lead to positive attitudes from the visitor and to its revisit and recommend intention of certain cultural attractions. Forrest (2013) also cites Wilkening and Chung (2009) and stresses that some visitors can be more sensitive to the exhibition environment than others. Moreover, they may have distinctive needs and expectations according to age and life stage.

Loureiro (2019) is another important contribution when it comes to experiences in museums, for it uses a framework in which one of the antecedent dimensions is atmospheric cues. Having as background Kotler's definition of atmospherics, Loureiro (2019) defines four main factors that can help evaluate the inside of a museum (see Figure 4). The first is design, which relates to characteristics such as facilities, colours and permanent exhibitions, and the second is lighting, this is, the adequacy of the lighting. Then, learning, which relates to the interest of visitors and the meaning that it has for them. Does the exhibition add to the visitor's knowledge? Does it meet their expectations? Finally, the fourth factor is staff, which relates to the people working in the museum and how they present themselves and communicate with the visitors.
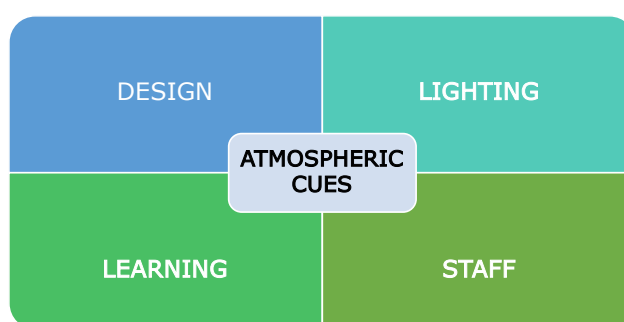
Figure 4 – Museum Atmospheric Cues
Source: Own elaboration based on Loureiro (2019)

In the case of Loureiro's (2019) research, the hypothesis is that these four factors influence the visitor's perception of authenticity regarding the museum. Not only the exhibition and museum theme are relevant for visitors. Design, lighting, learning and staff can also play an important part in shaping the whole museum experience.

2.2. Brand Coolness

Conceptualizing cool has always been a difficult task for marketing researchers, for the word can have a multitude of meanings and synonyms. There are several definitions of the term but little understanding of what it truly means (Warren *et al.*, 2019). Nevertheless, some studies on the subject are worth citing, giving their contribution to the real grasp of what is cool and coolness.

2.2.1. Cool Characteristics

Warren and Campbell (2014) gather the four main properties of cool for which the literature agrees. The first, that coolness is socially constructed, since objects and people are only cool if others consider them so. Secondly, coolness is subjective and dynamic. What people consider cool can change over time and it is different from consumer to consumer, although people with similar interests tend to agree on what they consider cool (Leland, 2004). The third propriety, and one of the most common-sense ideas, is that cool is perceived to be a positive quality. Both quantitative and qualitative studies have confirmed that the word "cool" has a positive valence and can be used as a synonym to "I like it" (Belk *et al.*, 2010). Finally, the fourth characteristic is that cool requires more than the perception of desirability or positiveness. There is, therefore, a difference between "cool" and "good".

Furthermore, Warren and Campbell (2014: 544) mention the relation between coolness and autonomy and state that *"Autonomy refers to a willingness to pursue one's own course irrespective of the norms, beliefs, and expectations of others."*. The authors argue that it is this evading from the norm that differentiates something from being liked to be perceived as cool. However, autonomy must be perceived as appropriate for a brand or a person to be considered cool.

Another contribution for the present literature is from Dar-Nimrod *et al.* (2017). The authors attempt to understand what entails coolness, using the model proposed by Dar-Nimrod *et al.* (2012) composed by two domains of coolness: cachet coolness and contrarian coolness. The first is the aspect of coolness that involves socially desirable attributes, such as friendliness and attractiveness. The latter refers to less socially desirable attributes, such as rebelliousness and roughness. Dar-Nimrod *et al.* (2017) use these two factors and add other personality characteristics to the study, in order to expose their impact on self-perceived coolness.

The findings demonstrate that the cachet coolness factor is the strongest predictor of self-perceived coolness and that this factor *"(...) was not strongly associated with attempting to present oneself in an unrealistically desirable light."* (Dar-Nimrod *et al.*, 2017: 4). Additionally, those respondents who rate themselves highly on the relevant socially desirable attributes are not only more likely to deem themselves more "cool" but also to evaluate themselves positively regarding other evaluated aspects of personality, such as self-esteem.

2.2.2. Brand Coolness

In a more recent study, Warren *et al.* (2019) link the meaning of coolness with brands. The authors state that some brands benefit from being cool, such as Facebook, while others sink because they are perceived as uncool, such as Segway. Nonetheless, the characteristics that separate cool from uncool brands were not yet identified by past research. Consequently, Warren *et al.* (2019) develop a measure of brand coolness to distinguish cool from uncool brands. The authors uncover ten themes that relate to cool brands: useful/extraordinary; aesthetically appealing; energetic; high status; original; authentic; rebellious; subcultural; iconic, and popular. They conclude that brands without these characteristics are perceived as uncool, and that the strength of the characteristics starts to diminish as a niche cool brand turns into a mass cool brand.

Shyam Sundar *et al.* (2014) give their input to the literature by assessing the cool aspects of technological products. A cool technological product is one that is perceived to have high quality and to help the user to achieve its goals more innovatively. In order to support this idea and capture the phycological essence of coolness, the authors explore four potential sub-concepts: uniqueness; attractiveness; subculture, and genuineness. In this research, Sundar *et al.* (2014) expose that regarding digital interfaces, the core perception of coolness lies on attractiveness (related to aesthetics), originality and subcultural appeal – whether a brand is perceived as a niche brand. Moreover, the attractiveness of the device is what makes it cool, but what is considered attractive may vary from culture to culture.

2.2.3. Cool meaning in the Tourism Context

Coolness is also discussed by Ching-Fu Chen and Shih-Huan Chou (2018), that employ the concept in the tourism context. The authors investigate the role of perceived coolness in terms of creative tourism destination consumption and its antecedents. In creative tourism, the

tourists can develop their creative potential by actively participating in courses and experiences of the destination they are visiting (Tan *et al.*, 2013). Typically, creative tourists look for interactive experiences that help them construct their identity and personally develop themselves.

Chen and Chou (2018) argue that perceived coolness is the main experience of creative tourism. The authors use three antecedents of perceived coolness based on past research (such as Sundar *et al.* study in 2014): uniqueness, identification, and attractiveness. Chen and Chou (2018) discover that enhancing visitors' perceived coolness leads to higher levels of tourist satisfaction and place attachment, which is the emotional link one feels towards a place, such as a museum (Loureiro and Ferreira, 2018). Consequently, the probability that the visitor will revisit and recommend the destination increases. Chen and Chou (2018) also conclude that all three proposed antecedents have significant positive effects on perception of cool, but attractiveness has the strongest influence and cannot be easily copied.

Several authors have argued that, in the tourism context, firms should continuously and creatively work to deliver memorable experiences (Richards and Raymond, 2000; Marques and Borba, 2017; Galvagno and Giaccone, 2019). Additionally, they should allow visitors to create their unique and authentic experiences through co-creation, as mentioned in section 2.1.2. According to Galvagno and Giaccone (2019), culture is a source of creativity, which in turn is a means to appreciate and improve cultural resources. Thus, in the tourism and culture sector, nowadays, the focus is to create value through creativity and participatory experiences. Creative activities can lead to tourist self-realization, which Chen and Chou (2018) argue can enhance the perceived coolness of a cultural attraction.

2.3. Authenticity and Authentic Pride

2.3.1. Perception of Authenticity

Authenticity is a motivational factor for museum visitors (Knudsen *et al.,* 2016; Loureiro, 2019) and it is associated with place attachment. In the tourism literature, several researchers such as Ram *et al.* (2016) affirm that authenticity has three different levels: the characteristics of the object; the level of experience, and the state of being. The characteristics of the object relate to the extent to which a museum as an institution is perceived by visitors as reliable and communicates what they are expecting. The level of experience concerns the distinction

between objective and perceived authenticity. Objective authenticity is confirmed when *"the genuineness of the place or object is verified by experts with knowledge on the subject"* (Kolar and Zabkar, 2010, as cited in Loureiro, 2019: 2) and it is based on originality (Ram *et al.*, 2016). Perceived authenticity is subjective and varies following visitors or tourists' expectations and opinions (Molleda, 2010; Loureiro, 2019). The state of being concerns the rational and emotional perception of authenticity: visitors have a subjective point of view regarding an experience and they will evaluate the authenticity of a museum taking into consideration their own previous experiences and expectations.

Ram *et al.* (2016) investigate how tourists perceive authenticity in major visitor attractions, connecting the concepts of authenticity and place attachment. One significant contribution of Ram *et al.* (2016) study is that it uncovers the importance of shared memories in adult tourists' perceptions of certain destinations and attractions, relating this to heritage. Heritage experience value is determined by religious and/or historic significance, presented in stories, rites, and artefacts (Calver and Page, 2013; Ram *et al.*, 2016).

Ram *et al.* (2016) argue that there is a positive relationship between the heritage of a destination and its perceived authenticity, and the findings confirm the authors' assumptions. Ram *et al.* (2016) conclude that there is in fact a close relationship between authenticity and place attachment and discover that visitor attractions located in destinations with considerable heritage value are perceived as more authentic than those located in a place with lower value.

2.3.2. Hubristic and Authentic Pride

Pride is a critical emotion in the psychology context (Tracy and Robins, 2007). According to the literature, there are two distinct types of pride that relate to different feelings: hubristic and authentic pride. Tracy and Robins (2007) research on pride is one of the most relevant contributions for the study of the concept, since the authors confirm that people distinguish between two dimensions of pride when thinking of the semantic meaning of words associated with pride. Later, Huang *et al.* (2014) prove that this distinction between the types of pride depends on the lay theories that people hold, this is, on the assumptions and beliefs of their everyday life (i.e. assumption that people who work hard succeed). These beliefs emerge in the context and culture people belong to.

According to Lewis (2000), hubristic pride is mainly related with a feeling of superiority, narcissism, aggression, conflict, and immoral behaviours. In contrast, authentic pride is associated with internal and controllable causes (Loureiro, 2019), it is success-oriented, related to genuine self-esteem and agreeableness (Kong *et al.*, 2017). Authentic pride is a result of hard work and it is connected to perseverance and effort (Huang, 2014).

A study from Kong *et al.* (2017) utilizes resting-state fMRI (Magnetic Resonance Imaging) to examine the relations of authentic and hubristic pride with brain activity. The authors argue that the concepts have different neural relations and indeed conclude that hubristic pride is linked with anxiety and depression, whereas authentic pride relates to social processing. Kong and colleagues' (2017) findings confirm previous research conclusions that authentic pride is associated with prestige-related traits and interpersonal functioning.

2.3.3. Authenticity and Authentic Pride in the Museum Context

Loureiro (2019) constitutes another important contribution to the literature, for it adds to the true understanding of the meaning of [perceived] authenticity and its relation to concepts such as authentic pride. The author's framework is composed by five elements: atmospheric cues (design, learning, lighting, and staff); place attachment; perceived authenticity; authentic pride, and consumption-focused self-expression word of mouth (CSWOM). Loureiro (2019) hypothesizes that visitors that percept a museum exhibition as authentic are more willing to feel proud when visiting that museum.

After conducting a questionnaire in the National Museum of Ancient Art in Lisbon, Portugal, the author reached four main conclusions. First, that atmospheric cues have a stronger effect on the visitor's perceptions of authenticity than the identification visitors feel or the fact that the museum meets their requirements. Second, authentic pride is more strongly associated with perceived authenticity than with CSWOM. Visitors experience a feeling of self-worth when they perceive that a museum is authentic. Third, the four factors composing the atmospheric cues are all significant, but the most important is learning. Finally, perceived authenticity can predict both CSWOM and authentic pride. Loureiro (2019) thus concludes that visitors that believe a museum is genuine and trustworthy, with a clear concept, are more prone to feel they achieved something by visiting the exhibition and, also, more willing to share that feeling with others.

In the museum context, one of the tools a brand can use to express its authenticity is corporate museums. These museums are known for helping organizations to maintain their brand identity and image, and, traditionally, they focus on company history, historical photographs, documents and products (Carù *et al.*, 2017). When well-managed, corporate museums have the ability to enhance brand heritage and tradition, increasing the value of the whole brand. As the majority of museums nowadays, corporate museums are visitor-driven and that is why authenticity is so central in that context (Kapferer, 2001).

This is evidenced by Carù *et al.* (2017) in the case of the luxury brand Salvatore Ferragamo. In the Salvatore Ferragamo' corporate museum visitors can find the history of the founder, the brand, and its evolution throughout the years; the values that the organization has always kept, and information about the city where the museum is located, Florence. Additionally, the museum builds a bridge between the brand and art through temporary exhibitions. After interviews, some visitors stated they become immersed in the museum and captivated by the atmosphere. Some indicated they were impressed by the brand's history and others affirmed they felt catapulted to another time. For some visitors, the museum increased the esteem for the brand as a "Made in Italy" symbol. Therefore, Carù *et al.* (2017) conclude that the museum is effective in conveying brand identity and influences the perception of authenticity through the elements it exhibits. Carù *et al.* (2017) thus confirm that a corporate museum can play a crucial role in developing a close relationship between the brand and the visitor.

2.4. Recommend and Revisit Intention

According to UNESCO, cited in Brida *et al.* (2011: 167), *"cultural and natural heritage tourism is the most rapidly growing international sector of the tourism industry"*. Cultural attractions, such as museums, play a crucial role as sources of cultural diversity, personal development, and social cohesion, as well as enhancers of employment and income. Therefore, museum managers must comprehend what leads visitors and tourists to recommend an attraction to others and to wish to revisit it.

In the specific case of museums, Carmen Antón and colleagues (2018) explore visitors' behaviours after visiting an exhibition (see Figure 5). For this purpose, the authors consider three aspects to evaluate visitor experience in a museum: the attainment; the emotion, and the satisfaction with the visit. Antón *et al.* (2018) state that short-term behaviours, this is, immediate actions, can be better anticipated than long-term behaviours. This is mostly because,

in the context of museums, revisiting does not reflect immediate tourist behaviour. Therefore, the authors study two main actions that visitors engage in right after a museum experience: intensification and content generation.

Intensification refers to visitors' intention to extend the museum experience (Holbrook and Gardner, 1993; Antón *et al.*, 2018). This can be done by following the museum on social networks and looking for further information, participating in activities organized by the museum, or purchasing souvenirs and other items in the museum shop. The evaluation of the experience regarding the three aspects mentioned above has a positive effect on intensification. However, Antón *et al.* (2018) find out that if visitors have the perception of having acquired the maximum value from the museum visit, they will not have the motivation to search for additional content and events.

The second action, content generation, consists in sharing positive or negative experiences with others. Nowadays, user-generated content is very important, since tourists' comments and reviews on social networks and travel websites are seen as more credible for other travellers' information searches and are widely disseminated (Presi, *et al.*, 2013; Antón *et al.*, 2018). Concerning content generation, the authors conclude that the best experiences in terms of satisfaction and attainment motivate visitors to post their opinions online. Moreover, Antón *et al.* (2018: 9) reveal that museum visitors are not willing to share their negative evaluations online, and this may be explained by their *"(…) lack of self-confidence or the perception of their own low level of expertise."*. The central implication of Antón *et al.* (2018) study is that managers should prepare a satisfactory visit while stimulating visitors' curiosity to consume supplementary content.
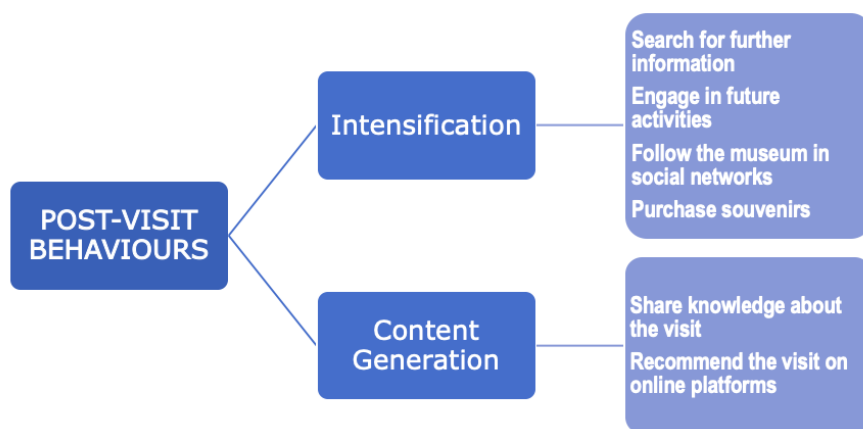

Figure 5 – Post-Visit Behaviours
Source: Own elaboration based on Antón *et al.* (2018)

An additional contribution to the present literature is from Loureiro and Ferreira (2018), that investigate how to engage visitors through museum experiences. Although there are numerous definitions of [brand] engagement, Loureiro and Ferreira (2018) focus on the Taheri *et al.* (2014) notion that visitors' engagement is the interactive level of involvement and commitment of visitors with the experience of visiting a museum. Based on previous research on museums as attractions (Bryce *et al.*, 2015; Taheri *et al.*, 2014), Loureiro and Ferreira (2018) propose three factors that influence visitors' engagement: serious leisure, which is the motivation to be involved with an interesting and educational activity; meaningfulness, this is, the extent to which visitors perceive a museum as appropriate and useful for their needs and desires, and prior knowledge, the information about the museum that visitors acquire from different sources, past experiences and expertise.

The results of Loureiro and Ferreira (2018) show that only serious leisure and prior knowledge significantly influence engagement. The *"(…) characteristics of serious leisure enhance engagement, positive word-of-mouth and the desire to return in the future (…)"* (Loureiro and Ferreira, 2018: 9) and, together with prior knowledge, lead visitors to recommend a museum to others. In accordance with the findings, Loureiro and Ferreira (2018) suggest that museum managers should adopt strategies, such as creating games and quizzes, to stimulate positive emotions and, thus, the engagement of visitors with the museum.

Finally, as mentioned above, a study from Bonn *et al.* (2007) in four Florida cultural attractions determined that both ambient aspects - such as lightning and colour scheme - and design aspects lead to positive attitudes from the visitor and increases its willingness to revisit and recommend the attraction. When managing museums, practitioners should always have in mind that a well-designed experience may lead to revisit and recommendation intentions from the visitors.

Chapter 3 - Research Model and Hypotheses Development

This chapter concerns the creation of a conceptual framework for the study and the development of hypotheses to attain conclusions, using the Positivistic approach. According to Kaboub (2008), this method implies confirming if our theory-based assumptions are confirmed by the information we obtain with a research. Both the model and the hypotheses were obtained through a careful study of previous research, uncovered in the Literature Review. The hypotheses presented will be tested with the purpose of clarifying the role of atmospheric cues in the perception of coolness and the feeling of authentic pride, and, in turn, the influence of these two constructs in the visitors' intention to recommend and revisit a museum. Thus, the present research will exhibit the effects of museums on visitors, and what museum managers can still improve so that visitors genuinely connect to the museum and wish to talk about their experience with others and, also, repeat the experience.

3.1. Consequences of Atmospheric Cues in the context of Museums

3.1.1. Museum (Brand) Coolness

Since Schmitt's (1998) and Pine and Gilmore's (1999) seminal studies, marketers have turned their attention to the development of strategies that provide customers with memorable and personal experiences. In the context of consumer experiences, research has shown that creating an experience through atmospherics is what sets companies apart from competitors (Forrest, 2013).

In the museum context, experiences are created through four atmospheric cues: design; lighting; learning, and staff (Loureiro, 2019). The final goal for museum managers is to provide a space where visitors feel comfortable and happy, having the possibility to enhance their knowledge about specific or diverse themes. Both ambient and design aspects provide not only a memorable experience, but also boost visitors' inclination to revisit and recommend some cultural attractions (Bonn *et al.*, 2007).

Regarding brand coolness, quantitative and qualitative studies have confirmed that the word "cool" has a positive valence, and can be used as a synonym to "I like it" (Belk *et al.*, 2010). Researchers have discovered that some brands benefit from being perceived as cool, such as Facebook, and others sink because they are perceived as uncool, such as Segway (Warren *et*

al., 2019). Additionally, the coolness literature proves that enhancing visitors' perceived coolness leads to higher levels of tourist satisfaction (Chen and Chou, 2018). Consequently, the probability that the visitor will revisit and recommend the destination increases.

According to Warren and Campbell (2014), the concept of coolness is socially constructed, because objects and people are only cool if others consider them so. Also, coolness is subjective and dynamic, since it depends on personal experiences and it can vary throughout time.

Taking all of this into consideration, the following can be hypothesized:

H1: The Museum Atmospheric Cues are positively associated with the perception of Museum Coolness

3.1.2. Authentic Pride

Researchers in the psychology field have demonstrated that pride is a critical emotion in the psychology context (Tracy and Robins, 2007). Authentic pride is a feeling associated with internal and controllable causes (Loureiro, 2019), success-oriented, related to genuine self-esteem and agreeableness (Kong *et al.*, 2017). This type of pride is connected to hard work, perseverance, and effort (Huang, 2014).

Authentic Pride is linked to perceived authenticity, which is a motivational factor for museum visitors (Knudsen *et al.*, 2016; Loureiro, 2019). If visitors believe that a museum is genuine and trustworthy, they are more prone to feel they have achieved something with the visit, and also more willing to share their experience (Loureiro, 2019).

According to the literature, an experience designed by museum managers can be crucial in the perception of authenticity and the materialization of a brand identity in the consumer's mind (Carù *et al.*, 2017). The role of those who design the experience in the museum is of extreme importance because it can lead to a close relationship with the visitor. Research also uncovers that museum atmospheric cues have a strong effect on the visitor's perceptions of authenticity (Loureiro, 2019), which in turn may lead to the feeling of authentic pride.

Therefore, the second hypothesis is as follows:

H2: The Museum Atmospheric Cues are positively associated with the feeling of Authentic Pride

3.2. Consequences of the perception of Museum (Brand) Coolness

3.2.1. Intention to Recommend

According to Holbrook and Gardner (1993) and Antón *et al.* (2018), the recommendation of a museum after its visit can be translated into content generation, which refers to visitors sharing their experiences with others in the online world. For this purpose, they can publish reviews and comments on social networks and travel websites, which are seen as reliable by others (Presi, *et al.*, 2013; Antón *et al.*, 2018).

When talking about a recommendation, another dominant concept is word-of-mouth (WOM), which is information shared by past consumers with potential consumers, based on their past experiences (Wang *et al.*, 2016). WOM is a powerful tool for purchase decisions because it consists in information communicated by people who are considered trustworthy (Wang *et al.*, 2016; Day, 1971) rather than being communicated from the brand itself. Nowadays, with the Internet, traditional WOM has gained the electronic element which can constitute an influential social interaction and can have very wide dissemination (King *et al.*, 2014).

Antón *et al.* (2018) have concluded that content generation mainly happens when the visitor is satisfied with the visit. On the other hand, engaging in word-of-mouth interactions can occur whether the experience is positive or negative (King *et al.*, 2014). Therefore, the perception of coolness in the museum context is deeply relevant, since the probability of the visitor recommending the cultural attraction increases once the level of perceived coolness is high (Chen and Chou, 2018).

Hence, another hypothesis is:

H3: The perception of Museum Coolness is positively associated with the Intention to Recommend the museum

3.2.2. Revisit Intention

Although the perception of coolness is subjective and dynamic, it is agreed upon the literature that something that is cool is seen as positive (Warren and Campbell, 2014; Belk *et al.*, 2010). Additionally, people tend to evaluate a high quality and innovative product as cool (Sundar *et al.*, 2014). This can also be applied to the museum context, where when visitors regard the museum as being different, unique and valuable, it is suggested they consider it a cool museum.

A growing body of literature has established the importance of creating the perception of coolness in museum visitors. By generating that perception, museum marketers hope to encourage behaviours from visitors that will enlarge their experience. One of those behaviours is intensification, the intention to extend the museum experience by, for instance, participating in the museum's extra activities and buying items from the museum shop (Holbrook and Gardner, 1993; Antón *et al.*, 2018).

The visitor's intention to enhance the museum experience relates to the willingness to revisit it. Therefore, another concept that needs to be taken into account in this context is the passionate desire to revisit. According to Batra *et al.* (2012), when someone is passionate about a brand, he/she will invest time and money in interactions with it. Loureiro and Ferreira (2018) apply this to museum context, confirming that when visitors identify themselves with the museum and are absorbed in it, the passionate desire to revisit it can emerge.

Moreover, as mentioned before, the literature proves that when visitors perceive museums as cool, their link to the museum will increase (Loureiro and Ferreira, 2018) and thus the probability they will return to revisit it also increases (Chen and Chou, 2018).

For all the above reasons, the following hypothesis is:

H4: The perception of Museum Coolness is positively associated with the Intention to Revisit the museum

3.3. Consequences of the feeling of Authentic Pride

3.3.1. Intention to Recommend

As mentioned before, authentic pride is a feeling of allegiance and in the context of museums this can be translated in the visitor's positive impression that he belongs to a community. Furthermore, authentic pride implies that the visitor feels he accomplished something with the visit, such as gaining more knowledge and insights about a certain theme (Loureiro, 2019).

Linked to authentic pride is the notion of meaningfulness, the extent to which visitors perceive a museum as appropriate and useful for their needs, expectations, and desires (Loureiro and Ferreira, 2018). Meaningfulness relates to whether the visit is appropriate and has value to the visitor. According to these authors, offering meaningful services can lead to a relationship with the museum and more interactions between the museum and visitors.

Loureiro (2019) claims that the feeling of authentic pride can be a predictor of word of mouth, as visitors who feel that the museum is trustworthy and genuine will be more encouraged to communicate their experiences and advocate the museum. Similarly, if the visitor considers the visit useful and meaningful, he is more prone to speak about it with others. As stated above, the recommendation by the visitor can be done either through content generation or word-of-mouth.

Thus, it can be suggested that:

H5: The feeling of Authentic Pride is positively associated with the Intention to Recommend the museum

3.3.2. Revisit Intention

According to Loureiro (2019), authentic pride consists of the feeling of belonging to a community, the feeling of accomplishment. The literature confirms that there can be positive outcomes of this feeling. In the case of the museums, when a visitor feels part of the community of a specific museum, his willingness to return to visit it again increases (Loureiro, 2019).

Also, as already declared, museum managers have to create a meaningful visit and think about every small detail for the visitor to feel a part of it, to feel a sense of achievement and to desire

to return (Loureiro and Ferreira, 2018). If visitors perceive the visit as appropriate to their expectations, these feelings of realization will grow.

It is suggested that if the visitor has a feeling of authentic pride, he/she will want to participate in further activities of the museum, give advice to the managers and follow the museum's social media pages (Holbrook and Gardner, 1993; Antón *et al.*, 2018). Likewise, this feeling can lead visitors to have a true desire to return to the museum and visit its exhibitions once more (Loureiro and Ferreira, 2018).

Thus, having this in consideration, the following hypothesis is:

H6: The feeling of Authentic Pride is positively associated with the Intention to Revisit the museum

3.4. Conceptual Model

In addition to the concepts introduced and rationalized in the Literature Review (Chapter 2), the conceptual framework for the present study is based on Mehrabian and Russell (1974) stimulus-organism-response (SOR) model. These authors theorized that a physical environment leads to an affective reaction, which can be pleasure, arousal or dominance (PAD dimensions). The present research, and as one can observe in Figure 6, considers one stimulus component, two organism components, and two response components. The structure of the conceptual model is also inspired by Zhang *et al.* (2018), for it specifies how the SOR model is adapted to different researches. Here, it is possible to understand that the stimulus component, which is Museum Atmospheric Cues, constitutes a Museum Experience. Then, Museum Coolness and Authentic Pride compose the organism element and they constitute the stage of Attribute Perception. Lastly, the Intention to Recommend and Revisit Intention are the response to the organism, also named Behaviour Response. The current study follows a Positivistic approach, thus it is argued that there is a positive association among each of the constructs.
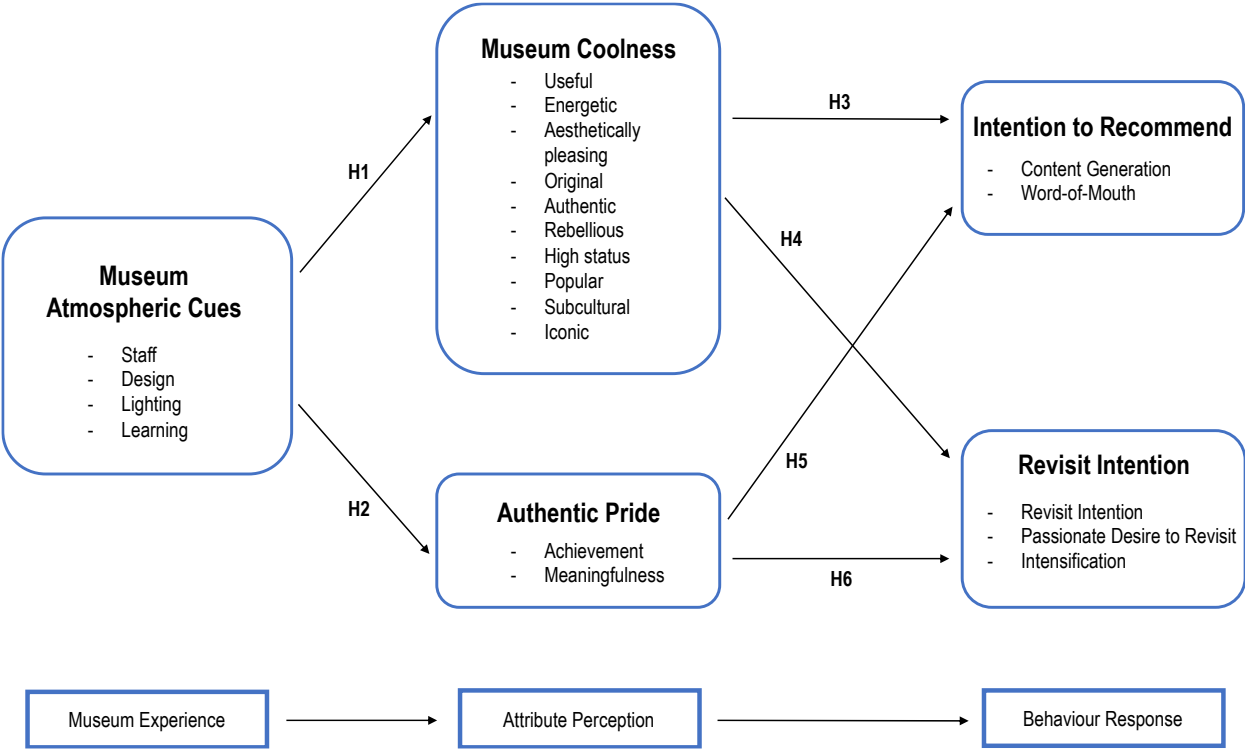
Figure 6 - Conceptual Model
Source: Own elaboration

Chapter 4 - Methodology

This chapter concerns the research methods applied in order to address the hypotheses developed in the previous chapter. To understand the impact of the perceived coolness of the museum and the feeling of authentic pride on the intention to revisit and/or recommend said museum, the target for this study consisted of museum visitors in Lisbon. These people are the ones who can transmit the lived experience in the museum. The initial aim was to survey between 300 to 500 visitors to guarantee a significant sample.

Quantitative research in the form of a questionnaire was the chosen approach to address the hypotheses and provide answers for the identified gap in the literature. The questionnaire (Appendix A I. and II.) was designed on the basis of the literature review and was elaborated using measurement scales previously tested, selected from a wide range of articles related to each construct.

The current research collected data at four different museums located in Lisbon: the National Coach Museum; the Museum of Art, Architecture, and Technology (MAAT); the National Tile Museum, and the Orient Museum. In order to select these museums, a preliminary questionnaire was conducted. The purpose was to discover which of the displayed museums people considered, at first impression, the coolest and which they considered the most uncool.

4.1. Selection of Museums

To select the museums for this study, a preliminary survey was conducted. For that purpose, the author chose eight Lisbon museums from the list of the most visited cultural attractions in Portugal (DGPC, 2018): the National Coach Museum; the National Ancient Art Museum; the Berardo Collection Museum (Centro Cultural de Belém – CCB); the Ajuda National Palace Museum; the Calouste Gulbenkian Museum; the Museum of Art, Architecture, and Technology (MAAT); the National Tile Museum, and the Orient Museum.

These museums are different in their theme, location, and marketing communication strategies. Since the purpose of this introductory survey was to select the main objects of research, the choice of the eight museums reflected the need of having some more modern museums and others that, usually, are considered less attractive for the contemporary museum' visitor.

In this small questionnaire, respondents were shown the complete list of museums and asked two questions: "Which of the following museums do you consider the coolest?" and "Which of the following museums do you consider the least cool?". The results showed that the MAAT was considered the coolest museum, whereas the National Tile Museum and the Orient Museum were considered the most uncool. The National Coach Museum was neither considered the coolest or the most uncool, so it was chosen as a neutral museum.

The choice of museums also relates to the existing statistics regarding museum visitors in Portugal. The National Coach Museum is one of the most visited museums in Portugal, with 320,027 visitors in 2018 (DGCP, 2018), as well as the National Tile Museum that had 219,420 visitors in the same year. The closeness of the National Coach Museum and the MAAT also facilitated the collection of information.

Moreover, since visitors' experiences vary according to the type of exhibition being visited, the selected museums are different in their type and content, as already mentioned. The National Coach Museum is a modern open-type building that contains a collection of antique coaches from the Portuguese Royal Family. The MAAT is also a modern space that showcases exhibitions across three areas – art, architecture, and technology. The National Tile Museum is located in an old monastery and exhibits a collection of Portuguese tiles and ceramics. Finally, the Orient Museum is a relatively modern building with art that demonstrates the close relationship between the West and the East.

Furthermore, these four museums have been opened to the community in different years, so they have been accessible since different epochs of the history of the city of Lisbon. The way that these museums communicate in terms of marketing, in their websites and social media pages has also somehow revealed their level of coolness. For instance, the National Tile Museum has a very outdated website and does not make enough effort into communicating attractively. Therefore, it is comprehensible that in the preliminary survey this was one of the museums considered the most uncool.

4.1.1. The National Coach Museum

Located in Belém, Lisbon, the National Coach Museum gathers a unique collection of coaches from the sixteenth to the nineteenth centuries which belonged mostly to the Portuguese Royal Family. The museum was first inaugurated in 1905 by Queen Amélia of Orleans and Bragança

as "Museu dos Coches Reaes". This would be the world's first coach museum and the location chosen for the purpose was the antique hall of the Royal Riding School.

In 2010, a new modern building designed by the architect Paulo Mendes da Rocha started to be built to accommodate the collection. The opening of the new building took place in 2015, with the promise of being not only a cultural site but also a public utility space.

The website of the museum matches the promise of being an open and modern space, for it is easy to navigate, aesthetically pleasing and available in both Portuguese and English. The National Coach Museum is also present on social media platforms, such as Facebook and Instagram, proof of the effort made by the organization to reach younger audiences.

According to DGPC, in 2018, the National Coach Museum had 320,027 visitors, less 30,212 visitors than the previous year. Thus, from 2017 to 2018 there was a decrease of 8.6% in the number of people visiting this museum.

4.1.2. The Museum of Art, Architecture, and Technology (MAAT)

The MAAT is a contemporary art museum located in Belém, Lisbon. The museum was inaugurated in 2016 with the mission of displaying national and international exhibitions in three different areas – art, architecture, and technology.

This recent museum stands out because of the building with a cosmopolitan design by French artist Dominique Gonzalez-Foerster. This new building quickly became an iconic location since it offers a view to the city of Lisbon and the Tagus river, with a modern shape that is associated with the city's cultural heritage. This means that the location and building tend to be very significant for people.

The MAAT has not only a complete and up-to-date website in terms of easiness of navigation but also Facebook and Instagram pages to engage with past and future visitors. On the website and on the Instagram page, the communication is made not only in Portuguese but also in English.

4.1.3. The National Tile Museum

The National Tile Museum presents a singular collection of tiles and ceramics of Portugal. Its mission is to collect, conserve, study and disseminate these items, in order to share the evolution of this art in Portugal.

This museum is located in the ancient Convent of Madre de Deus (Mother of God), founded in 1509 by Queen D. Leonor, in Xabregas. As a museum, originally, the National Tile Museum belonged to the National Ancient Art Museum since 1965. In 1980, it became an independent institution.

Regarding the communication with visitors, this museum is less modernized than the other three museums. Although it has a website available in Portuguese and English, it is an outdated website that is not easy to navigate. The National Tile Museum is present on Facebook, but not on Instagram.

The National Tile Museum counted 219,420 visitors in 2018 (DGPC, 2018), exhibiting an increase of 13.4% in the number of visitors compared to 2017.

4.1.4. The Orient Museum

In 1988, Fundação Oriente was inaugurated. With this, the idea of creating a museum dedicated to the Orient was born. The Orient Museum would open its doors in 2008, in Avenida Brasília, Lisbon, with the mission of building links between West and East. The collections exhibited in this museum are proof of those strong historic links.

Similarly to the National Tile Museum, the Orient Museum has a Facebook page, but not an Instagram account. The website is simple and it is also not very modern, although it is available in Portuguese and English.

4.2. Construct Measurement

For the purpose of the present investigation, the author utilized original and adjusted measurement scales from previous research. The questionnaire was then drawn with a multiple-item scale composed of five main constructs: museum atmospheric cues; museum (brand) coolness; authentic pride; revisit intention, and intention to recommend.

In order to understand the type of experience the visitor had in a certain museum, the Atmospheric Cues construct was applied. The author utilized the measures adapted to the museum context by Loureiro (2019) from the retail context (Kottasz, 2006; Forrest, 2013). As already mentioned in the literature review, atmospheric cues are *"the conscious designing of space to create certain effects in buyers"* (Kotler, 1974: 50) and they are composed of four dimensions: staff; design; lighting, and learning.

The construct of Museum Coolness was adapted from the measurement of Brand Coolness developed by Warren *et al.* (2019). This construct contains 10 themes: useful; aesthetically appealing; energetic; high status; original; authentic; rebellious; subcultural; iconic, and popular. Each item of the scale was adapted to the museum context to grasp the level of coolness attributed by the visitor to the museum in question.

Authentic Pride was measured with two different dimensions. The first, Achievement, was measured with a scale adapted from Lazarus (1991), MacInnis and Patrick (2006), and Tracy and Robins (2007) to the museum context by Loureiro (2019). Alongside this construct, the author also measured a dimension denominated meaningfulness and used a scale adapted from Loureiro and Ferreira (2018) and Siu *et al.*, (2013) containing four items. These measures allowed the author to comprehend the feelings aroused by the visit and its meaning for the visitor.

For the author to understand if the visitor intended to return to the museum in the future, the construct of Revisit Intention containing three dimensions was measured. The first, intention to revisit the facility, was adapted by the author from Bonn *et al.* (2007) and Kottasz (2006) to the museum context. The second dimension, passionate desire to visit again, was used based on Loureiro (2018) two-item scale. Intensification, the third dimension, was measured using the scale developed by Antón *et al.* (2018).

In order to measure the visitor's Intention to Recommend the museum to others, the author utilized two pre-developed scales: the content generation scale by Antón *et al.* (2018) and the word-of-mouth scale by Loureiro and Ferreira (2018) and Loureiro and Kastenholz (2011), consisting of three items each.

Table 1 contains a summary of the source of the constructs, their dimensions and type of scale utilized to measure the level of agreement of the respondents.

Construct	Dimensions	Type of Likert-Scale	Source
Atmospheric Cues	Staff; Design; Lighting; Learning	7-Point Likert scale of agreement (1-Strongly Disagree to 7-Strongly Agree)	Loureiro, 2019; Kottasz, 2006; Forrest, 2013
Museum Coolness	Useful; Aesthetically Appealing; Energetic; High Status; Original; Authentic; Rebellious; Subcultural; Iconic; Popular	7-Point Likert scale of agreement (1-Strongly Disagree to 7-Strongly Agree)	Warren *et al.,* 2019
Authentic Pride	Achievement; Meaningfulness	7-Point Likert scale of agreement (1-Strongly Disagree to 7-Strongly Agree)	Loureiro, 2019; Lazarus 1991; MacInnis & Patrick, 2006; Tracy & Robins, 2007; Loureiro & Ferreira, 2018; Siu *et al.,* 2013
Revisit Intention	Revisit Intention; Passionate Desire to Visit Again; Intensification	7-Point Likert scale of agreement (1-Strongly Disagree to 7-Strongly Agree)	Bonn *et al*., 2007; Kottasz R., 2006; Antón *et al*., 2018; Loureiro & Ferreira, 2018
Intention to Recommend	Content Generation; Word-of-Mouth	7-Point Likert scale of agreement (1-Strongly Disagree to 7-Strongly Agree)	Antón *et al.*, 2018; Loureiro & Ferreira, 2018; Loureiro & Kastenholz, 2011

Table 1 – Measurement Scales
Source: Own elaboration

4.3. Questionnaire Design, Adaptation and Translation

4.3.1. Questionnaire Design

The questionnaire was designed with the measurement scales mentioned in the previous section, including all the original items, and also sociodemographic variables: gender; age group; level of education, and nationality. These variables allow the researcher to confirm if the results of the questionnaire make sense by cross-checking them with sociodemographic parameters. Thus, they are typically used in surveys to ensure quality and provide an accurate description of the sample (Hughes *et al.*, 2016).

To spread the questionnaire, the author used Google Forms (docs.google.com). This online platform presents several benefits, such as: not having limitations on the number of polls; allowing the use of a wide range of Likert-type scales, and admitting closed or open questions. Google Forms allows the researcher to shape not only the questions but also the structure of the questionnaire by permitting the separation of different themes in sections. Furthermore, it can be considered a "user-friendly" platform not only for researchers but also for respondents,

who can access the questionnaire via laptop, mobile phone, tablet or another device connected to the internet. Another advantage of using Google Forms is that the survey's results can be directly extracted from the platform to an Excel spreadsheet, which in turn can be copied to a software for analyzing data, such as IBM SPSS Statistics. Finally, using a link to answer the questionnaire prevents printing on paper and contributes to the reduction of the environmental footprint.

For this study, the questionnaire was structured in seven sections and contained a brief explanation of the research, to contextualize respondents and clarify that the results would only be used for academic purposes. The first section concerned the four selected museums, to understand which ones the respondent had visited and which was the most recent one. Then, there were five sections regarding the constructs, exposing all the corresponding dimensions and items. Finally, the seventh section concerned the sociodemographic variables mentioned above.

4.3.2. Questionnaire Adaptation and Translation

In order to obtain the maximum of relevant information to confirm the hypotheses included in the conceptual framework, the questionnaire was translated from the original language, English, to Portuguese. Additionally, as mentioned in section 2., some measurement scales were adapted to the museum context, so the items would be more suitable for the purpose of this research.

Before launching the questionnaire, a pretest was performed with the help of 10 past visitors to analyze the content validity and guarantee that the questions were understood by the respondents. The respondents' feedback was mostly positive, although some highlighted the length of the questionnaire and concerns with the translation of some questions to Portuguese. A few adjustments were made, regarding mostly sentences that were not as well comprehended in Portuguese as they were in English. In relation to the extent of the questionnaire, no alterations were made since it is not possible to verify the assumptions of the conceptual model without using measurement scales for each construct. The structure of the questionnaire was not modified, for it followed the sequence of the conceptual model in order to facilitate the flow of response.

For this study, only people that had visited in the last 12 months one of the four selected museums could answer the survey. This means that the questionnaire did not include any control question to select valid answers. Thus, all the answers would, theoretically, be considered valid.

4.4. Data Collection

With the purpose of collecting a minimum of 300 answers to the questionnaire, the author spread the survey near the four selected museums. The National Coach Museum and the MAAT are located in the same area in Lisbon, Belém. The Orient Museum is also located in the city centre, in Avenida Brasília, Alcântara. The farthest museum is the National Tile Museum, located in Xabregas.

Some challenges emerged during the process of collecting data. Firstly, several people approached by the author showed the will to collaborate but had never visited any of the four presented museums. Secondly, the author attempted to have a diverse sample in terms of nationality but found more Portuguese people available to answer the questionnaire. Additionally, the MAAT was closed from the end of December until March 27th, 2020 which meant the answers collected regarding this museum could not be very recent (although all of the respondents visited the museum in the last 12 month).

However, to overcome these difficulties, the author reached the museum representatives. In the case of the National Coach Museum, Dra. Teresa Abreu, the Director of Communication, gave permission to stand inside the museum, next to the exit. Therefore, it was possible to collect answers from people who certainly had visited one museum. Regarding the MAAT, Raquel Eleutério, the Head of Visitor Services, also gave the consent to approach people after the visit, although the museum was closed during the period of gathering data. This meant the author had to collect information near the entrance of the museum, always expressing that the questionnaire concerned the MAAT and not Central Tejo, which belongs to the same group, Fundação EDP.

Despite these difficulties and apart from speaking with the museum representatives, it was possible to gather the information needed for the present research by getting close to the mentioned museums and their visitors. The author approached people on the street and, after a brief presentation of the project, first asked if they had visited any of the four chosen museums.

In case they had visited at least one of them, the author would then ask if they were willing to answer a survey in a tablet that would take around 10 minutes to complete. Before starting, respondents were also informed that the questionnaire was completely anonymous, and it would only be used for academic purposes.

In the questionnaire, respondents were asked to specify their level of agreement with each item from the dimensions mentioned in section 4.2. on a 7-point Likert scale (1 [strongly disagree] to 7 [strongly agree]). They would also respond to the sociodemographic information when finalizing the questionnaire.

Chapter 5 - Data Analysis

5.1. Data Treatment

By distributing the questionnaire for around two months, it was possible to collect data for the present study. A total of 309 museum visitors were surveyed, although one questionnaire was missing from Google Forms. Thus, a sample of 308 respondents remained for the final analysis, representing a usable response rate of 99.7%. After downloading the questionnaire responses from Google Forms, data was exported to an Excel file, so it could be adapted to fit the chosen statistical program – IBM SPSS Statistics 26.

Firstly, the questionnaires, one in Portuguese and one in English, were merged in an Excel sheet. The data in Portuguese was translated to English once again, so it would be possible to manipulate variables and to conduct appropriate analyses in the SPSS software.

In order to conduct the investigation in the mentioned programme, the type of variables were defined. Sociodemographic variables such as Gender, Age Group, Level of Education and Nationality were inserted as nominal for the purpose of the analysis. Likewise, the responses to the two first questions, "Which of the following museums have you visited?" and "Which of the following museums did you visit most recently?", were considered nominal type. Regarding the measurement scales, items were analyzed as nominal, whereas new variables for constructs and dimensions were created as scale variables, since they were treated as interval data (Sullivan and Artino, 2013).

After computing all the variables appropriately, the author was then able to conduct different analyses. First, to ensure the internal consistency of the measurements the Reliability Analysis was conducted, testing the Cronbach's Alpha coefficients. Then, the programme was used to execute Frequencies and Descriptive Statistics, as well as Simple and Multiple Linear Regression Analysis.

5.2. Sample Profile

Taking into account the 308 valid responses to the questionnaire (n=308), the sample profile is delineated through the questions regarding Sociodemographic variables. From the total of the participants, 219 are females and 89 are males (Appendix B), corresponding to a percentage of 71.1% and 28.9%, respectively, as shown in Table 2.

	Frequency	Valid Percent
Female	219	71.1
Male	89	28.9
N	308	100.0

Table 2 – Gender Distribution
Source: Own elaboration based on SPSS outputs

Regarding age, the majority of the respondents belong to the 18-24 age group, corresponding to 35.7% of the sample. Furthermore, 57.5% of the respondents are between 18 and 34 years old, which represents more than half of the total respondents (see Table 3). The age group with less weight is composed of participants with more than 65 years old, consisting of only 2.9% of the sample. Moreover, the Mean of the age groups is 2.54 (see Appendix C), indicating that the average age of the sample is located between the second and the third age groups, 25-34 and 35-44, correspondingly.

	Frequency	Valid Percent	Cumulative Percent
18-24	110	35.7	35.7
25-34	67	21.8	57.5
35-44	39	12.7	70.1
45-54	48	15.6	85.7
55-64	35	11.4	97.1
>65	9	2.9	100.0
N	308	100.0	

Table 3 – Age Group Distribution
Source: Own elaboration based on SPSS outputs

Concerning the level of education, the majority of the respondents have a Bachelor's Degree (46.4%), whereas few respondents have a Professional Course (1.3%) or a Doctorate Degree (2.9%) (see Appendix D). After the Bachelor's Degree, the most common level of education is the Master's Degree, corresponding to 27.3% of the sample, as perceived from Figure 7.
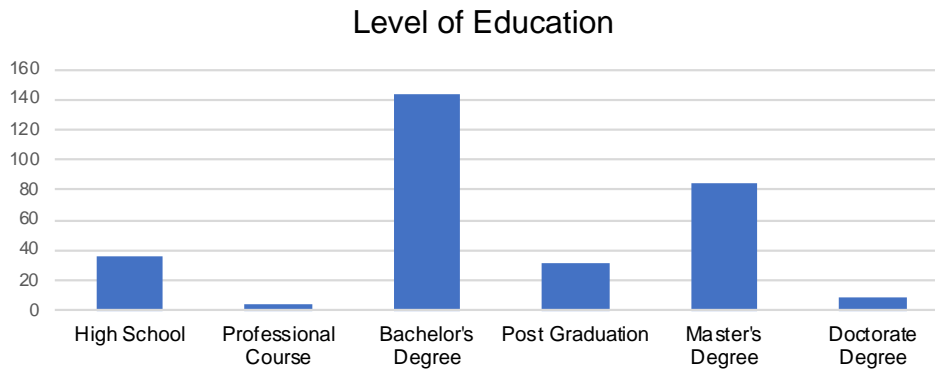
Level of Education

Figure 7 – Level of Education Distribution
Source: Own elaboration based on SPSS Outputs

The last demographic variable to be analyzed is nationality. As demonstrated in Appendix E, the sample comprises a total of 19 nationalities, being Portuguese the predominant one (82.8%). Other nationalities include Brazilian (4.2%), Italian (2.3%), French (1.9%), American (1.9%) and British (1.3%).

To complete the sample profile, it is necessary to address also the first two questions of the survey: "Which of the following museums have you visited?" and "Which of the following museums did you visit most recently?". Regarding the first enquiry, the National Coach Museum is the most visited museum by the respondents, with 232 answers, as seen in Figure 8. Additionally, it is possible to determine that 32.2% of the respondents have visited only one museum, whereas 18.5% have visited the four museums (see Appendix F). The percentage of surveyed people that visited between two and three museums is 49.2%, and thus more than half of the respondents have visited two or more of the selected museums (67.8%).
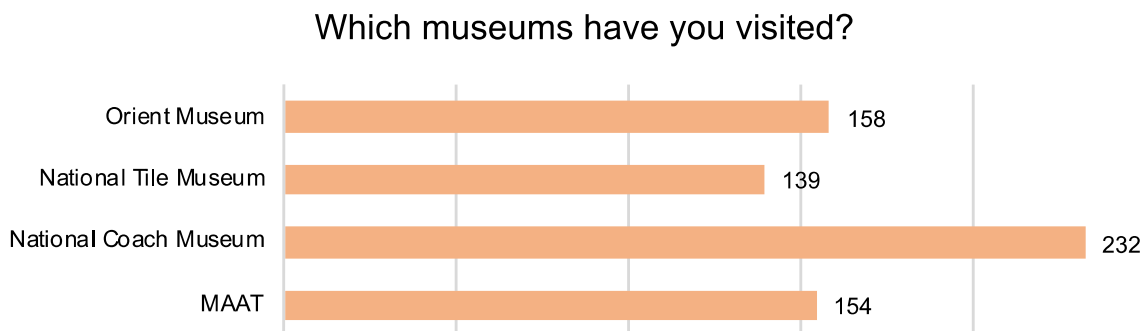
Which museums have you visited?

Figure 8 – Visited Museums Distribution
Source: Own elaboration based on SPSS outputs

The responses to the question "Which of the following museums did you visit most recently?" prove that the museum that has been visited most recently by the respondents is also the National Coach Museum (38.6%), followed by the MAAT (29.9%), as one can confirm in Figure 9 and Appendix G.
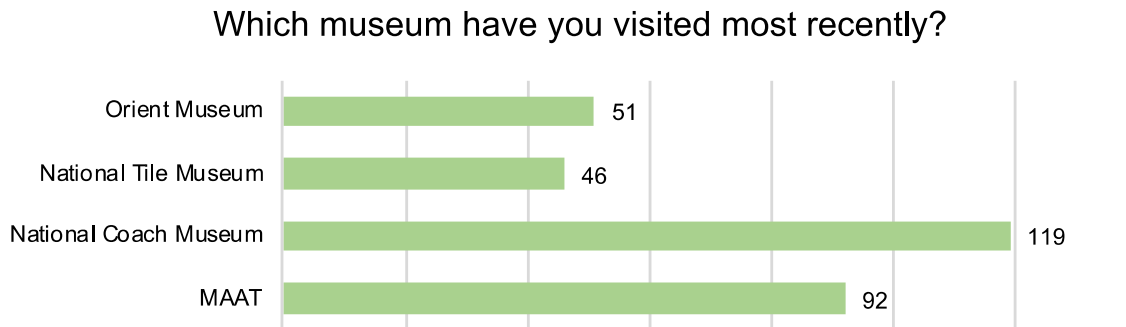
Which museum have you visited most recently?

Figure 9 – Last Visited Museum Distribution
Source: Own elaboration based on SPSS outputs

5.3. Descriptive Statistics

The following section provides the results of the Descriptive Analysis calculated through SPSS Statistics 26. The examination of the Mean, Standard Deviation, Skewness and Kurtosis was done for each item included in the conceptual model, as well as for the new subscales that represent every construct. The list of the total analysis of the items can be found in Appendix H , and the analysis of the constructs and dimensions can be observed in Appendix I.

5.3.1. Museum Atmospheric Cues

By computing the Means of every dimension regarding Museum Atmospheric Cues the construct AC was created. This construct comprises 15 items divided by four dimensions, which are Staff (ACST), Design (ACDE), Lighting (ACLI), and Learning (ACLE), based on Loureiro's (2019) measurement scale. The values of the Mean, Standard Deviation, Skewness, and Kurtosis are exhibited in Table 4.

From the data in Table 4, one can deduct that the item ACLE4: **I enjoyed the permanent exhibition** corresponds to the highest Mean, with a value of 5.86, which signifies a good level of agreement in the respondents' answers. In contrast, the lowest concordance among

participants relates to the item ACDE4: **The décor of the museum was pleasing to me** with a Mean of 5.39.

Regarding the Standard Deviation, the item with the higher value, of 1.330, is also ACDE4: **The décor of the museum was pleasing to me,** meaning that there is a big disparity among the respondents' opinions. The item ACST2: **The employees were friendly** has a Std. Deviation of 1.027, the lowest found in Table 4, implying that participants answered more similarly to this item.

The Mean for AC is 5.58 and the Std. Deviation is 0.842. This is the highest value of Mean concerning all the constructs created, which represents a value between "Somewhat Agree" and "Agree" in the Likert Scale from 1 to 7. As one can confirm in Table 4, the value of Skewness for the construct AC is -0.933, which belongs to the interval [-2;+2], so it is possible to assume that there is normality of distribution of the data. Although the values of Kurtosis for items ACDE2: **The facilities were attractive** and ACLE1: **It was a very interesting experience** are both higher than 2, the value of Kurtosis for the whole construct of AC is 1.071, which is comprised on the interval [-2;+2], indicating normality of the distribution.

ATMOSPHERIC CUES	Mean	Std. Deviation	Skewness	Kurtosis
ACST1: **The employees were all well dressed and appeared neat.**	5.45	1.130	-.845	.362
ACST2: **The employees were friendly.**	5.66	1.027	-1.107	1.693
ACST3: **The employees were helpful.**	5.59	1.133	-1.060	1.158
ACST4: **The employees were knowledgeable.**	5.46	1.214	-.711	.063
ACST5: **The employees greeted me courteously when I entered the museum.**	5.42	1.272	-1.200	1.423
ACDE1: **The colour scheme was pleasing.**	5.45	1.279	-1.230	1.512
ACDE2: **The facilities were attractive.**	5.57	1.318	-1.474	2.307
ACDE3: **The museum permanent display was impressive.**	5.56	1.245	-1.031	1.049
ACDE4: **The décor of the museum was pleasing to me.**	5.39	1.330	-1.146	1.262
ACLI1: **The lighting accentuated the exhibition that was displayed at the museum.**	5.50	1.315	-1.016	.517
ACLI2: **The lighting was pleasant.**	5.52	1.305	-1.155	1.074
ACLE1: **It was a very interesting experience.**	5.80	1.177	-1.375	2.052
ACLE2: **I discovered something new.**	5.83	1.256	-1.410	1.856
ACLE3: **The experience has made me more knowledgeable.**	5.74	1.287	-1.393	1.960
ACLE4: **I enjoyed the permanent exhibition.**	5.86	1.184	-1.334	1.772
Construct AC	5.58	.842	-.933	1.071

Table 4 – Descriptive Statistics: Atmospheric Cues
Source: Own elaboration based on SPSS Outputs

5.3.2. Museum Coolness

The construct of Museum Coolness (MC) was attained through computing the Mean of the 10 dimensions seen in Table 5 and Table 6. As mentioned before, this construct is adapted from the Brand Coolness measurement scale from Warren *et al.* (2019) and embodies a total of 37 items. The dimensions are Useful (MCUS), Energetic (MCEN), Aesthetically Appealing (MCAA), Original (MCOR), Authentic (MCAU), Rebellious (MCRE), High Status (MCHS), Popular (MCPO), Subcultural (MCSC), and Iconic (MCIC). Table 5 and Table 6 present the values of the Mean, Standard Deviation, Skewness, and Kurtosis are indicated.

As observed in the tables, the item with the highest Mean is MCUS3: **This museum is valuable**, with a value of 6, which indicates the highest agreement rate in the total of items. Moreover, the Mean for this item is the highest in the total of items of this research, indicating that this is the sentence with which respondents agree the most. On the contrary, item MCSC4: **People who visit this museum are unique** displays a low Mean of 3.05 (see Table 6).

The items MCRE1: **This museum is rebellious** and MCRE2: **This museum is defiant** represent the highest values of Std. Deviation, 1.769 and 1.727, respectively. These values reveal disparity in the respondent's answers. The item MCUS3: **This museum is valuable** has a Std. Deviation of 1.081, indicating a lower fluctuation of responses regarding this statement.

As a whole, the construct of MC has a Mean of 4.99 and Std. Deviation of 0.853. The Mean value represents a value close to "Somewhat Agree" in the Likert Scale from 1 to 7. Concerning Skewness, all values exhibited in Table 5 and Table 6 for the items and for the construct of MC, -0.557, belong to the interval of [-2;+2], thus confirming a symmetric distribution of the data. For Kurtosis, the items MCAA1: **This museum looks good** and MCAA3: **This museum is attractive** are the only items with a value that does not fit in the interval of [-2;+2]. Nevertheless, the value of Kurtosis for the construct of MC is 0.517, so it is possible to assume a normal distribution of the data.

MUSEUM COOLNESS	Mean	Std. Deviation	Skewness	Kurtosis
MCUS1: **This museum is useful.**	5.82	1.062	-1.170	1.735
MCUS2: **This museum helps people.**	5.25	1.278	-.631	.141
MCUS3: **This museum is valuable.**	6.00	1.081	-1.251	1.705
MCUS4: **This museum is extraordinary.**	5.38	1.332	-.799	.294
MCEN1: **This museum is energetic.**	4.82	1.442	-.530	-.340
MCEN2: **This museum is outgoing.**	4.72	1.497	-.452	-.448
MCEN3: **This museum is lively.**	4.54	1.480	-.355	-.542
MCEN4: **This museum is vigorous.**	4.75	1.441	-.488	-.226
MCAA1: **This museum looks good.**	5.85	1.291	-1.660	2.834
MCAA2: **This museum is aesthetically appealing.**	5.71	1.364	-1.380	1.734
MCAA3: **This museum is attractive.**	5.70	1.312	-1.498	2.432
MCAA4: **This museum has a really nice appearance.**	5.69	1.333	-1.346	1.811
MCOR1: **This museum is innovative.**	5.01	1.598	-.647	-.456
MCOR2: **This museum is original.**	5.39	1.479	-1.015	.491
MCOR3: **This museum has very own exhibits (different from other museums).**	5.54	1.387	-.881	.197
MCAU1: **This museum is authentic.**	5.65	1.287	-1.218	1.475
MCAU2: **This museum is true to its roots.**	5.35	1.451	-.988	.745
MCAU3: **This museum doesn't seem artificial.**	5.35	1.535	-1.016	.486
MCAU4: **This museum doesn't try to be something it's not.**	5.47	1.417	-1.019	.628
MCHS1: **This museum is chic.**	4.79	1.504	-.572	-.353
MCHS2: **This museum is glamorous.**	4.62	1.570	-.426	-.599
MCHS3: **This museum is sophisticated.**	4.77	1.528	-.521	-.427
MCHS4: **This museum is ritzy.**	4.94	1.471	-.659	-.059
Construct MC	4.99	.853	-.557	.517

Table 5 – Descriptive Statistics: Museum Coolness
Source: Own elaboration based on SPSS Outputs

MUSEUM COOLNESS	Mean	Std. Deviation	Skewness	Kurtosis
MCPO1: **This museum is liked by most people.**	5.19	1.349	-.896	.531
MCPO2: **This museum is in style.**	5.52	1.204	-1.245	1.863
MCPO3: **This museum is popular.**	5.67	1.295	-1.126	.952
MCPO4: **This museum is widely accepted.**	5.54	1.290	-1.238	1.527
MCSC1: **This museum makes people who visit it different from other people.**	3.63	1.552	.171	-.640
MCSC2: **If I were to visit this museum, it would make me stand apart from others.**	3.11	1.593	.475	-.520
MCSC3:**This museum helps people who visit it stand apart from the crowd.**	3.10	1.564	.346	-.758
MCSC4: **People who visit this museum are unique.**	3.05	1.581	.357	-.613
MCIC1: **This museum is a cultural symbol.**	5.76	1.401	-1.470	1.917
MCIC2: **This museum is iconic.**	5.59	1.344	-1.054	1.088
Construct MC	4.99	.853	-.557	.517

Table 6 – Descriptive Statistics: Museum Coolness (continuation)
Source: Own elaboration based on SPSS Outputs

5.3.3. Authentic Pride

The Authentic Pride construct, AP, was achieved through computing the means of the two dimensions, which are Achievement (APAC) and Meaningfulness (APME), with a total of 10 items. The measurement scales were adapted from Loureiro (2019) and retrieved from Loureiro and Ferreira (2018), respectively. The values of the Mean, Standard Deviation, Skewness and Kurtosis regarding every item and the construct can be observed in Table 7.

The Mean values, as shown in Table 7, reveal that the item APME4: **This museum is useful (has meaning) for visitors** presents the highest agreement rate of 5.42, whereas the item APAC5: **While visiting the museum, I felt useful and worthy** has the lowest value, of 4.28, meaning the lowest concordance from the participants.

In what concerns the Standard Deviation, the 10 items have values between 1.313 and 1.518, the latest corresponding to the item APAC4: **While visiting the museum, I felt fulfilled.** The item APME2: **This museum is considered suitable for visitors' desires** presents the lowest

value for Std. Deviation, therefore there is a low disparity among responses relative to this item.

The construct of AP has a Mean value of 4.88, indicating a level of agreement between "Neither Agree nor Disagree" and "Somewhat Agree", in the 7-point Likert Scale. As for Standard Deviation, the value for this construct is 1.156, as one can confirm in Table 7. The values for Skewness and Kurtosis regarding the construct of AP are -0.738 and 0.971, respectively. Since both values are encompassed between -2 and +2, the data follows a normal distribution.

AUTHENTIC PRIDE	Mean	Std. Deviation	Skewness	Kurtosis
APAC1: **During the visit, I felt accomplished.**	4.65	1.407	-.608	.207
APAC2: **While visiting the museum, I felt successful.**	4.41	1.471	-.373	.020
APAC3: **While visiting the museum, I felt that I achieved my goal.**	4.67	1.446	-.480	-.052
APAC4: **While visiting the museum, I felt fulfilled.**	4.71	1.518	-.609	-.048
APAC5: **While visiting the museum, I felt useful and worthy.**	4.28	1.484	-.278	-.145
APAC6: **While visiting the museum, I felt confident.**	4.49	1.449	-.362	-.078
APME1: **This museum is relevant to visitors' needs and expectations.**	5.13	1.421	-.944	.574
APME2: **This museum is considered suitable for visitors' desires.**	5.21	1.313	-1.012	1.095
APME3: **This museum is appropriate for visitors' needs and expectations.**	5.15	1.346	-.967	.861
APME4: **This museum is useful (has meaning) for visitors.**	5.43	1.320	-1.170	1.448
Construct AP	4.88	1.156	-.738	.971

Table 7 – Descriptive Statistics: Authentic Pride
Source: Own elaboration based on SPSS Outputs

5.3.4. Revisit Intention

Regarding the Revisit Intention (RI) construct, this entails three dimensions, which are Revisit Intention (RIRI), Passionate Desire to Revisit (RIPD), and Intensification (RIIN), adapted from Bonn *et al.* (2007), Kottasz (2006), Antón *et al.* (2018), and Loureiro and Ferreira (2018). Table 8 illustrates the values of the Mean, Standard Deviation, Skewness and Kurtosis for the 12 items that compose the RI construct.

Analyzing Table 8, one can conclude the item with the highest Mean value, of 5.21, is RIRI2: **If given the opportunity, I would return to this facility**. The item with lowest Mean value is RIRI7: **Quite honestly, I wish I hadn't come here**, with 1.98, which is the lowest Mean value

not only for this construct but for the whole analysis. This could be partially explained by the fact that the sentence is presented in reverse form and so the participants tend do disagree.

The Standard Deviation values present in the table allow the conclusion that items RIIN3: **I intend to follow the museum on its social networks** and RIPD2: **I feel a sense of longing to this museum** have the highest values, of 1.843 and 1.834, correspondingly. These values indicate a greater spread in the data regarding these items. On the contrary, the item RIRI7: **Quite honestly, I wish I hadn't come here** exhibits the lowest disparity concerning responses, with a value for Std. Deviation of 1.446.

Concerning the construct of RI, the Mean value is 4.11, representing a closeness to "Neither Agree nor Disagree" on the Likert Scale, whereas the Std. Deviation value is 1.184. The value of Skewness regarding RI is -0.126, which constitutes the value of Skewness closest to 0 of all the constructs. For Kurtosis, as seen in Table 8, the value is -0.411, thus both values fit in the interval [-2;+2] and the distribution can be understood as symmetric and normal.

REVISIT INTENTION	Mean	Std. Deviation	Skewness	Kurtosis
RIRI1: **I would revisit this facility in the future.**	5.11	1.723	-.913	-.235
RIRI2: **If given the opportunity, I would return to this facility.**	5.21	1.614	-1.044	.317
RIRI3: **I am loyal to this facility.**	4.01	1.705	-.116	-.853
RIRI4: **The current visit has entirely met my expectations.**	4.96	1.597	-.860	-.048
RIRI5: **Preferably, I would have liked to stay here longer.**	4.13	1.645	-.055	-.793
RIRI6: **I do not have a strong sense of desire to return to this museum**	3.20	1.744	.421	-.869
RIRI7: **Quite honestly, I wish I hadn't come here.**	1.98	1.446	1.700	2.310
RIPD1: **I feel myself desiring to visit again**	4.73	1.744	-.646	-.621
RIPD2: **I feel a sense of longing to this museum**	3.42	1.834	.366	-.946
RIIN1: **I would be happy to participate in future museum activities.**	4.71	1.532	-.544	-.292
RIIN2: **I intend to seek out more information about the museum on its web or social networks.**	4.06	1.694	-.112	-.966
RIIN3: **I intend to follow the museum on its social networks.**	3.69	1.843	.116	-1.176
Construct RI	4.11	1.184	-.126	-.411

Table 8 – Descriptive Statistics: Revisit Intention
Source: Own elaboration based on SPSS Outputs

5.3.5. Intention to Recommend

The last construct is Intention to Recommend (IR), constituted by two dimensions, namely Content Generation (IRCG) and Word-of-Mouth (IRWM), retrieved from Antón *et al.* (2018) and Loureiro and Ferreira (2018), respectively. This construct, IR, was also obtained through computing the means of the two dimensions that constitute it. The 6 items that comprise the construct are demonstrated in Table 9, as well as its values of the Mean, Standard Deviation, Skewness, and Kurtosis.

Regarding the Mean, Table 9 demonstrates that the item with the highest value is IRWM1: **I will speak well about this museum to other people**, with 5.37, indicating a good rate of agreement from the participants. In contrast, item IRCG1: **I intend to talk about my experience in social networks or other websites (e.g., blogs)** has the lowest Mean value of 3.41, thus the lowest agreement rate.

When looking at the values of Standard Deviation on Table 9, one can understand that the item IRCG1: **I intend to talk about my experience in social networks or other websites (e.g., blogs)** has the highest value, of 1.787, which signifies respondents answered less similarly regarding this item. Not surprisingly, the item IRWM1: **I will speak well about this museum to other people** is the one with the lowest divergence in responses, with a value of 1.400.

As a whole, the construct of IR has a Mean value of 4.71 and a Std. Deviation value of 1.146. The Mean implies a level of agreement closer to "Somewhat Agree" on the 7-point Likert Scale. The value of Skewness for the construct is -0.578 and the Kurtosis value is 0.171, thus it is possible to assume a normal distribution of data. Additionally, this is the value of Kurtosis of all constructs that is closer to 0, so closer to a perfectly normal distribution of data.

INTENTION TO RECOMMEND	Mean	Std. Deviation	Skewness	Kurtosis
IRCG1: **I intend to talk about my experience in social networks or other websites (e.g., blogs)**	3.41	1.787	.251	-1.116
IRCG2: **I would make suggestions to the museum if asked to or if given the chance by them.**	4.74	1.552	-.676	-.255
IRCG3: **I would be willing to give my opinion of the museum on travel websites such as TripAdvisor.**	4.13	1.759	-.371	-.969
IRWM1: **I will speak well about this museum to other people**	5.37	1.400	-1.212	1.099
IRWM2: **I will recommend this museum if someone asks for my advice**	5.35	1.480	-1.288	1.113
IRWM3: **I will encourage my friends and relatives to visit this museum**	5.26	1.507	-1.110	.614
Construct IR	4.71	1.146	-.578	.171

Table 9 – Descriptive Statistics: Intention to Recommend
Source: Own elaboration based on SPSS Outputs

5.4. Reliability Analysis

In order to assess the validity of the present research, it is crucial to analyse the reliability of the Likert-type scales utilized in the questionnaire. These are denominated summated scales (Hair *et al.,* 2014: 140; Vaske *et al.,* 2017) and their reliability is commonly tested to evaluate the internal consistency of its items. According to Hair *et al.* (2014: 123), the Cronbach's Alpha coefficient is the most widely used measure and Gliem and Gliem (2003) affirm that this cannot be estimated for single items. Thus, SPSS software analysis was used to discover the values of this coefficient for the five constructs of the conceptual model.

The Cronbach's Alpha (Cronbach, 1951) normally ranges between 0 and 1, and the closer the value of the coefficient is to 1, the greater is the internal consistency of the items of the scale (Gliem and Gliem, 2003; Kelly and Koonce, 2014). Generally, the minimum agreed upon value for this coefficient is 0.7, although some consider this value may decrease to 0.6 in exploratory analysis Hair *et al.* (2014: 123). Additionally, George and Mallery (2003: 231) provide the following rules of thumb "$\geq .9$ – Excellent, $\geq .8$ – Good, $\geq .7$ – Acceptable, $\geq .6$ – Questionable, $\geq .5$ – Poor, and $\leq .5$ – Unacceptable".

In Table 10 the values of the Cronbach's Alpha for the constructs are demonstrated. The construct of Museum Coolness has the highest value for Cronbach's Alpha, 0.949, followed by Authentic Pride, with a value of 0.947. Moreover, the construct of Museum Atmospheric Cues has also a value higher than 0.9, which is 0.910. These three constructs have, therefore, values of Cronbach's Alpha considered excellent (George and Mallery, 2003). As for the construct of Revisit Intention, the value for Cronbach's Alpha coefficient is 0.849, whereas for Intention to Recommend the value is 0.816. Although not so close to 1, both coefficients can be considered good, according to George and Mallery (2003). One can conclude there is, in fact, internal consistency of the items for every construct, and so respondents answered steadily to the items within each scale (Vaske *et al.,* 2017).

Construct	Cronbach's Alpha
Atmospheric Cues	.910
Museum Coolness	.949
Authentic Pride	.947
Revisit Intention	.849
Intention to Recommend	.816

Table 10 – Cronbach's Alpha for Constructs
Source: Own elaboration based on SPSS Outputs

Regarding the assessment of what would be the Cronbach's Alpha if specific items were deleted, only the removal of two items would provide an increase of this coefficient for the respective construct, as observed in Appendix J. The elimination of the item RIRI6: **I do not have a strong sense of desire to return to this museum** would increase the Cronbach's Alpha of the construct RI from 0.849 to 0.903, whereas if the item RIRI7: **Quite honestly, I wish I hadn't come here** was excluded, it would increase the Alpha for RI from 0.849 to 0.877. However, since the differences are not significant and the reliability of the construct RI is already verified, the items were kept.

Cronbach's Alpha	N of Items
.876	5

Table 11 – Cronbach's Alpha – All Constructs
Source: Own elaboration based on SPSS Outputs

The Cronbach's Alpha reliability test was also performed for the 5 constructs as already summated variables (see Table 11). The value for this coefficient is 0.876 which once again demonstrates the reliability of this analysis.

According to Tavakol and Dennick (2011), the Alpha value is affected by the questionnaire length and dimensionality, and a high value of alpha (> 0.90) may indicate that the test is redundant, which means it should be shortened. In this case, since the value of the Alpha for

the whole analysis is 0.876, it is possible to assume there are no redundancies and the size of the survey utilized is appropriate.

5.5. Simple and Multiple Regression Analysis

The following section contains the linear regression analyses conducted in order to understand the associations among the constructs that the conceptual model comprises (see section 3.4). Both Simple and Multiple regression analysis were conducted for this study in order to analyse relationships between independent and dependent variables. According to Hair *et al.* (2014), simple regression consists of a model with a single independent variable, also denominated as bivariate regression, whereas Multiple regression involves several independent variables, thus it is a multivariate statistical technique. Although regression analysis only admits the study of relationships one at a time, it is a very useful statistical tool to discover almost any dependence relationship, since it highly flexible and adaptable (Hair *et al.,* 2014).

Multiple Linear regression was utilized to test the 6 hypotheses contained in the conceptual framework and described in Chapter 3. To analyse the hypotheses that the Museum Atmospheric Cues are positively associated with the perception of Museum Coolness (H1) and the feeling of Authentic Pride (H2), the four Atmospheric Cues dimensions were introduced as independent variables. In order to analyse if the perception of Museum Coolness is positively associated with the Intention to Recommend the museum (H3) and the Revisit Intention (H4), the ten dimensions that constitute the Museum Coolness construct were considered the independent variables. Finally, to test if the feeling of Authentic Pride is positively associated with the Intention to Recommend the museum (H5) and the Revisit Intention (H6), the independent variables consisted of the two dimensions of the Authentic Pride construct.

For the final four regression analysis, independent variables consisted of the constructs introduced as a whole, contrary to what is described above for the testing of hypotheses. The first two analyses comprise Simple Linear regression with Museum Atmospheric Cues as independent variable and Museum Coolness and Authentic Pride as dependent variables, one at a time. The last two regressions were conducted with an additional independent variable. The final Multiple Linear regressions were analyzed with Museum Coolness and Authentic Pride as independent variables, while Intention to Recommend and Revisit Intention were introduced as dependent variables.

5.5.1. Multiple Regression - Museum Atmospheric Cues dimensions as Independent Variables

a) Museum Coolness as Dependent Variable (H1)

Primarily, by examining the ANOVA test table (see Appendix K), it is possible to verify that the multiple regression under analysis is valid, since the Sig. value is lower than 0.05. Thus, at least one of the explanatory variables is significantly associated with the dependent variable **MC – Museum Coolness.**

From the Model Summary table (see Appendix K), observing the R^2 value, one can conclude that 54.4% of the variation of the variable **MC** is explained by all four independent variables, which are **Staff, Design, Lighting,** and **Learning**.

As observed in Table 12, all the values of Sig. are <0.05, which implies that every independent variable is useful in explaining the dependent variable and should be kept in the model. Moreover, when considering the Standardized Coefficients, it is possible to conclude that **Design** (β=0.434) has the highest influence in the perception of **Museum Coolness**, whereas **Learning** is the less influential (β=0.132).

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	1.012	.230		4.404	.000		
Staff	.123	.039	.140	3.167	.002	.770	1.298
Design	.355	.047	.434	7.618	.000	.465	2.153
Lighting	.135	.034	.199	3.996	.000	.605	1.654
Learning	.104	.040	.132	2.611	.009	.592	1.688

Dependent Variable: MC

Table 12 - Coefficients Table: Effect of Atmospheric Cues on visitors' perception of Museum Coolness
Source: Own elaboration based on SPSS Outputs

The multiple regression model obtained is the following:

Museum Coolness = β0 + β1 * Staff + β2 * Design + β3 * Lighting + β4 * Learning + Σ

(t=1.012) (t=0.123)   (t=0.355)   (t=0.135)   (t=0.104)

Straightaway, it is required to confirm if the assumptions of the model hold. First, when analyzing the Residuals Statistics table (see Appendix K), the data allows us to verify that the mean of the residual component is zero, so this assumption holds. Then, in the Collinearity Statistics (see Table 12), the values of tolerance are all >0.1 and the variance inflation factor (VIF) values are <10, revealing that the independent variables are not correlated among themselves, thus the assumption is met. As seen in the Model Summary table in Appendix K, the Durbin-Watson value is 1.644, close to 2, so the assumption that there is no correlation between the residual terms holds. Furthermore, the Correlations table (see Appendix K) demonstrates there is no correlation between the independent variables and the residual terms. At last, one can verify the normality of the residuals in the Histogram and Normal P-Plot (see Appendix K), as well as the random distribution of the residuals around 0 ± 2 Std. Deviation in the Scatterplot (see Appendix K).

b) Authentic Pride as Dependent Variable (H2)

The ANOVA test table (see Appendix L) allows to validate the model, since Sig.>0.05, signifying that at least one of the four independent variables is associated with the dependent variable **AP – Authentic Pride**.

The R^2 value, observed in the Model Summary table (see Appendix L), indicates that 41.4% of the dependent variable can be explained, at least, by some of the predictors.

Regarding the Coefficients table (see Table 13), one can observe that the majority of the independent variables, namely **Staff, Design** and **Learning,** have Sig. values <0.05, thus they are relevant for the model. Only the variable **Lighting** has a Sig. >0.05 (Sig.=0.247), so it is not influential in explaining the dependent variable. Examining the Standardized Coefficients (see Table 13), it is possible to comprehend that the variable **Learning** is the most important in explaining the feeling of **Authentic Pride**, with a β value of 0.330.

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	.077	.353		.217	.828		
Staff	.136	.060	.114	2.276	.024	.770	1.298
Design	.306	.072	.276	4.270	.000	.465	2.153
Lighting	.060	.052	.066	1.159	.247	.605	1.654
Learning	.352	.061	.330	5.772	.000	.592	1.688

Dependent Variable: AP

Table 13 - Coefficients Table: Effect of Atmospheric Cues on visitors' feeling of Authentic Pride
Source: Own elaboration based on SPSS Outputs

The multiple regression model is as follows:

Authentic Pride = β0 + β1 * Staff + β2 * Design + β3 * Lighting + β4 * Learning + Σ
(t=0.077) (t=0.136)   (t=0.306)   (t=0.060)   (t=0.352)

To understand if this model is valid, there is a need to check certain assumptions. The Residuals Statistics table (see Appendix L) demonstrates that the mean of the residual component is 0, so the assumption is verified. Concerning collinearity, the data exhibited in Table 13 indicates that there is no multicollinearity since all tolerance values are >0.1 and all VIF values are <10, therefore meeting the assumption. The assumption that the errors are not correlated is also proved by the Durbin-Watson value of 2.034, which is close to 2 (see Model Summary table, Appendix L). The table of the Correlations in Appendix L allows to verify that the independent variables are not correlated with the residual terms. Furthermore, the normality of the residuals can be graphically checked in the Histogram and the Normal P-Plot, and the Scatterplot shows that the variance of the random term is constant (see Appendix L), holding the assumptions.

5.5.2. Multiple Regression - Museum Coolness dimensions as Independent Variables

a) Intention To Recommend as Dependent Variable (H3)

The ANOVA test table (see Appendix M) demonstrates a value of Sig.=0.000 (<0.05), which proves the validity of the model. Hence, the variation of the dependent variable **IR - Intention to Recommend** is justified by at least one of the explanatory variables.

Observing the R^2 value included in the Model Summary table (see Appendix M), there is information regarding how much the independent variables explain the dependent variable. Here, 35.4% of the variation of **IR** is explained by the ten independent variables.

Concerning the Coefficients table (see Table 14), one must look at the Sig. values to understand if the independent variables are strongly associated with the dependent variable or not. In this case, only the dimension **Useful** is important for the explanation of the model, with a Sig.<0.05 (Sig.=0.000). The remaining independent variables have Sig. values >0.05, so they are not significant explanatory variables. However, if we set an alpha level of 0.1, it is possible to consider the variables **Authentic, High Status** and **Popular** as significant, since their Sig. values are 0.068, 0.063 and 0.095, respectively (<0.1). Taking all of this into consideration, when looking at the Standardized Coefficients (see Table 14), the variable **Useful** (β=0.327**)** is the strongest in influencing the **Intention to Recommend.**

Below is found the multiple regression model attained:

Intention to Recommend = β0 + β1 * Useful + β2 * Energetic + β3 * Aesthetically
(t=0.128) (t=0.376)   (t=0.037)   (t=0.098)

Appealing + β4 * Original + β5 * Authentic + β6 * Rebellious + β7 * High Status +
(t=0.062)   (t=0.110)   (t=0.071)   (t=-0.104)

β8 * Popular + β9 * Subcultural + β10 * Iconic + Σ
(t=0.106)   (t=0.046)   (t=0.053)

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	.128	.395		.323	.747		
Useful	.376	.070	.327	5.380	.000	.588	1.700
Energetic	.037	.064	.042	.568	.570	.398	2.510
Aesthetically Appealing	.098	.065	.107	1.498	.135	.430	2.327
Original	.062	.067	.069	.937	.350	.397	2.517
Authentic	.110	.060	.118	1.830	.068	.522	1.917
Rebellious	.071	.048	.094	1.471	.142	.535	1.868
High Status	-.104	.056	-.127	-1.867	.063	.468	2.138
Popular	.106	.063	.095	1.677	.095	.683	1.464
Subcultural	.046	.043	.057	1.062	.289	.764	1.308
Iconic	.053	.053	.060	1.004	.316	.607	1.647

Dependent Variable: IR

Table 14 - Coefficients Table: Effect of perception of Museum Coolness on Intention to Recommend
Source: Own elaboration based on SPSS Outputs

The following analysis is regarding the assumptions, to prove that the model is valid. In the Residuals Statistics table (see Appendix M), one can conclude that the mean of the residual component of the model is zero, thus holding the assumption. Then, observing the Collinearity Statistics columns exhibited in Table 14 it is possible to confirm the assumption that there is no correlation among the explanatory variables since all the values of tolerance are >0.1 and all the VIF values are <10. The Durbin-Watson value (see Model Summary table, Appendix M) is 2.017, thus around 2, which holds the assumption that residuals are independent. In the Correlations table (see Appendix M), it is possible to observe there is no correlation between the independent variables and the residual terms, thus the assumption holds. Moreover, the normality of the residuals can be checked in the Histogram and Normal P-Plot, as well as in the Scatterplot, where residuals are randomly distributed around 0 ± 2 Std. Deviation (see Appendix M).

b) Revisit Intention as Dependent Variable (H4)

Firstly, looking at the ANOVA table (see Appendix N) one can observe the value of the Sig.=0.000, so the validity of the model is confirmed and the dependent variable **RI – Revisit Intention** is explained by at least one of the independent variables.

Then, one must observe the Model Summary table found in Appendix N and test the quality of the model with the value of R^2. In this case, 46.9% of the variable **RI** is explained by at least one of the ten explanatory variables.

In Table 15, it is observed that only the variables **Useful, Energetic, Rebellious** and **Subcultural** have Sig. values <0.05, thus these are the only variables relevant for the explanation of the dependent variable. The remaining variables - **Aesthetically Appealing, Original, Authentic, High Status, Popular** and **Iconic** – have Sig.>0.05, which reveals they are not significant explanatory variables. Yet, if the alpha level is set at 0.1, it is possible to consider **Original** also as a useful explanatory variable, since its Sig.=0.096 (<0.1) Further analysis to Table 15, to the Standardized Coefficients, allows to infer that the independent variable **Useful** has the higher β value (β=0.346), this is, the stronger effect on **Revisit Intention.** In contrast, the variable **Original** has a β value of -0.112.

Based on the Unstandardized Coefficients (see Table 15), the multiple regression model obtained is:

Revisit Intention = β0 + β1 * Useful + β2 * Energetic + β3 * Aesthetically Appealing +
(t=-0.665) (t=0.411)   (t=0.153)   (t=0.064)

β4 * Original + β5 * Authentic + β6 * Rebellious + β7 * High Status + β8 * Popular +
(t=-0.104)   (t=0.064)   (t=0.120)   (t=0.068)   (t=0.006)

β9 * Subcultural + β10 * Iconic + Σ
(t=0.124)   (t=0.062)

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	-.665	.370		-1.796	.074		
Useful	.411	.065	.346	6.272	.000	.588	1.700
Energetic	.153	.060	.170	2.536	.012	.398	2.510
Aesthetically Appealing	.064	.061	.068	1.048	.295	.430	2.327
Original	-.104	.062	-.112	-1.672	.096	.397	2.517
Authentic	.064	.056	.067	1.140	.255	.522	1.917
Rebellious	.120	.045	.154	2.662	.008	.535	1.868
High Status	.068	.052	.081	1.309	.192	.468	2.138
Popular	.006	.059	.006	.109	.913	.683	1.464
Subcultural	.124	.040	.149	3.085	.002	.764	1.308
Iconic	.062	.049	.069	1.263	.207	.607	1.647

Dependent Variable: RI

Table 15 - Coefficients Table: Effect of perception of Museum Coolness on Revisit Intention
Source: Own elaboration based on SPSS Outputs

Finally, to understand if the model holds validity, one should verify assumptions. The first one, that the mean of the residual component is zero, is confirmed as observed in the table of Residuals Statistics included in Appendix N. Furthermore, when investigating the Collinearity Statistics columns in the Coefficients table (see Table 15), data shows that all the tolerance values are >0.1 while every VIF value is <10, hence there is no serious correlation among independent variables and the assumption holds. The Durbin-Watson value is 2.059 (see Model Summary table, Appendix N), close to 2, so residuals are assumed to be independent, meeting the assumption. Also, there is no correlation between the explanatory variables and the residual terms (see Correlations table, Appendix N). Moreover, the Histogram and Normal P-Plot confirm this assumption of normality of residuals and the Scatterplot exhibits that the variance of the random term is constant (see Appendix N). All the assumptions are, therefore, met.

5.5.3. Multiple Regression - Authentic Pride dimensions as Independent Variables

a) Intention to Recommend as Dependent Variable (H5)

The ANOVA test table (see Appendix O) permits the confirmation of the validity of the model, since the Sig. value is equal to zero and, therefore, at least one of the independent variables explains the dependent variable **IR – Intention to Recommend.**

The R^2 value observed in the Model Summary table (see Appendix O) demonstrates that 27.9% of the variability of **IR** is explained by the independent variables.

By looking at the values of Sig. in Table 16, it is possible to draw the conclusion that the explanatory variables have a role in explaining the dependent variable since both have Sig.=0.000, which is <0.05. Deeper analysis, to the Standardized Coefficients (see Table 16), allows inferring the magnitude of the influence of the independent variables. In this case, **Achievement** has the stronger weight in explaining the **Intention to Recommend,** because it has a higher β value (β=0.320).

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	2.170	.246		8.808	.000		
Achievement	.277	.052	.320	5.299	.000	.648	1.542
Meaningfulness	.245	.055	.271	4.489	.000	.648	1.542

Dependent Variable: IR

Table 16 - Coefficients Table: Effect of feeling of Authentic Pride on Intention to Recommend
Source: Own elaboration based on SPSS Outputs

Taking into account the Unstandardized Coefficients (see Table 16), the multiple regression model obtained is:

Intention to Recommend = β0 + β1 * Achievement + β2 * Meaningfulness + Σ
(t=2.170) (t=0.277)   (t=0.245)

The last step is to comprehend if every assumption of the model holds. Firstly, the Residuals Statistics table (see Appendix O) demonstrates that the assumption that the mean of the residual component is zero holds. Then, by observing the Collinearity Statistics columns in the Coefficients table (see Table 16), it is possible to assume that all the tolerance values are >0.1, whereas the VIF values are <10, thus the independent variables are not correlated between themselves. Furthermore, the Durbin-Watson value observed in the Model Summary table (see Appendix O) is 1.918, near to 2, so it is confirmed that there is no correlation among the residual terms, and the assumption is met. The table of Correlations in Appendix O demonstrates that the independent variables are not correlated with the residual terms. Finally, one can observe graphically that there is normality of the residuals in the Histogram and Normal P-Plot, and also that the variance of the random term is constant in the Scatterplot (see Appendix O). Hence, all the assumptions hold the model.

b) Revisit Intention as Dependent Variable (H6)

In order to validate the model, the value of the Sig. in the ANOVA test table (see Appendix P) is observed. In this context, Sig.=0.000, which is lower than 0.05, allowing to conclude that the variation of **RI - Revisit Intention** is explained by at least one of the predictors.

Furthermore, to understand the influence of the explanatory variables in the dependent variable, one should look at the value of the R^2 in the Model Summary table, seen in Appendix P. The R^2 value is 0.394, meaning that 39.4% of the **RI** variability is explained by the independent variables.

The following step is to analyse the Sig. values in the Coefficients table (see Table 17) and conclude that the two independent variables are significant in explaining the dependent variables because both have Sig.=0.000, which is lower than 0.05. The Standardized Coefficients permit to comprehend that **Achievement** is the explanatory variable more intensely associated with the **Revisit Intention**, with a β value of 0.460, whereas **Meaningfulness** has a β value of 0.234.

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	1.096	.233		4.700	.000		
Achievement	.411	.049	.460	8.312	.000	.648	1.542
Meaningfulness	.219	.052	.234	4.233	.000	.648	1.542

Dependent Variable: RI

Table 17 - Coefficients Table: Effect of feeling of Authentic Pride on Revisit Intention
Source: Own elaboration based on SPSS Outputs

The multiple regression model obtained is the as follows:

Revisit Intention = β0 + β1 * Achievement + β2 * Meaningfulness + Σ
(t=1.096) (t=0.411)   (t=0.219)

The assumptions must be confirmed in order to validate the model. First, it is shown in the Residuals Statistics table (see Appendix P) that the mean of the residual is zero, so the assumption is met. Then, one must analyse the Collinearity Statistics section of Table 17 to check the values of tolerance and VIF. In this case, all tolerance values are >0.1 while every VIF value is <10, thus it is possible to confirm the assumption. The Durbin-Watson value observed in the Model Summary table (see Appendix P) is 1.964, which is very close to 2, proving the assumption that there is no correlation between the residual terms. Additionally, the Correlations table in Appendix P proves that the independent variables are not correlated with the residual terms. In the Histogram and the Normal P-Plot (see Appendix P), it is possible to see graphically that there is normality of the residuals, hence the assumption holds. Finally, the Scatterplot (see Appendix P) also demonstrates that the variance of the random term is constant, meeting the assumption.

5.5.4. Regressions with constructs as Independent Variables

To conclude the analysis for the current study, four regressions were conducted with the constructs as independent variables, instead of the dimensions that constitute them. The following section exhibits those analyses, which allow to understand the effect of the whole

constructs on the dependent variables and, thus, to compare with the influence of the explanatory variables considered separately (sections 5.5.1, 5.5.2, 5.5.3).

5.5.4.1. Simple Regression with Museum Atmospheric Cues construct as Independent Variable (by OLS – Ordinary Least Squares)

a) Museum Coolness construct as Dependent Variable

The test table of ANOVA (see Appendix Q) allows to validate the model, since Sig.=0.000, so <0.05. Moreover, the R^2 value present in the Model Summary table, also in Appendix Q, demonstrates that 52% of the variability of the perception of **MC - Museum Coolness** is explained by the variable **AC - Atmospheric Cues**.

By observing the Coefficients table (see Table 18) it is possible to conclude that the variable **AC** significantly influences the dependent variable **MC**, since the Sig.=0.000, and also the constant term should be included in the equation of the model, for its Sig. is likewise <0.05. Moreover, the Unstandardized Coefficients values indicate that a unit increase in the **AC** score will lead to an increase of 0.731 in the **MC** score.

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	.913	.226		4.032	.000		
Atmospheric Cues	.731	.040	.721	18.216	.000	1.000	1.000

Dependent Variable: MC

Table 18 - Coefficients Table: Effect of Atmospheric Cues on perception of Museum Coolness
Source: Own elaboration based on SPSS Outputs

The equation of the linear regression model is the following:

Museum Coolness = β0 + β1 * Atmospheric Cues + Σ
(t=0.913) (t=0.731)

The Residuals Statistics table in Appendix Q demonstrates that there mean of the residual component is zero. Regarding collinearity, in Table 18 presented above one can see the

tolerance value is >0.1, whereas the VIF value is <10. Additionally, there is no correlation among the residual terms, because the Durbin-Watson value observed in the Model Summary table (see Appendix Q) is 1.688, a value close to 2. In the Correlations table (see Appendix Q), one can conclude that the independent variable is not correlated with the residual terms. Furthermore, the Histogram and Normal P-Plot (see Appendix Q) demonstrate graphically the normality of the residuals. Lastly, the Scatterplot observed in Appendix Q shows that residuals are randomly distributed around 0 ± 2 Std. Deviation. Therefore, all the assumptions of the regression are met, proving the validity of the model.

b) Authentic Pride construct as Dependent Variable

In the ANOVA table (see Appendix R), one can see the Sig. value is <0.05, therefore the model is valid. Furthermore, as observed in the Model Summary table (see Appendix R), from the R^2 value, one can conclude that 38.6% of the variation of the dependent variable **AP – Authentic Pride** is explained by the independent variable **AC – Atmospheric Cues.**

From the Coefficients table below (see Table 19) it is possible to confirm that the Sig. value for **AC** is <0.05, suggesting that this is an important explanatory variable in the model. Additionally, it is possible to assume that a unit increase in the score of **AC** will lead to a unit increase of 0.852 in the score of **AP,** as observed from the β value in the Unstandardized Coefficients. Here it is possible to observe that the variables analyzed together as a construct have indeed a significant effect in explaining **Authentic Pride,** whereas individually the variable **Lighting** does not have an effect on the dependent variable, as seen in section 5.1.b).

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	.125	.347		.361	.719		
Atmospheric Cues	.852	.061	.621	13.871	.000	1.000	1.000

Dependent Variable: AP

Table 19 - Coefficients Table: Effect of Atmospheric Cues on the feeling of Authentic Pride
Source: Own elaboration based on SPSS Outputs

The linear regression model obtained is:

Authentic Pride = β0 + β1 * Atmospheric Cues + Σ
(t=0.125) (t=0.852)

Regarding the validity of the model, it is once more necessary to test the assumptions. The mean of the residual component is zero, as seen in the Residuals Statistics (Appendix R). The Durbin-Watson value (see Model Summary table, Appendix R) is 1.975, very close to 2, indicating no correlation among the residual terms. Moreover, the tolerance value in Table 19 is >0.1 and the VIF value is <10. The Correlations table (see Appendix R) indicates no correlation between the independent variable and the residual terms. In the Histogram and Normal P-Plot (see Appendix R), one can confirm the normality of the residuals, and in the Scatterplot (see Appendix R), it is also established that the variance of the random term is constant. Taking all of this into account, every assumption is met and, thus, the model is valid.

5.5.4.2. Multiple Regression with Museum Coolness and Authentic Pride constructs as Independent Variables

a) Intention to Recommend construct as Dependent Variable

The ANOVA table test (see Appendix S) confirms the validity of the model, for the Sig. value is 0.000, lower than 0.05. Thus, at least one independent variable is significant in explaining the variation of the dependent variable **IR – Intention to Recommend.** Furthermore, the R^2 value found in the Model Summary table (see Appendix S) implies that 33.4% of the variation of **IR** is justified by the explanatory variables.

The Coefficients table (see Table 20) allows to conclude that the independent variables both have an effect on the dependent variable since both have Sig. values <0.05. Observing the Standardized Coefficients, one can affirm that the variable **MC – Museum Coolness** has a stronger effect in explaining the dependent variable because it has a higher β value (β=0.324). In section 5.2.a) it was exposed that when analyzing the variables of **MC** individually, the majority did not have an association with the dependent variable **IR.** Yet, here we can assume that when the variables are analyzed together as a construct, they significantly affect the dependent variable. This may be justified by the fact that when the variables are considered together, some have a higher influence than others.

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	1.055	.318		3.316	.001		
Museum Coolness	.435	.086	.324	5.064	.000	.533	1.878
Authentic Pride	.304	.063	.306	4.783	.000	.533	1.878

Dependent Variable: IR

Table 20 - Coefficients Table: Effect of perception of MC and feeling of AP in the Intention to Recommend
Source: Own elaboration based on SPSS Outputs

From Table 20, the regression model achieved is:

Intention to Recommend = β0 + β1 * Museum Coolness + β2 * Authentic Pride + Σ
(t=1.055) (t=0.435)   (t=0.304)

From the Residuals Statistics table (see Appendix S), it is possible to assume the mean of the residual component is zero. In addition, the tolerance values seen in Table 20 are >0.1 and the VIF values are <10, so there is no multicollinearity. The Durbin-Watson value (see Model Summary table, Appendix S) is 1.920, a value around 2, proving that residuals are independent. Moreover, the Correlations table in Appendix S demonstrates there is no correlation between the independent variables and the residual terms. The Histogram and Normal P-Plot (see Appendix S) validate the normality of the residuals, and the Scatterplot (see Appendix S) demonstrates the random distribution of residuals around 0 ± 2 Std. Deviation. Therefore, the assumptions hold the model.

b) Revisit Intention construct as Independent Variable

Observing the ANOVA table (see Appendix T), this demonstrates a value of Sig.=0.000 (<0.05), which proves the validity of the model. Consequently, at least one of the independent variables is useful in explaining the dependent variable. In this case, the value of R^2 (see Model Summary table in Appendix T) 46.4% of the variability of **RI – Revisit Intention** is explained by a minimum of one predictor.

The following Coefficients table (see Table 21) shows the values of Sig. for the two independent variables is <0.05, thus we accept every variable as explanatory of the dependent variable. Moreover, the Standardized Coefficients exhibit the magnitude of each independent variable in the model. In this case, the variable **MC – Museum Coolness** has a higher β value (β=0.386), whereas **AP – Authentic Pride** has a lower value (β=0.357). In the analysis in section 5.2.b) it was possible to conclude that the majority of the variables of **MC** did not have influence in explaining the variable **RI**. However, here the variables are analyzed as a whole construct and it has indeed an effect on the dependent variable. Moreover, not only it has an effect but also the construct of **MC** has the higher influence when compared to the construct of **AP.**

	Unstandardized Coefficients		Standardized Coefficients			Collinearity Statistics	
	B	Std. Error	Beta	t	Sig.	Tolerance	VIF
(Constant)	-.349	.295		-1.183	.238		
Museum Coolness	.535	.080	.386	6.715	.000	.533	1.878
Authentic Pride	.366	.059	.357	6.220	.000	.533	1.878

Dependent Variable: RI

Table 21 - Coefficients Table: Effect of perception of MC and feeling of AP in the Revisit Intention

Source: Own elaboration based on SPSS Outputs

The equation for the regression model obtained is as follows:

Revisit Intention = β0 + β1 * Museum Coolness + β2 * Authentic Pride + Σ
(t=-0.349) (t=0.535)   (t=0.366)

From the Residuals Statistics table (see Appendix T), one can see that the mean of the residua component of the model is zero. Furthermore, the tolerance values (see Table 21) are all >0.1, whereas the VIF values are <10, thus the independent variables are not correlated. Observing the Durbin-Watson value in the Model Summary table (see Appendix T), it is possible to see that it is 1.905, close to 2, confirming there is no correlation among residual terms. In addition, the independent variables are not correlated with the residual terms (see Correlations table, Appendix T). To confirm the normality of the residuals, the Histogram and Normal P-Plot

graphs can be analyzed in Appendix T. Finally, the Scatterplot (see Appendix T) also demonstrates that the variance of the random term is constant. In conclusion, the model is valid because the assumptions are met.

Chapter 6 – Conclusions and Implications

6.1. Discussion

The present study was developed to determine the influence of museum experiences, through atmospheric cues, in the perception of coolness and the feeling of authentic pride, and how this relates to the willingness to recommend and revisit that museum. The diverse sample obtained for the study (N=308) permitted the achievement of the objectives proposed in the conceptual model (see Chapter 3), which will be clarified in this section.

Regarding the Descriptive Statistics, the main conclusions to draw concern the constructs with the highest and lowest agreement rate from the respondents on the 7-point Likert Scale. Hence, the construct with the highest mean, with a value of 5.58, is Museum Atmospheric Cues (AC). This construct has a Standard Deviation value of 0.842, the lowest among all the constructs. These two values indicate that visitors attribute great importance to the Museum Atmospheric Cues and that the responses relative to its items were the most similar. In contrast, the Revisit Intention (RI) construct has the lowest mean, of 4.11, and the higher Standard Deviation, of 1.184, which reveals the lowest agreement rate and the highest disparity of responses regarding the items comprised in the construct, respectively.

Furthermore, it is possible to comprehend which dimensions museum visitors value the most in each construct. For Museum Atmospheric Cues, the dimension that seems the most significant is Learning, with a mean of 5.81. This finding is consistent with Loureiro's (2019) conclusions that what visitors appreciate the most is the learning aspect of the museum experience. Concerning Museum Coolness, the dimension with the highest mean is Aesthetically Appealing, with a value of 5.74, followed by the Iconic (5.68) dimension. This allows to infer that the aesthetic aspect of the museum and its iconicity are what contribute more strongly to the visitors' perception that a museum is cool. Regarding Authentic Pride, Meaningfulness is the dimension with the highest importance, with a mean of 5.23. Thus, it is possible to conclude that museum visitors consider of extreme significance whether a museum is suitable for their needs, desires, and expectations. For the Revisit Intention construct, the dimension with the highest mean, with a value of 4.16, is Intensification. This demonstrates that museum visitors are willing to participate in extra activities organized by the museum, as well as to search for further information on social networks. This finding diverges from Antón *et al.* (2018) that conclude the visitors are not willing to follow museums on social networks.

At last, in concordance with Loureiro and Ferreira's (2018) results, regarding the construct of Intention to Recommend, one can determine that the dimension with the highest mean, of 5.33, is Word-of-Mouth, which reveals that museum visitors prefer to share their experience through direct discussion rather than generating online content.

The main conclusions of the current research were, however, drawn through Multiple Regression Analysis. This was used to test if there was a positive relationship between the dimensions and constructs, as presumed in the research hypotheses developed in Chapter 3. Furthermore, Simple and Multiple Regression Analysis was utilized for the last four considerations about the relation between the constructs.

Through analyzing if the Museum Atmospheric Cues are positively associated with the perception of Museum Coolness (H1), it was possible to comprehend that all four dimensions of the construct, which are Staff, Design, Lighting, and Learning have an influence in that perception. Moreover, the analysis indicates that the variable with the highest effect in the perception of Museum Coolness is Design (β=0.434), whereas Learning (β=0.132) is the least influential. Thus, the colour scheme, the permanent display and the décor of the museum are the most significant characteristics in what relates to the visitors' assessment of coolness when it comes to a museum. Regarding the second hypothesis (H2), that the Museum Atmospheric Cues are positively associated with the feeling of Authentic Pride, the analysis indicates that only one of the four dimensions, Lighting, does not have an effect on the dependent variable, for its Sig.=0.247 (>0.05). However, the remaining three variables, namely Staff, Design, and Learning have an influence on visitors' feeling of Authentic Pride. In concordance with Loureiro (2019), Learning is the dimension with the highest weight (β=0.330) in explaining Authentic Pride, therefore one can state that visitors will feel more accomplished and worthy if they have learned something new and have become more knowledgeable during the museum visit.

The following analysis focused on discovering if the perception of Museum Coolness is positively associated with the Intention to Recommend the museum (H3). Primarily, when considering an alpha level of 0.05, the analysis demonstrated that only one of the dimensions, Useful, had an influence on the Intention to Recommend. Yet, by setting an alpha level of 0.1, it was possible to add the dimensions Authentic, High Status, and Popular as significant in explaining the dependent variable, by contrast with Chen and Chou (2018) that conclude the

perceived coolness of a destination is not related to the visitor's willingness to recommend it. From the four variables that explain the Intention to Recommend, the one with the highest effect is Useful (β=0.327), while High Status has a negative effect (β=-0.127). Therefore, it is possible to state that when visitors consider a museum as being useful, valuable and helpful for people, they are more prone to recommend the visit to others. Analyzing if the perception of Museum Coolness is positively associated with the Revisit Intention of a museum (H4), it was also possible to comprehend that not all the independent variables were useful in explaining the dependent variable. Considering an alpha value of 0.05, only the variables Useful, Energetic, Rebellious, and Subcultural had an influence on the Revisit Intention, whereas with an alpha value of 0.1 it was possible to additionally consider the variable Original as explanatory. From these five significant variables, the dimension more highly associated with the Revisit Intention is Useful (β=0.346), while Original has a negative influence in the dependent variable (β=-0.112). Thus, it is possible to conclude that Useful is the characteristic that influences more deeply both the Intention to Recommend and the Revisit Intention. This implies that when museum visitors consider the museum valuable, extraordinary, and helpful, they are more willing to revisit it. This finding also contrasts with Chen and Chou's (2018) conclusions that destination loyalty, this is, intention to revisit and recommend a destination, is not related with the perception that the destination is cool.

The last two hypotheses of this research analyzed if the feeling of Authentic Pride is positively associated with the Intention to Recommend the museum (H5) and the Revisit Intention (H6). Regarding Hypothesis 5, both the explanatory variables, Achievement and Meaningfulness, affect the Intention to Recommend. In this case, Achievement has the strongest association with the dependent variable, for its β value is the highest (β=0.320). Therefore, one can state that if museum visitors feel successful, accomplished, as well as confident and useful, the likelihood they will recommend the visit to that museum is higher. This discover matches Loureiro's (2019) claim that the feeling of authentic pride is a predictor of word-of-mouth, thus, of recommendation intention. The analysis to the last hypotheses of the model, Hypothesis 6, permits to confirm that the two independent variables, which are Achievement and Meaningfulness, are also influential in the visitors' Revisit Intention, according to Loureiro and Ferreira's (2018) findings. Likewise, in this regression analysis, it is possible to understand that Achievement has a more intense effect in the Revisit Intention than Meaningfulness, since it has a higher β value (β=0.460). Thus, for these two last hypotheses, Achievement is the dimension with a higher influence in the dependent variables introduced. For the final

hypothesis, it is possible to assume that the feelings of confidence, achievement, and fulfilment by the visitor, will influence their willingness to return to the museum, more than the suitability of the museum to their desires and needs.

Finally, Simple Regression analysis was conducted to understand if the Museum Atmospheric Cues construct has an effect on (1) Museum Coolness and (2) Authentic Pride. For the first analysis, it was possible to confirm that the construct Museum Atmospheric Cues explains indeed Museum Coolness. The second analysis also proves that Authentic Pride is influenced by the independent variable Museum Atmospheric Cues. Relating these two analyses, it is possible to affirm that Museum Atmospheric Cues has a higher effect on Museum Coolness ($\beta=0.721$) than on Authentic Pride ($\beta=0.621$). Further analysis, through Multiple Regression, was conducted to comprehend if the constructs of Museum Coolness and Authentic Pride have an influence on (1) Intention to Recommend and (2) Revisit Intention. The results to the first analysis demonstrate that both Museum Coolness and Authentic Pride explain the Intention to Recommend, and Museum Coolness has a stronger effect in that explanation, with a higher β value ($\beta=0.324$). Interpreting the results of the last analysis it is, likewise, possible to confirm that both explanatory variables have an effect on Revisit Intention. In this case, Museum Coolness has, similarly, a higher influence in the dependent variable ($\beta=0.080$).

These final four analyses permit to state that all the constructs are positively related among themselves. It was possible to discover that the Museum Atmospheric Cues have a higher association with the perception of Museum Coolness. Moreover, results show that if museum visitors percept a museum as cool and develop a feeling of accomplishment with the visit they become more willing to return to the museum, rather than recommend it.

Table 22 provides a summary of the results of the hypotheses testing in this research.

Hypotheses	Supported	Dimensions that support the hypothesis
H1: The Museum Atmospheric Cues are positively associated with the perception of Museum Coolness	Yes	Staff Design Lighting Learning
H2: The Museum Atmospheric Cues are positively associated with the feeling of Authentic Pride	Yes	Staff Design Learning
H3: The perception of Museum Coolness is positively associated with the Intention to Recommend the museum	Yes	Useful Authentic High Status Popular
H4: The perception of Museum Coolness is positively associated with the Intention to Revisit the museum	Yes	Useful Energetic Rebellious Subcultural Original
H5: The feeling of Authentic Pride is positively associated with the Intention to Recommend the museum	Yes	Achievement Meaningfulness
H6: The feeling of Authentic Pride is positively associated with the Intention to Revisit the museum	Yes	Achievement Meaningfulness

Table 22 - Summary of hypotheses' testing results
Source: Own elaboration

6.2. Theoretical Contribution

Through the exploration of concepts from the Relationship Marketing and Tourism fields, the present study has offered theoretical and practical insights for the tourism literature. The current investigation allowed the comprehension of the influence of museum experiences through atmospheric cues in the visitors' willingness to recommend and revisit it, considering concepts of coolness and authentic pride as mediators.

For the first time in the tourism literature the concept of Brand Coolness is studied, more specifically in the museum context. Although the constructs of Atmospheric Cues and Authentic Pride are retrieved from previous studies (Loureiro and Ferreira, 2018; Loureiro, 2019), the relationships investigated between them are innovative. In the present study,

Museum Atmospheric Cues is a direct antecedent of Authentic Pride, allowing the study of the influence of the first concept more directly in the latter.

Thus, this dissertation provides a new use of Mehrabian and Russell's (1974) S-O-R framework, exploring new relationships between variables and introducing new ones. The contributions can be summarized as follows: (1) considering Museum Atmospheric Cues as direct antecedents of the perception of Museum Coolness and feeling of Authentic Pride; (2) introducing the concept of Museum Coolness and utilizing the construct of Authentic Pride as drivers of revisit and recommend intentions, and (3) postulating Revisit Intention and Intention to Recommend as behaviour responses to the mentioned predictors.

6.3. Managerial Implications

This dissertation provided an investigation of whether the perception of Museum Coolness and the feeling of Authentic Pride had an effect on the visitors' willingness to Revisit and Recommend that museum. The research explored the concept of coolness applied to museums and examined the influence of different pre-studied constructs in this environment. Thus, the present study is innovative for it introduces the coolness variable to the museum context. The findings obtained through literature review and analysis of the data permitted the development of some suggestions for museum managers in the future.

First, one of the main discovers of this research is that the perception of Museum Coolness is highly influenced by the museum Design, as well as the aesthetic appeal of the facilities. Given that museum visitors value the colour scheme, décor and overall display of the exhibitions, it is thus suggested that managers should focus on keeping these up-to-date. It is not possible to renovate the entire facilities to make them more modern, but the new exhibitions must be stylishly tailored, even though what they exhibit may not be completely contemporary. Moreover, they can try to renovate the display of the permanent exhibition, since the visitors will appreciate if the style of the museum is updated, rather than static, and thus will want to come back and explore the new appliances.

Furthermore, statistical analysis demonstrates that the feeling of Authentic Pride is mainly affected by the Learning element of the museum experience. Hence, two proposals can be made regarding how museum managers can provide an experience where visitors become more knowledgeable, taking advantage of the technology available today. The first, aligned with

Loureiro and Ferreira (2018) propositions, is that managers develop interactive quizzes and games throughout the exhibitions, so that visitors augment their feeling of success and self-worth by responding to challenging questions. The second suggestion relates also with technological implementations. It would be beneficial for the managers to develop an online app where the games could be continued, with different levels, and containing curiosities about the exhibitions displayed in the museum. This is in line with the statistical results, which demonstrate that Intensification – the extension of the experience outside the museum – is the dimension of the Revisit Intention construct with the highest significance for respondents. Thus, the proposed activities would allow practitioners to stimulate visitors into being more engaged with the museum, its progress and exhibitions.

A final managerial repercussion relates not with the statistical results of the study, but the context in which it was conducted. At the beginning of the study, as mentioned in Chapter 4, data was collected in the street near the four selected museums. However, the tourism setting changed entirely, from one moment another, with the spread of COVID-19. This virus had infected 858,319 people around the world by the end of March 2020 (Worldometers, 2020). Thus, with the situation of the tourism field in standby, museum managers must find new solutions to provide an offer that is similar to the one before this pandemic. One of those resolutions is to deliver entertainment and learning content through online platforms. Some of the world's most renown museums, such as the Louvre Museum in Paris, the Prado Museum in Madrid, and the Metropolitan Museum in New York, are already offering exhibitions on their websites for free. In the case of the museums studied in the present research, managers could adopt the same strategy. According to Statistica (2020), worldwide, people are spending more 44% of their time on social media, such as Instagram, Facebook, and Twitter, thus it would be beneficial to focus on the museum presence on these networks. There, museum guides and/or representatives could post small videos with curiosities about the museum and its exhibitions, and also provide an open space for the audience to suggest new themes for the future.

6.3. Limitations and Further Research

During the course of this study, some limitations were faced. The present section elucidates on what were those restraints and how they were managed, as well as indicating proposals for future research.

Primarily, although the sample is suitable (N=308), only 14.3% of the respondents are older than 55 years old. More than half of the sample (57.5%) represents people between 18 and 34 years old, thus it constitutes a young group of people. It would be interesting to have a larger representation of older respondents, and thus compare the different behaviours after a museum experience between the older and younger Age ranges.

Regarding nationality, the author attempted to obtain a diverse sample by contacting tour guides for the selected museums. This would guarantee more foreign visitors' answers, yet no response was obtained. It was difficult to obtain answers from people that were visiting the city for a small period since they had to manage their time to explore different attractions. Therefore, more Portuguese respondents were available, constituting 82.8% of the sample. An attractive further study would be, thus, to apply the study about the same museums to different nationality groups by, for instance, sharing the survey to excursion groups visiting the city of Lisbon. Consequently, the study would become more culturally diverse.

An additional limitation was the lack of literature regarding the concept of coolness. Although, as shown in the literature review, the word "cool" is not unknown to the general public, there was the need to specify the meaning of coolness to some respondents before they answered the questionnaire. The concept is somewhat new, and the research demonstrated that there is still some unfamiliarity concerning it.

Furthermore, another found limitation was the time and page limits for the dissertation. It would be of interest to employ the data regarding the selected museums to investigate if and how the perception of coolness varies between them. Consequently, some insights would be provided about the revisit and recommend intentions regarding each museum and, thus, the managerial implications regarding this further research would be applied to more specific contexts.

At last, one must mention the current living and working situation. The virus COVID-19 has infected people all over the world, forcing restaurants, shops, museums, cinemas and other establishments to close. Portugal is no exception, counting 7,443 infected people on March 31st 2020 (Worldometers, 2020; DGS, 2020). All businesses are being affected by the coronavirus, but the tourism industry, which is a significant source of economic income in Portugal (PORDATA, 2020) is one that is particularly disturbed. According to INE (2019), Portuguese museums had an increase of 10.6% in the number of visitors in 2017 and, in the same year,

there were 81.3 thousand people employed in cultural and creative activities. Moreover, there were 19,494,106 visitors to museums in 2018 in Portugal (INE, 2019) of which 9,287,559 were foreigners, thus statistics prove the relevance of the cultural sector in this country. Therefore, further research on museum visits in Portugal when the pandemic finishes and museums are functioning normally would be interesting. How will COVID-19 impact the cultural sector and, thus, the overall economy of the country? Will Portuguese museums survive the economic crisis caused by the pandemic? Will people be more prone to visit museums and more enthusiastic regarding cultural attractions? Future research could answer some of the questions that, for now, are unanswered.

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Appendices

Appendix A. Questionnaire

I. English version

Design *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
The colour scheme was pleasing.	○	○	○	○	○	○	○
The facilities were attractive.	○	○	○	○	○	○	○
The museum permanent display was impressive.	○	○	○	○	○	○	○
The décor of the museum was pleasing to me.	○	○	○	○	○	○	○

Lighting *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
The lighting accentuated the exhibition that was displayed at the museum.	○	○	○	○	○	○	○
The lighting was pleasant.	○	○	○	○	○	○	○

Learning *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
It was a very interesting experience.	○	○	○	○	○	○	○
I discovered something new.	○	○	○	○	○	○	○
The experience has made me more knowledgeable.	○	○	○	○	○	○	○
I enjoyed the permanent exhibition.	○	○	○	○	○	○	○

Coolness

The following questions refer to the characteristics that lead to the perception of the museum as something cool.

Useful *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is useful.	○	○	○	○	○	○	○
This museum helps people.	○	○	○	○	○	○	○
This museum is valuable.	○	○	○	○	○	○	○
This museum is extraordinary.	○	○	○	○	○	○	○

Energetic *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is energetic.	○	○	○	○	○	○	○
This museum is outgoing.	○	○	○	○	○	○	○
This museum is lively.	○	○	○	○	○	○	○
This museum is vigorous.	○	○	○	○	○	○	○

Aesthetically Appealing *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum looks good.	○	○	○	○	○	○	○
This museum is aesthetically appealing.	○	○	○	○	○	○	○
This museum is attractive.	○	○	○	○	○	○	○
This museum has a really nice appearance.	○	○	○	○	○	○	○

Original *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is innovative.	○	○	○	○	○	○	○
This museum is original.	○	○	○	○	○	○	○
This museum has very own exhibits (different from other museums).	○	○	○	○	○	○	○

Authentic *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is authentic.	○	○	○	○	○	○	○
This museum is true to its roots.	○	○	○	○	○	○	○
This museum doesn't seem artificial.	○	○	○	○	○	○	○
This museum doesn't try to be something it's not.	○	○	○	○	○	○	○

Rebellious *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is rebellious.	○	○	○	○	○	○	○
This museum is defiant.	○	○	○	○	○	○	○
This museum is not afraid to break rules.	○	○	○	○	○	○	○
This museum is nonconformist.	○	○	○	○	○	○	○

High Status *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is chic.	○	○	○	○	○	○	○
This museum is glamorous.	○	○	○	○	○	○	○
This museum is sophisticated.	○	○	○	○	○	○	○
This museum is ritzy.	○	○	○	○	○	○	○

Popular *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is liked by most people.	○	○	○	○	○	○	○
This museum is in style.	○	○	○	○	○	○	○
This museum is popular.	○	○	○	○	○	○	○
This museum is widely accepted.	○	○	○	○	○	○	○

Subcultural *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum makes people who visit it different from other people.	○	○	○	○	○	○	○
If I were to visit this museum, it would make me stand apart from others.	○	○	○	○	○	○	○
This museum helps people who visit it stand apart from the crowd.	○	○	○	○	○	○	○
People who visit this museum are unique.	○	○	○	○	○	○	○

Iconic *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is a cultural symbol.	○	○	○	○	○	○	○
This museum is iconic.	○	○	○	○	○	○	○

Authentic Pride

The following questions relate to feelings caused by the museum visit.

Authentic Pride *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
During the visit, I felt accomplished.	○	○	○	○	○	○	○
While visiting the museum, I felt successful.	○	○	○	○	○	○	○
While visiting the museum, I felt that I achieved my goal.	○	○	○	○	○	○	○
While visiting the museum, I felt fulfilled.	○	○	○	○	○	○	○
While visiting the museum, I felt useful and worthy.	○	○	○	○	○	○	○
While visiting the museum, I felt confident.	○	○	○	○	○	○	○

Meaningfulness *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
This museum is relevant to visitors' needs and expectations.	○	○	○	○	○	○	○
This museum is considered suitable for visitors' desires.	○	○	○	○	○	○	○
This museum is appropriate for visitors' needs and expectations.	○	○	○	○	○	○	○
This museum is useful (has meaning) for visitors.	○	○	○	○	○	○	○

Intention to Revisit the Museum

The following questions relate to the intention to revisit the museum and engage in activities provided by the museum, besides the visit.

Revisit Intention *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I would revisit this facility in the future.	○	○	○	○	○	○	○
If given the opportunity, I would return to this facility.	○	○	○	○	○	○	○
I am loyal to this facility.	○	○	○	○	○	○	○

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
The current visit has entirely met my expectations.	○	○	○	○	○	○	○
Preferably, I would have liked to stay here longer.	○	○	○	○	○	○	○
I do not have a strong sense of desire to return to this museum.	○	○	○	○	○	○	○
Quite honestly, I wish I hadn't come here.	○	○	○	○	○	○	○

Passionate Desire to Visit Again *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I feel myself desiring to visit this museum again.	○	○	○	○	○	○	○
I feel a sense of longing to this	○	○	○	○	○	○	○

Intensification *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I would be happy to participate in future museum activities.	○	○	○	○	○	○	○
I intend to seek out more information about the museum on its web or social networks.	○	○	○	○	○	○	○
I intend to follow the museum on its social networks.	○	○	○	○	○	○	○

Intention to Recommend the Museum

As seguintes questões referem-se à intenção de recomendar o museu visitado, online e offline, a pessoas próximas ou estranhos.

Content Generation *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I intend to talk about my experience in this museum in social networks or other websites (e.g., blogs)	○	○	○	○	○	○	○
I would make suggestions to the museum if asked to or if given the chance by them.	○	○	○	○	○	○	○
I would be willing to give my opinion of the museum on travel websites such as TripAdvisor.	○	○	○	○	○	○	○

Word-of-Mouth *

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I will speak well about this museum to other people	○	○	○	○	○	○	○
I will recommend this museum if someone asks for my advice	○	○	○	○	○	○	○
I will encourage my friends and relatives to visit this museum	○	○	○	○	○	○	○

Personal Information

Gender *

○ Male

○ Female

Age *

○ 18 - 24

○ 25 - 34

○ 35 - 44

○ 45 - 54

○ 55 - 64

○ > 65

Level of Education *

◯ Elementary School

◯ High School

◯ Professional Course

◯ Bachelor's Degree

◯ Post Graduation

◯ Master's Degree

◯ Doctorate Degree

Nationality *

Escolher ▾

II. Portuguese version

O impacto de experiências em museus na percepção de coolness e na intenção de revisitar e recomendar a visita

Bem-vindo caro participante!

Sou estudante de mestrado em Marketing na ISCTE Business School. Neste momento estou a escrever a tese, cujo objectivo é compreender qual o impacto de experiências em museus na intenção do visitante de regressar a esse mesmo museu e recomendá-lo a outros.

Este questionário serve apenas para fins académicos, pelo que é completamente anónimo.

A sua participação é extremamente importante e valorizada.
Muito obrigada pela colaboração!

*Obrigatório

Dos seguintes museus, qual/quais já visitou? *

☐ MAAT - Museu de Arte, Arquitetura e Tecnologia

☐ Museu Nacional dos Coches

☐ Museu Nacional do Azulejo

☐ Museu do Oriente

Dos seguintes museus, qual visitou mais recentemente? Por favor, pense nesse museu enquanto responde ao questionário. *

◯ MAAT - Museu de Arte, Arquitetura e Tecnologia

◯ Museu Nacional dos Coches

◯ Museu Nacional do Azulejo

◯ Museu do Oriente

Experiência no museu

As seguintes questões referem-se à atmosfera do museu, nomeadamente Staff, Design, Iluminação e Aprendizagem.

Staff *

	ordo mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totalr
Os funcionários estavam todos bem vestidos e aprumados.	○	○	○	○	○	○	○
Os funcionários foram amigáveis.	○	○	○	○	○	○	○
Os funcionários foram prestáveis.	○	○	○	○	○	○	○
Os funcionários estavam bem informados.	○	○	○	○	○	○	○
Os funcionários saudaram-me gentilmente quando entrei no museu.	○	○	○	○	○	○	○

Design *

	do ...ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Cor Tota
O esquema de cores é agradável.		○	○	○	○	○	
As instalações são atrativas.		○	○	○	○	○	
A exposição permanente do museu é impressionante.		○	○	○	○	○	
A decoração do museu é agradável para mim.		○	○	○	○	○	

Iluminação *

	scordo almente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Total
A iluminação acentuava a exposição exibida no museu.	○	○	○	○	○	○	(
A iluminação era agradável.	○	○	○	○	○	○	(

Aprendizagem *

	scordo almente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Co Tot
Foi uma experiência muito interessante.	○	○	○	○	○	○	
Descobri algo de novo.	○	○	○	○	○	○	
Esta experiência tornou-me mais informdo/a.	○	○	○	○	○	○	
Apreciei a exposição permanente.	○	○	○	○	○	○	

Enhancing Recommendations and Revisit intentions to Museums through experiences: the role of Perception of Coolness and Authentic Pride

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Coolness

As seguintes questões referem-se a características que levam à percepção do museu como algo "cool".

Útil *

	rdo ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totalr
Este museu é útil.		○	○	○	○	○	○
Este museu ajuda as pessoas.		○	○	○	○	○	○
Este museu é valioso.		○	○	○	○	○	○
Este museu é extraordinário.		○	○	○	○	○	○

Energético *

	scordo almente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totaln
Este museu é dinâmico.	○	○	○	○	○	○	○
Este museu é expansivo (alegre).	○	○	○	○	○	○	○
Este museu é animado.	○	○	○	○	○	○	○
Este museu é vigoroso.	○	○	○	○	○	○	○

Esteticamente Apelativo *

	...rdo ...ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Con Total
Este museu tem bom aspecto.	)	○	○	○	○	○	(
Este museu é esteticamente apelativo.	)	○	○	○	○	○	(
Este museu é atrativo.	)	○	○	○	○	○	(
Este museu tem muito boa aparência.	)	○	○	○	○	○	(

Original *

	...cordo ...mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totaln
Este museu é inovador.	○	○	○	○	○	○	○
Este museu é original.	○	○	○	○	○	○	○
Este museu tem exposições muito póprias (diferentes dos outros museus).	○	○	○	○	○	○	○

Autêntico *

	...cordo ...mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conco... Totalm...
Este museu é autêntico.	○	○	○	○	○	○	○
Este museu é fiel às suas origens.	○	○	○	○	○	○	○
Este museu não aparenta ser artificial.	○	○	○	○	○	○	○
Este museu não tenta ser algo que não é.	○	○	○	○	○	○	○

Rebelde *

	...rdo ...ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc... Totaln...
Este museu é rebelde (agitador).	○	○	○	○	○	○	○
Este museu é desafiador.	○	○	○	○	○	○	○
Este museu não tem medo de quebrar regras.	○	○	○	○	○	○	○
Este museu não é conformista.	○	○	○	○	○	○	○

Popular *

	Discordo Totalmente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo
Este museu agrada à maioria das pessoas.	○	○	○	○	○	○
Este museu tem um certo estilo.	○	○	○	○	○	○
Este museu é popular (muitos o conhecem ou ouviram falar).	○	○	○	○	○	○
Este museu é largamente aceite (é considerado por todos)	○	○	○	○	○	○

Estatuto Elevado *

	ordo ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totalm
Este museu é chique (tem requinte).	○	○	○	○	○	○	○
Este museu é glamouroso.	○	○	○	○	○	○	○
Este museu é sofisticado.	○	○	○	○	○	○	○
Este museu é elegante.	○	○	○	○	○	○	○

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Subcultural *

	iscordo talmente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Con Total
As pessoas que visitam este museu são diferentes de outras pessoas.	○	○	○	○	○	○	○
Se eu visitasse este museu, destacar-me-ia de outras pessoas.	○	○	○	○	○	○	○
As pessoas que visitam este museu destacam-se da multidão.	○	○	○	○	○	○	○
As pessoas que visitam este museu são únicas.	○	○	○	○	○	○	○

Icónico *

	Discordo Totalmente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Con Tota
Este museu é um símbolo cultural.	○	○	○	○	○	○	
Este museu é icónico.	○	○	○	○	○	○	

Authentic Pride

As seguintes questões referem-se a sentimentos causados pela visita ao museu.

Authentic Pride *

	ordo nente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Con Total
Durante a visita, senti-me realizado.	○	○	○	○	○	○	○
Enquanto visitava o museu, senti-me bem-sucedido/a.	○	○	○	○	○	○	○
Enquanto visitava o museu, senti que atingi o meu objetivo.	○	○	○	○	○	○	○
Enquanto visitava o museu, senti-me preenchido/a.	○	○	○	○	○	○	○
Enquanto visitava o museu, senti-me útil e respeitável.	○	○	○	○	○	○	○
Enquanto visitava o museu, senti-me confiante.	○	○	○	○	○	○	○

Relevância *

	cordo mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Cor Tota
Este museu coincide com as necessidades e expectativas dos visitantes.	○	○	○	○	○	○	
Este museu é considerado adequado aos desejos dos visitantes.	○	○	○	○	○	○	

			Não			
Este museu é apropriado para as necessidades e expectativas dos visitantes.	○	○	○	○	○	○
Este museu é útil (faz sentido) para os visitantes.	○	○	○	○	○	○

Intenção de Revisitar o Museu

As seguintes questões referem-se à intenção de revisitar o museu e de iniciar atividades relacionadas com o museu, para além da visita.

Intenção de Revisitar *

	lo nte	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	C To
Eu visitaria outra vez este museu num futuro próximo.		○	○	○	○	○	
Se tivesse a oportunidade, regressaria a este museu.		○	○	○	○	○	
Sou fiel a este museu.		○	○	○	○	○	
Esta visita satisfez por completo as minhas expectativas.		○	○	○	○	○	
Preferencialmente, gostaria de ter ficado aqui mais tempo.		○	○	○	○	○	
Não sinto um grande desejo de regressar a este museu.		○	○	○	○	○	
Honestamente, desejaria não ter vindo aqui.		○	○	○	○	○	

Desejo de Revisitar *

	...do ...ente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Concor Totalme
Sinto um desejo de visitar este museu novamente.		○	○	○	○	○	○
Sinto uma sensação de saudade (anseio) deste museu		○	○	○	○	○	○

Intensificação *

	...ordo ...mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conco Totalm
Ficaria feliz por participar em atividades futuras deste museu.	○	○	○	○	○	○	○
Tenciono procurar mais informação sobre o museu no seu website ou redes sociais.	○	○	○	○	○	○	○
Tenciono seguir o museu nas suas redes sociais.	○	○	○	○	○	○	○

Intenção de Recomendar o Museu

As seguintes questões referem-se à intenção de recomendar o museu visitado, online e offline, a pessoas próximas ou estranhos.

Criação de Conteúdos *

	cordo mente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totaln
Tenciono partilhar a minha experiência em redes sociais ou outros websites (i.e. blogs)	○	○	○	○	○	○	○
Se me pedissem, faria sugestões ao museu.	○	○	○	○	○	○	○
Estou disposto/a a dar a minha opinião sobre este museu em websites de viagem, como o TripAdisor	○	○	○	○	○	○	○

Word of Mouth *

	ordo nente	Discordo	Discordo Parcialmente	Não Concordo nem Discordo	Concordo Parcialmente	Concordo	Conc Totaln
Irei falar sobre este museu a outras pessoas.	○	○	○	○	○	○	○
Irei recomendar este museu se alguém me pedir conselhos.	○	○	○	○	○	○	○
Irei encorajar os meus amigos e familiares a visitar este museu.	○	○	○	○	○	○	○

Informação Pessoal

Género *

○ Masculino

○ Feminino

Idade *

○ 18 - 24

○ 25 - 34

○ 35 - 44

○ 45 - 54

○ 55 - 64

○ > 65

Nível de Escolaridade *

○ Ensino Básico

○ Ensino Secundário

○ Curso Profissional

○ Licenciatura

○ Pós-Graduação

○ Mestrado

○ Doutoramento

Nacionalidade *

Escolher ▾

Appendix B. Sample Profile – Gender

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	219	71.1	71.1	71.1
	Male	89	28.9	28.9	100.0
	Total	308	100.0	100.0	

Source: SPSS Statistical Output

Appendix C. Sample Profile – Age Group

Statistics

Age Group

N	Valid	308
	Missing	0
Mean		2.54
Median		2.00
Mode		1

Age Group

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18–24	110	35.7	35.7	35.7
	25–34	67	21.8	21.8	57.5
	35–44	39	12.7	12.7	70.1
	45–54	48	15.6	15.6	85.7
	55–64	35	11.4	11.4	97.1
	>65	9	2.9	2.9	100.0
	Total	308	100.0	100.0	

Source: SPSS Statistical Output

Appendix D. Sample Profile – Level of Education

Level of Education

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High School	36	11.7	11.7	11.7
	Professional Course	4	1.3	1.3	13.0
	Bachelor's Degree	143	46.4	46.4	59.4
	Post Graduation	32	10.4	10.4	69.8
	Master's Degree	84	27.3	27.3	97.1
	Doctorate Degree	9	2.9	2.9	100.0
	Total	308	100.0	100.0	

Source: SPSS Statistical Output

Appendix E. Sample Profile – Nationality

Nationality

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	American	6	1.9	1.9	1.9
	Austrian	1	.3	.3	2.3
	Bangladeshi	1	.3	.3	2.6
	Belgian	1	.3	.3	2.9
	Brazilian	13	4.2	4.2	7.1
	British	4	1.3	1.3	8.4
	Chinese	1	.3	.3	8.8
	Danish	1	.3	.3	9.1
	French	6	1.9	1.9	11.0
	German	1	.3	.3	11.4
	Greek	2	.6	.6	12.0
	Irish	1	.3	.3	12.3
	Italian	7	2.3	2.3	14.6
	Kazakhstani	1	.3	.3	14.9
	Paraguayan	1	.3	.3	15.3
	Polish	3	1.0	1.0	16.2
	Portuguese	255	82.8	82.8	99.0
	Saudi Arabia	1	.3	.3	99.4
	Spanish	2	.6	.6	100.0
	Total	308	100.0	100.0	

Source: SPSS Statistical Output

Appendix F. Sample Profile – Visited Museums

Which of the following museums have you visited?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	29	9.4	9.4	9.4
	1, 2	25	8.1	8.1	17.5
	1, 2, 3	9	2.9	2.9	20.5
	1, 2, 3, 4	57	18.5	18.5	39.0
	1, 2, 4	14	4.5	4.5	43.5
	1, 3	6	1.9	1.9	45.5
	1, 3, 4	3	1.0	1.0	46.4
	1, 4	11	3.6	3.6	50.0
	2	51	16.6	16.6	66.6
	2, 3	22	7.1	7.1	73.7
	2, 3, 4	26	8.4	8.4	82.1
	2, 4	28	9.1	9.1	91.2
	3	8	2.6	2.6	93.8
	3, 4	8	2.6	2.6	96.4
	4	11	3.6	3.6	100.0
	Total	308	100.0	100.0	

Table Key	
1	MAAT
2	National Coach Museum
3	National Tile Museum
4	Orient Museum

Source: SPSS Statistical Output and Own Elaboration

Appendix G. Sample Profile – Last Visited Museums

Which of the following museums did you visit most recently?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	MAAT – Museum of Art, Architecture and Technology	92	29.9	29.9	29.9
	National Coach Museum	119	38.6	38.6	68.5
	National Tile Museum	46	14.9	14.9	83.4
	Orient Museum	51	16.6	16.6	100.0
	Total	308	100.0	100.0	

Source: SPSS Statistical Output

Appendix H. Descriptive Statistics – Items

Descriptive Statistics

| | N | Mean | Std. Deviation | Skewness | | Kurtosis | |
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
ACST1	308	5.45	1.130	-.845	.139	.362	.277
ACST2	308	5.66	1.027	-1.107	.139	1.693	.277
ACST3	308	5.59	1.133	-1.060	.139	1.158	.277
ACST4	308	5.46	1.214	-.711	.139	.063	.277
ACST5	308	5.42	1.272	-1.200	.139	1.423	.277
ACDE1	308	5.45	1.279	-1.230	.139	1.512	.277
ACDE2	308	5.57	1.318	-1.474	.139	2.307	.277
ACDE3	308	5.56	1.245	-1.031	.139	1.049	.277
ACDE4	308	5.39	1.330	-1.146	.139	1.262	.277
ACLI1	308	5.50	1.315	-1.016	.139	.517	.277
ACLI2	308	5.52	1.305	-1.155	.139	1.074	.277
ACLE1	308	5.80	1.177	-1.375	.139	2.052	.277
ACLE2	308	5.83	1.256	-1.410	.139	1.856	.277
ACLE3	308	5.74	1.287	-1.393	.139	1.960	.277
ACLE4	308	5.86	1.184	-1.334	.139	1.772	.277
MCUS1	308	5.82	1.062	-1.170	.139	1.735	.277
MCUS2	308	5.25	1.278	-.631	.139	.141	.277
MCUS3	308	6.00	1.081	-1.251	.139	1.705	.277
MCUS4	308	5.38	1.332	-.799	.139	.294	.277
MCEN1	308	4.82	1.442	-.530	.139	-.340	.277
MCEN2	308	4.72	1.497	-.452	.139	-.448	.277
MCEN3	308	4.54	1.480	-.355	.139	-.542	.277
MCEN4	308	4.75	1.441	-.488	.139	-.226	.277
MCAA1	308	5.85	1.291	-1.660	.139	2.834	.277
MCAA2	308	5.71	1.364	-1.380	.139	1.734	.277
MCAA3	308	5.70	1.312	-1.498	.139	2.432	.277
MCAA4	308	5.69	1.333	-1.346	.139	1.811	.277
MCOR1	308	5.01	1.598	-.647	.139	-.456	.277
MCOR2	308	5.39	1.479	-1.015	.139	.491	.277
MCOR3	308	5.54	1.387	-.881	.139	.197	.277
MCAU1	308	5.65	1.287	-1.218	.139	1.475	.277
MCAU2	308	5.35	1.451	-.988	.139	.745	.277
MCAU3	308	5.35	1.535	-1.016	.139	.486	.277
MCAU4	308	5.47	1.417	-1.019	.139	.628	.277
MCRE1	308	3.69	1.769	.116	.139	-1.013	.277
MCRE2	308	3.97	1.727	-.110	.139	-.987	.277
MCRE3	308	3.97	1.654	.009	.139	-.729	.277
MCRE4	308	4.09	1.628	-.125	.139	-.676	.277
MCHS1	308	4.79	1.504	-.572	.139	-.353	.277
MCHS2	308	4.62	1.570	-.426	.139	-.599	.277
MCHS3	308	4.77	1.528	-.521	.139	-.427	.277
MCHS4	308	4.94	1.471	-.659	.139	-.059	.277

Descriptive Statistics

	N	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
MCPO1	308	5.19	1.349	-.896	.139	.531	.277
MCPO2	308	5.52	1.204	-1.245	.139	1.863	.277
MCPO3	308	5.67	1.295	-1.126	.139	.952	.277
MCPO4	308	5.54	1.290	-1.238	.139	1.527	.277
MCSC1	308	3.63	1.552	.171	.139	-.640	.277
MCSC2	308	3.11	1.593	.475	.139	-.520	.277
MCSC3	308	3.10	1.564	.346	.139	-.758	.277
MCSC4	308	3.05	1.581	.357	.139	-.613	.277
MCIC1	308	5.76	1.401	-1.470	.139	1.917	.277
MCIC2	308	5.59	1.344	-1.054	.139	1.088	.277
APAP1	308	4.65	1.407	-.608	.139	.207	.277
APAP2	308	4.41	1.471	-.373	.139	.020	.277
APAP3	308	4.67	1.446	-.480	.139	-.052	.277
APAP4	308	4.71	1.518	-.609	.139	-.048	.277
APAP5	308	4.28	1.484	-.278	.139	-.145	.277
APAP6	308	4.49	1.449	-.362	.139	-.078	.277
APME1	308	5.13	1.421	-.944	.139	.574	.277
APME2	308	5.21	1.313	-1.012	.139	1.095	.277
APME3	308	5.15	1.346	-.967	.139	.861	.277
APME4	308	5.43	1.320	-1.170	.139	1.448	.277
RIRI1	308	5.11	1.723	-.913	.139	-.235	.277
RIRI2	308	5.21	1.614	-1.044	.139	.317	.277
RIRI3	308	4.01	1.705	-.116	.139	-.853	.277
RIRI4	308	4.96	1.597	-.860	.139	-.048	.277
RIRI5	308	4.13	1.645	-.055	.139	-.793	.277
RIRI6	308	3.20	1.744	.421	.139	-.869	.277
RIRI7	308	1.98	1.446	1.700	.139	2.310	.277
RIPD1	308	4.73	1.744	-.646	.139	-.621	.277
RIPD2	308	3.42	1.834	.366	.139	-.946	.277
RIIN1	308	4.71	1.532	-.544	.139	-.292	.277
RIIN2	308	4.06	1.694	-.112	.139	-.966	.277
RIIN3	308	3.69	1.843	.116	.139	-1.176	.277
IRCG1	308	3.41	1.787	.251	.139	-1.116	.277
IRCG2	308	4.74	1.552	-.676	.139	-.255	.277
IRCG3	308	4.13	1.759	-.371	.139	-.969	.277
IRWM1	308	5.37	1.400	-1.212	.139	1.099	.277
IRWM2	308	5.35	1.480	-1.288	.139	1.113	.277
IRWM3	308	5.26	1.507	-1.110	.139	.614	.277
Valid N (listwise)	308						

Source: SPSS Statistical Output

Appendix I. Descriptive Statistics – Constructs and Dimensions

Descriptive Statistics

	N	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
ACST	308	5.52	.969	−.921	.139	.957	.277
ACDE	308	5.49	1.041	−1.067	.139	1.157	.277
ACLI	308	5.51	1.258	−1.061	.139	.722	.277
ACLE	308	5.81	1.083	−1.272	.139	1.650	.277
MCUS	308	5.61	.997	−.850	.139	1.125	.277
MCEN	308	4.71	1.315	−.506	.139	−.245	.277
MCAA	308	5.74	1.251	−1.448	.139	2.136	.277
MCOR	308	5.31	1.272	−.810	.139	.362	.277
MCAU	308	5.45	1.233	−.922	.139	.632	.277
MCRE	308	3.93	1.522	−.052	.139	−.586	.277
MCHS	308	4.78	1.399	−.505	.139	−.231	.277
MCPO	308	5.48	1.021	−.875	.139	.607	.277
MCSC	308	3.22	1.427	.325	.139	−.681	.277
MCIC	308	5.68	1.299	−1.267	.139	1.676	.277
APAP	308	4.53	1.324	−.469	.139	.333	.277
APME	308	5.23	1.266	−1.060	.139	1.351	.277
RIRI	308	4.09	.886	−.130	.139	.693	.277
RIPD	308	4.08	1.608	−.083	.139	−.815	.277
RIIN	308	4.16	1.493	−.093	.139	−.761	.277
IRCG	308	4.09	1.367	−.249	.139	−.552	.277
IRWM	308	5.33	1.351	−1.148	.139	.990	.277
AC	308	5.58	.842	−.933	.139	1.071	.277
MC	308	4.99	.853	−.557	.139	.517	.277
AP	308	4.88	1.156	−.738	.139	.971	.277
RI	308	4.11	1.184	−.126	.139	−.411	.277
IR	308	4.71	1.146	−.578	.139	.171	.277
Valid N (listwise)	308						

Source: SPSS Statistical Output

Appendix J. Cronbach's Alpha for Constructs and Items

Construct	Cronbach's Alpha	Items	Cronbach's Alpha if Item Deleted
Atmospheric Cues	.910	ACST1	.905
		ACST2	.905
		ACST3	.904
		ACST4	.907
		ACST5	.907
		ACDE1	.904
		ACDE2	.906
		ACDE3	.904
		ACDE4	.903
		ACLI1	.905
		ACLI2	.905
		ACLE1	.901
		ACLE2	.904
		ACLE3	.901
		ACLE4	.902
Museum Coolness	.949	MCUS1	.948
		MCUS2	.948
		MCUS3	.949
		MCUS4	.947
		MCEN1	.947
		MCEN2	.946
		MCEN3	.946
		MCEN4	.946
		MCAA1	.947
		MCAA2	.947
		MCAA3	.946
		MCAA4	.946
		MCOR1	.946
		MCOR2	.946
		MCOR3	.948
		MCAU1	.947
		MCAU2	.947
		MCAU3	.948
		MCAU4	.948
		MCRE1	.948
		MCRE2	.947
		MCRE3	.948
		MCRE4	.948
		MCHS1	.947
		MCHS2	.946
		MCHS3	.946
		MCHS4	.947
		MCPO1	.948
		MCPO2	.947
		MCPO3	.949
		MCPO4	.948
		MCSC1	.948
		MCSC2	.948
		MCSC3	.948
		MCSC4	.948
		MCIC1	.948
		MCIC2	.948

Construct	Cronbach's Alpha	Items	Cronbach's Alpha if Item Deleted
Authentic Pride	.947	APAC1	.939
		APAC2	.939
		APAC3	.940
		APAC4	.938
		APAC5	.943
		APAC6	.942
		APME1	.944
		APME2	.942
		APME3	.942
		APME4	.945
Revisit Intention	.849	RIRI1	.821
		RIRI2	.822
		RIRI3	.821
		RIRI4	.833
		RIRI5	.822
		RIRI6	**.903**
		RIRI7	**.877**
		RIPD1	.822
		RIPD2	.823
		RIIN1	.828
		RIIN2	.825
		RIIN3	.824
Intention to Recommend	.816	IRCG1	.795
		IRCG2	.815
		IRCG3	.803
		IRWM1	.766
		IRWM2	.780
		IRWM3	.764

Source: Own elaboration based on SPSS Outputs

Appendix K. Multiple Regression Analysis: Atmospheric Cues dimensions as Independent Variables and Museum Coolness as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.737[a]	.544	.538	.58015	1.644

a. Predictors: (Constant), ACLE, ACLI, ACST, ACDE
b. Dependent Variable: MC

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	121.615	4	30.404	90.333	.000[b]
	Residual	101.982	303	.337		
	Total	223.596	307			

a. Dependent Variable: MC
b. Predictors: (Constant), ACLE, ACLI, ACST, ACDE

Coefficients[a]

Model		Unstandardized Coefficients B	Unstandardized Coefficients Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Statistics Tolerance	Collinearity Statistics VIF
1	(Constant)	1.012	.230		4.404	.000		
	ACST	.123	.039	.140	3.167	.002	.770	1.298
	ACDE	.355	.047	.434	7.618	.000	.465	2.153
	ACLI	.135	.034	.199	3.996	.000	.605	1.654
	ACLE	.104	.040	.132	2.611	.009	.592	1.688

a. Dependent Variable: MC

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.8047	6.0350	4.9909	.62940	308
Residual	−2.20855	1.65543	.00000	.57636	308
Std. Predicted Value	−3.474	1.659	.000	1.000	308
Std. Residual	−3.807	2.853	.000	.993	308

a. Dependent Variable: MC

Correlations

		Unstandardized Residual	ACST	ACDE	ACLI	ACLE
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000	.000
ACST	Pearson Correlation	.000	1	.400**	.294**	.448**
ACDE	Pearson Correlation	.000	.400**	1	.625**	.594**
ACLI	Pearson Correlation	.000	.294**	.625**	1	.415**
ACLE	Pearson Correlation	.000	.448**	.594**	.415**	1

**. Correlation is significant at the 0.01 level (2-tailed).

Source: SPSS Statistical Output

Appendix L. Multiple Regression Analysis: Atmospheric Cues dimensions as Independent
Variables and Authentic Pride as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.643[a]	.414	.406	.89063	2.034

a. Predictors: (Constant), ACLE, ACLI, ACST, ACDE
b. Dependent Variable: AP

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	169.695	4	42.424	53.483	.000[b]
	Residual	240.344	303	.793		
	Total	410.039	307			

a. Dependent Variable: AP
b. Predictors: (Constant), ACLE, ACLI, ACST, ACDE

Coefficients[a]

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Statistics Tolerance	VIF
1	(Constant)	.077	.353		.217	.828		
	ACST	.136	.060	.114	2.276	.024	.770	1.298
	ACDE	.306	.072	.276	4.270	.000	.465	2.153
	ACLI	.060	.052	.066	1.159	.247	.605	1.654
	ACLE	.352	.061	.330	5.772	.000	.592	1.688

a. Dependent Variable: AP

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.1997	6.0539	4.8823	.74347	308
Residual	−3.52281	2.42544	.00000	.88481	308
Std. Predicted Value	−3.608	1.576	.000	1.000	308
Std. Residual	−3.955	2.723	.000	.993	308

a. Dependent Variable: AP

Correlations

		Unstandardized Residual	ACST	ACDE	ACLI	ACLE
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000	.000
ACST	Pearson Correlation	.000	1	.400**	.294**	.448**
ACDE	Pearson Correlation	.000	.400**	1	.625**	.594**
ACLI	Pearson Correlation	.000	.294**	.625**	1	.415**
ACLE	Pearson Correlation	.000	.448**	.594**	.415**	1

**. Correlation is significant at the 0.01 level (2-tailed).

Source: SPSS Statistical Output

Appendix M. Multiple Regression Analysis: Museum Coolness dimensions as Independent Variables and Intention to Recommend as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.595[a]	.354	.332	.93653	2.017

a. Predictors: (Constant), MCIC, MCRE, MCSC, MCPO, MCAU, MCUS, MCAA, MCHS, MCEN, MCOR

b. Dependent Variable: IR

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	142.817	10	14.282	16.283	.000[b]
	Residual	260.494	297	.877		
	Total	403.312	307			

a. Dependent Variable: IR

b. Predictors: (Constant), MCIC, MCRE, MCSC, MCPO, MCAU, MCUS, MCAA, MCHS, MCEN, MCOR

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.128	.395		.323	.747		
	MCUS	.376	.070	.327	5.380	.000	.588	1.700
	MCEN	.037	.064	.042	.568	.570	.398	2.510
	MCAA	.098	.065	.107	1.498	.135	.430	2.327
	MCOR	.062	.067	.069	.937	.350	.397	2.517
	MCAU	.110	.060	.118	1.830	.068	.522	1.917
	MCRE	.071	.048	.094	1.471	.142	.535	1.868
	MCHS	-.104	.056	-.127	-1.867	.063	.468	2.138
	MCPO	.106	.063	.095	1.677	.095	.683	1.464
	MCSC	.046	.043	.057	1.062	.289	.764	1.308
	MCIC	.053	.053	.060	1.004	.316	.607	1.647

a. Dependent Variable: IR

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.1153	6.1030	4.7100	.68206	308
Residual	-4.30498	2.64508	.00000	.92115	308
Std. Predicted Value	-3.804	2.042	.000	1.000	308
Std. Residual	-4.597	2.824	.000	.984	308

a. Dependent Variable: IR

Correlations

		Unstandardized Residual	MCUS	MCEN	MCAA	MCOR	MCAU	MCRE	MCHS	MCPO	MCSC	MCIC
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
MCUS	Pearson Correlation	.000	1	.474**	.333**	.440**	.495**	.196**	.415**	.350**	.182**	.477**
MCEN	Pearson Correlation	.000	.474**	1	.603**	.630**	.444**	.558**	.491**	.419**	.363**	.257**
MCAA	Pearson Correlation	.000	.333**	.603**	1	.598**	.455**	.394**	.640**	.440**	.236**	.321**
MCOR	Pearson Correlation	.000	.440**	.630**	.598**	1	.510**	.530**	.499**	.420**	.330**	.447**
MCAU	Pearson Correlation	.000	.495**	.444**	.455**	.510**	1	.116*	.534**	.271**	.276**	.429**
MCRE	Pearson Correlation	.000	.196**	.558**	.394**	.530**	.116*	1	.284**	.260**	.390**	.114*
MCHS	Pearson Correlation	.000	.415**	.491**	.640**	.499**	.534**	.284**	1	.419**	.314**	.432**
MCPO	Pearson Correlation	.000	.350**	.419**	.440**	.420**	.271**	.260**	.419**	1	.132*	.398**
MCSC	Pearson Correlation	.000	.182**	.363**	.236**	.330**	.276**	.390**	.314**	.132*	1	.162**
MCIC	Pearson Correlation	.000	.477**	.257**	.321**	.447**	.429**	.114*	.432**	.398**	.162**	1

**. Correlation is significant at the 0.01 level (2–tailed).

*. Correlation is significant at the 0.05 level (2–tailed).

Source: SPSS Statistical Output

Appendix N. Multiple Regression Analysis: Museum Coolness dimensions as Independent Variables and Revisit Intention as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.685[a]	.469	.451	.87709	2.059

a. Predictors: (Constant), MCIC, MCRE, MCSC, MCPO, MCAU, MCUS, MCAA, MCHS, MCEN, MCOR

b. Dependent Variable: RI

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	201.800	10	20.180	26.232	.000[b]
	Residual	228.479	297	.769		
	Total	430.279	307			

a. Dependent Variable: RI

b. Predictors: (Constant), MCIC, MCRE, MCSC, MCPO, MCAU, MCUS, MCAA, MCHS, MCEN, MCOR

Coefficients[a]

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Statistics Tolerance	VIF
1	(Constant)	-.665	.370		-1.796	.074		
	MCUS	.411	.065	.346	6.272	.000	.588	1.700
	MCEN	.153	.060	.170	2.536	.012	.398	2.510
	MCAA	.064	.061	.068	1.048	.295	.430	2.327
	MCOR	-.104	.062	-.112	-1.672	.096	.397	2.517
	MCAU	.064	.056	.067	1.140	.255	.522	1.917
	MCRE	.120	.045	.154	2.662	.008	.535	1.868
	MCHS	.068	.052	.081	1.309	.192	.468	2.138
	MCPO	.006	.059	.006	.109	.913	.683	1.464
	MCSC	.124	.040	.149	3.085	.002	.764	1.308
	MCIC	.062	.049	.069	1.263	.207	.607	1.647

a. Dependent Variable: RI

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.1587	6.1104	4.1070	.81076	308
Residual	-3.88941	2.13408	.00000	.86269	308
Std. Predicted Value	-3.637	2.471	.000	1.000	308
Std. Residual	-4.434	2.433	.000	.984	308

a. Dependent Variable: RI

Correlations

		Unstandardized Residual	MCUS	MCEN	MCAA	MCOR	MCAU	MCRE	MCHS	MCPO	MCSC	MCIC
Unstandardized Residual	Pearson Correlation	1	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000
MCUS	Pearson Correlation	.000	1	.474**	.333**	.440**	.495**	.196**	.415**	.350**	.182**	.477**
MCEN	Pearson Correlation	.000	.474**	1	.603**	.630**	.444**	.558**	.491**	.419**	.363**	.257**
MCAA	Pearson Correlation	.000	.333**	.603**	1	.598**	.455**	.394**	.640**	.440**	.236**	.321**
MCOR	Pearson Correlation	.000	.440**	.630**	.598**	1	.510**	.530**	.499**	.420**	.330**	.447**
MCAU	Pearson Correlation	.000	.495**	.444**	.455**	.510**	1	.116*	.534**	.271**	.276**	.429**
MCRE	Pearson Correlation	.000	.196**	.558**	.394**	.530**	.116*	1	.284**	.260**	.390**	.114*
MCHS	Pearson Correlation	.000	.415**	.491**	.640**	.499**	.534**	.284**	1	.419**	.314**	.432**
MCPO	Pearson Correlation	.000	.350**	.419**	.440**	.420**	.271**	.260**	.419**	1	.132*	.398**
MCSC	Pearson Correlation	.000	.182**	.363**	.236**	.330**	.276**	.390**	.314**	.132*	1	.162**
MCIC	Pearson Correlation	.000	.477**	.257**	.321**	.447**	.429**	.114*	.432**	.398**	.162**	1

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Source: SPSS Statistical Output

Appendix O. Multiple Regression Analysis: Authentic Pride dimensions as Independent Variables and Intention to Recommend as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.528[a]	.279	.274	.97658	1.918

a. Predictors: (Constant), APME, APAP
b. Dependent Variable: IR

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	112.430	2	56.215	58.943	.000[b]
	Residual	290.882	305	.954		
	Total	403.312	307			

a. Dependent Variable: IR
b. Predictors: (Constant), APME, APAP

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	2.170	.246		8.808	.000		
	APAP	.277	.052	.320	5.299	.000	.648	1.542
	APME	.245	.055	.271	4.489	.000	.648	1.542

a. Dependent Variable: IR

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.6924	5.8274	4.7100	.60516	308
Residual	-3.52226	3.47423	.00000	.97340	308
Std. Predicted Value	-3.334	1.847	.000	1.000	308
Std. Residual	-3.607	3.558	.000	.997	308

a. Dependent Variable: IR

Correlations

		Unstandardized Residual	APAP	APME
Unstandardized Residual	Pearson Correlation	1	.000	.000
APAP	Pearson Correlation	.000	1	.593**
APME	Pearson Correlation	.000	.593**	1

**. Correlation is significant at the 0.01 level (2-tailed).
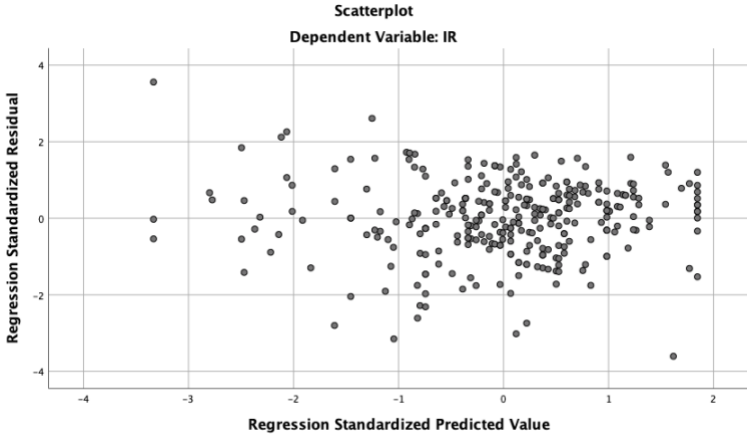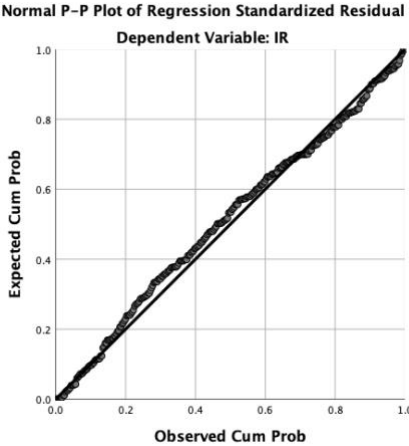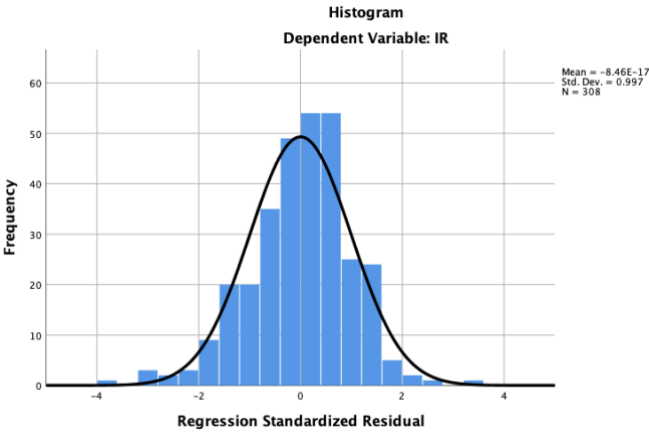
Source: SPSS Statistical Output

Appendix P. Multiple Regression Analysis: Authentic Pride dimensions as Independent Variables and Revisit Intention as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.628[a]	.394	.390	.92441	1.964

a. Predictors: (Constant), APME, APAP
b. Dependent Variable: RI

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	169.649	2	84.824	99.265	.000[b]
	Residual	260.630	305	.855		
	Total	430.279	307			

a. Dependent Variable: RI
b. Predictors: (Constant), APME, APAP

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.096	.233		4.700	.000		
	APAP	.411	.049	.460	8.312	.000	.648	1.542
	APME	.219	.052	.234	4.233	.000	.648	1.542

a. Dependent Variable: RI

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.7264	5.5090	4.1070	.74337	308
Residual	−2.80333	2.19537	.00000	.92139	308
Std. Predicted Value	−3.202	1.886	.000	1.000	308
Std. Residual	−3.033	2.375	.000	.997	308

a. Dependent Variable: RI

Correlations

		Unstandardized Residual	APAP	APME
Unstandardized Residual	Pearson Correlation	1	.000	.000
APAP	Pearson Correlation	.000	1	.593**
APME	Pearson Correlation	.000	.593**	1

**. Correlation is significant at the 0.01 level (2-tailed).

Histogram
Dependent Variable: RI

Mean = 2.60E-15
Std. Dev. = 0.997
N = 308

Normal P-P Plot of Regression Standardized Residual
Dependent Variable: RI

Scatterplot
Dependent Variable: RI
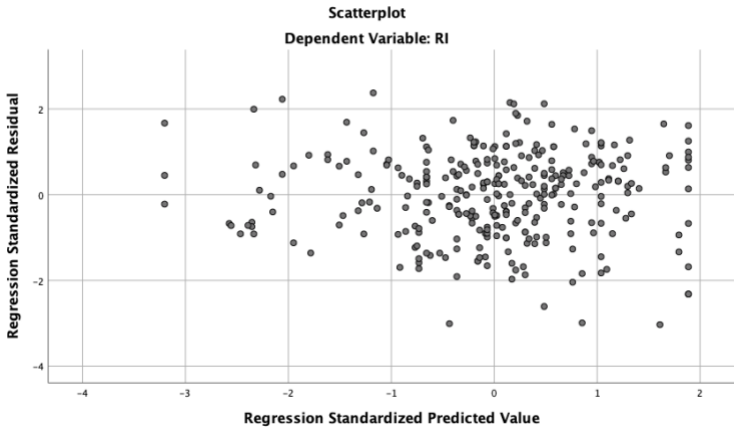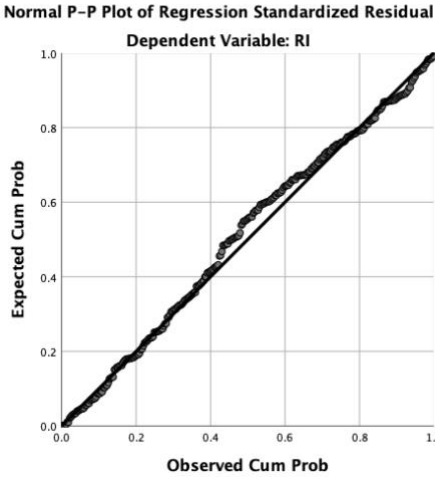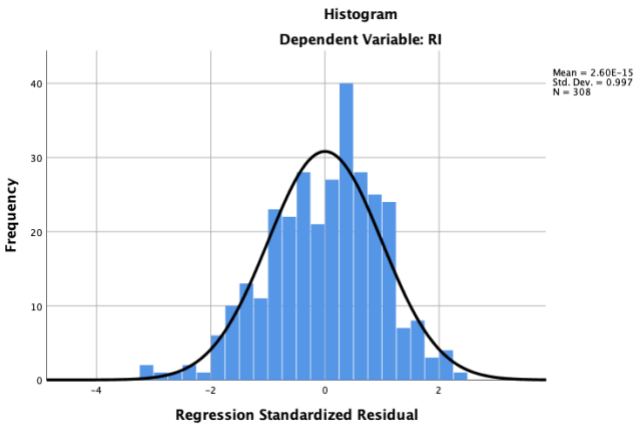
Source: SPSS Statistical Output

Appendix Q. Simple Regression Analysis: Atmospheric Cues construct as Independent Variable and Museum Coolness construct as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.721[a]	.520	.519	.59208	1.688

a. Predictors: (Constant), AC
b. Dependent Variable: MC

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	116.326	1	116.326	331.835	.000[b]
	Residual	107.270	306	.351		
	Total	223.596	307			

a. Dependent Variable: MC
b. Predictors: (Constant), AC

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.913	.226		4.032	.000		
	AC	.731	.040	.721	18.216	.000	1.000	1.000

a. Dependent Variable: MC

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.7486	6.0275	4.9909	.61556	308
Residual	−2.06898	1.56322	.00000	.59111	308
Std. Predicted Value	−3.643	1.684	.000	1.000	308
Std. Residual	−3.494	2.640	.000	.998	308

a. Dependent Variable: MC

Correlations

		Unstandardized Residual	AC
Unstandardized Residual	Pearson Correlation	1	.000
AC	Pearson Correlation	.000	1

Histogram
Dependent Variable: MC

Mean = 4.78E-15
Std. Dev. = 0.998
N = 308

Normal P-P Plot of Regression Standardized Residual
Dependent Variable: MC

Scatterplot
Dependent Variable: MC
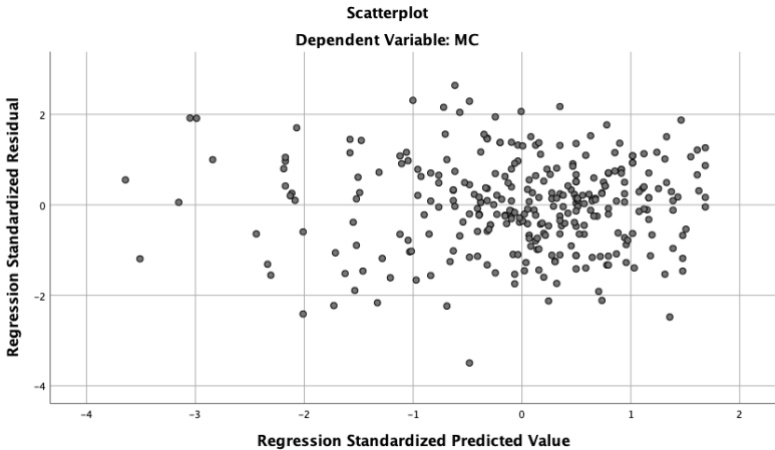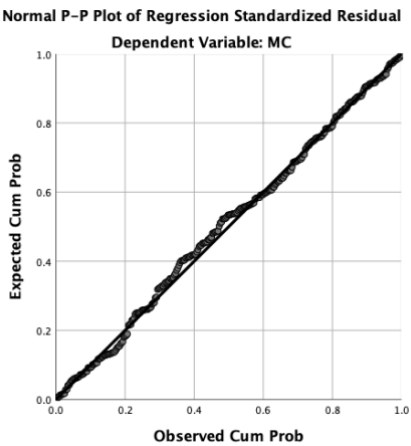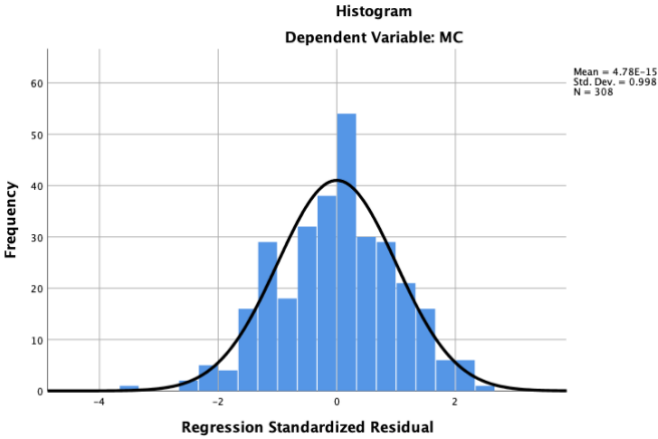
Source: SPSS Statistical Output

Appendix R. Simple Regression Analysis: Atmospheric Cues construct as Independent Variable and Authentic Pride construct as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.621[a]	.386	.384	.90703	1.975

a. Predictors: (Constant), AC
b. Dependent Variable: AP

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	158.291	1	158.291	192.402	.000[b]
	Residual	251.748	306	.823		
	Total	410.039	307			

a. Dependent Variable: AP
b. Predictors: (Constant), AC

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.125	.347		.361	.719		
	AC	.852	.061	.621	13.871	.000	1.000	1.000

a. Dependent Variable: AP

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.2666	6.0914	4.8823	.71806	308
Residual	-3.70637	2.22665	.00000	.90555	308
Std. Predicted Value	-3.643	1.684	.000	1.000	308
Std. Residual	-4.086	2.455	.000	.998	308

a. Dependent Variable: AP

Correlations

		Unstandardized Residual	AC
Unstandardized Residual	Pearson Correlation	1	.000
AC	Pearson Correlation	.000	1
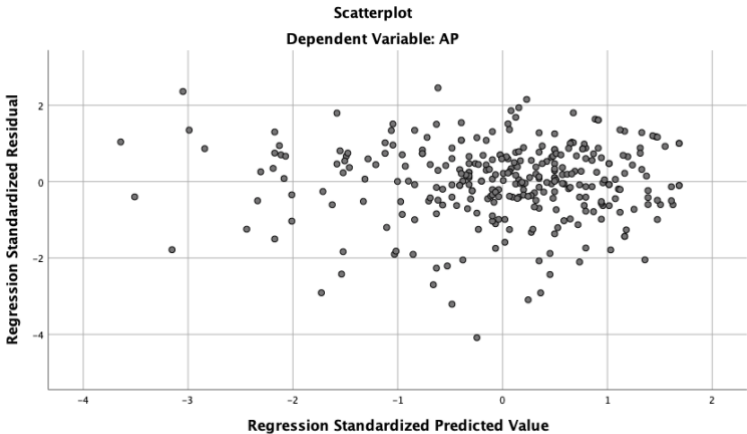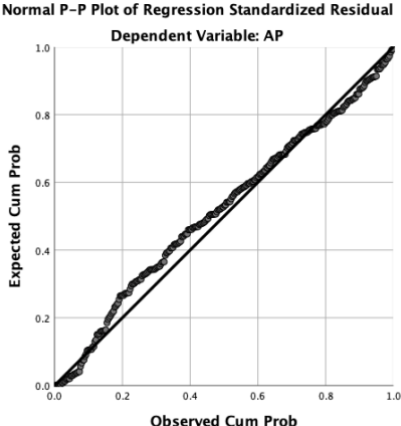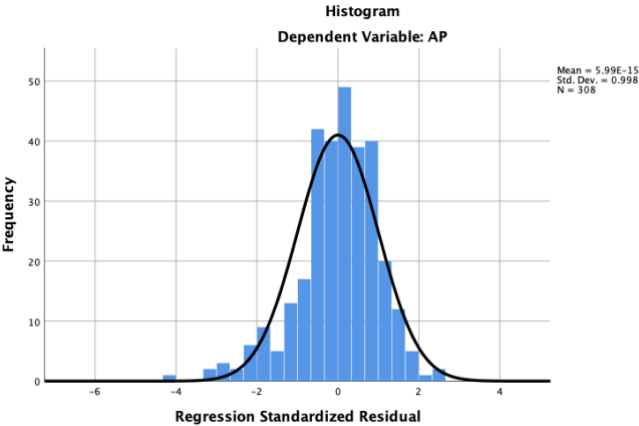
Source: SPSS Statistical Output

Appendix S. Multiple Regression Analysis: Museum Coolness and Authentic Pride constructs as Independent Variables and Intention to Recommend construct as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.578[a]	.334	.330	.93811	1.920

a. Predictors: (Constant), AP, MC
b. Dependent Variable: IR

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	134.894	2	67.447	76.639	.000[b]
	Residual	268.418	305	.880		
	Total	403.312	307			

a. Dependent Variable: IR
b. Predictors: (Constant), AP, MC

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.055	.318		3.316	.001		
	MC	.435	.086	.324	5.064	.000	.533	1.878
	AP	.304	.063	.306	4.783	.000	.533	1.878

a. Dependent Variable: IR

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	2.4940	6.2275	4.7100	.66287	308
Residual	-3.55539	3.08861	.00000	.93505	308
Std. Predicted Value	-3.343	2.289	.000	1.000	308
Std. Residual	-3.790	3.292	.000	.997	308

a. Dependent Variable: IR

Correlations

		Unstandardized Residual	MC	AP
Unstandardized Residual	Pearson Correlation	1	.000	.000
MC	Pearson Correlation	.000	1	.684**
AP	Pearson Correlation	.000	.684**	1

**. Correlation is significant at the 0.01 level (2-tailed).

Histogram
Dependent Variable: IR

Mean = −5.82E−16
Std. Dev. = 0.997
N = 308

Normal P-P Plot of Regression Standardized Residual
Dependent Variable: IR

Scatterplot
Dependent Variable: IR
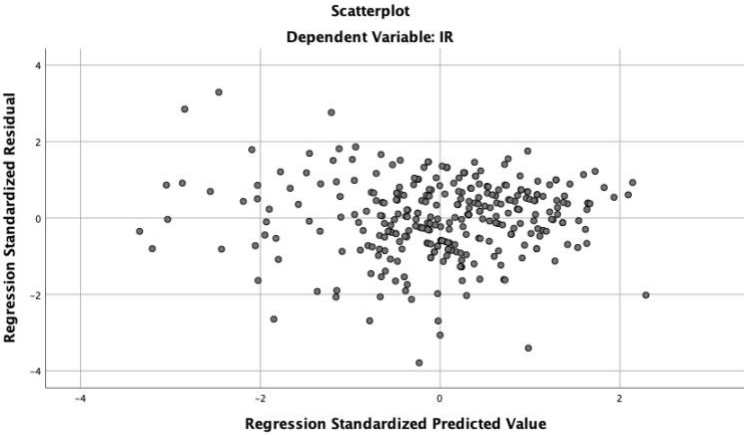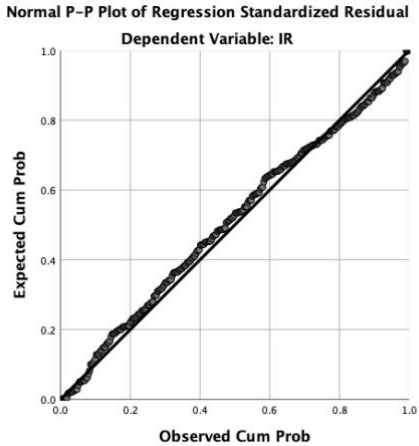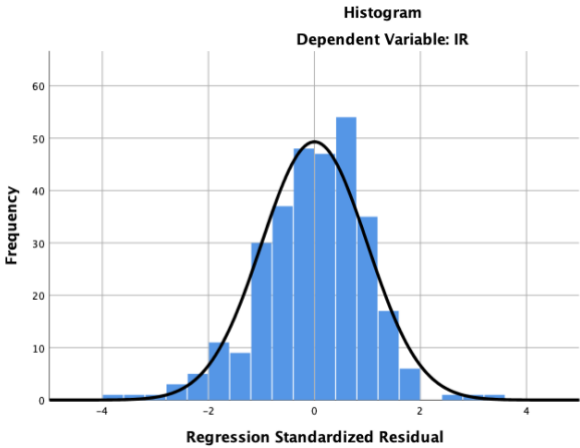
Source: SPSS Statistical Output

Appendix T. Multiple Regression Analysis: Museum Coolness and Authentic Pride constructs as Independent Variables and Revisit Intention construct as Dependent Variable

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin–Watson
1	.682[a]	.464	.461	.86920	1.905

a. Predictors: (Constant), AP, MC
b. Dependent Variable: RI

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	199.850	2	99.925	132.262	.000[b]
	Residual	230.429	305	.756		
	Total	430.279	307			

a. Dependent Variable: RI
b. Predictors: (Constant), AP, MC

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	−.349	.295		−1.183	.238		
	MC	.535	.080	.386	6.715	.000	.533	1.878
	AP	.366	.059	.357	6.220	.000	.533	1.878

a. Dependent Variable: RI

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	1.4124	5.9563	4.1070	.80683	308
Residual	−2.92705	1.79168	.00000	.86636	308
Std. Predicted Value	−3.340	2.292	.000	1.000	308
Std. Residual	−3.368	2.061	.000	.997	308

a. Dependent Variable: RI

Correlations

		Unstandardized Residual	MC	AP
Unstandardized Residual	Pearson Correlation	1	.000	.000
MC	Pearson Correlation	.000	1	.684**
AP	Pearson Correlation	.000	.684**	1

**. Correlation is significant at the 0.01 level (2-tailed).

Source: SPSS Statistical Output