

RUNNING HEAD: Hurtigrutemuseet



An Exploratory Study for Hurtigrutemuseet

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-By-

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Abstract

The global tourism industry has seen a rapid development for the last ten years, both eco-tourism and educational tourism has been, and still is, big parts in this. Museums has played the key role as the core of cultural production, creating and interpreting places where the universe is realized, understand and mediated (Fife as cited in Ramshaw, 2006, p.46).

This thesis will focus on tourists' experience at Hurtigrutemuseet in Stokmarknes, based on tourists' perception and service evaluation of the museum (before, during, and after the visit). Tourists' satisfaction has been generally used as an assessment tool for the evaluation of travel experiences, products and services offered at the destination (Bramwell, 1998; Ross & Iso Ahola, 1991). This gives researchers a navigation that in this study tourist's experience is be examined by tourist's satisfaction measurement. The aim of this study case is to understand how the performance of the provider (Hurtigrutemuseet) can impact tourists' experience.

The economic aspect in this is not a part of this study case and will be disregarded throughout the paper.

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Introduction

The background

After the discovery of oil in the North Sea, the Norwegian government started to develop their tourist infrastructure in a steady manner. In the 1990s, Norway had the largest tourist industry and had the second-greatest rate of growth of the Northern European countries (Nations, 2011).

However, there is much less tourism in north of Norway compared to south. That is true for different reasons. Firstly, transportation- and accommodation cost are very high. Secondly, the winter season is quite long, for example, in Tromsø, the average temperature is usually below freezing for 5 months - from November to April. Thus except polar landscape, and a few outdoor activities, such as skiing, museum are probably the next most popular attraction.

Actually, museums can play different roles today, such as a place of leisure and activity, or as an educational experience for different kind of visitors. In this case, Hurtigrutemuseet was built in 1993 in Stokmarknes, which is one of the ports for Hurtigruten as well as being its home town. This statement of statistics from Statistics Norway shows that Hurtigruten is a popular voyage:

“A total of 165 000 passengers travelled with Hurtigrute during the 3rd quarter of 2010. This was 8.8 percent more than the same period in 2009. The largest increase was in August on the southbound route.” (“Statistics Norway: statistisk sentralbyrå,” 2011)

Therefore by comparing the other small attractions in the north of Norway, Hurtigrutemuseet has a dominant position, since they have a certain number of visitors from Hurtigruten every day. The region it is set in vestrålen is less-known than the major but offers great diversity in attraction and activities for tourist.

The orientation of literature review

Heritage tourism supports many opportunities to represent the past in the present, and it provides a tremendous time and space that the past could be experienced through the prism of

the endless potentialities of interpretation (Nuryanti, 1996). Heritage tourism can be stated as being a kind of special interest tourism for the tourist (Nuryanti, 1996).

As integral part of culture, heritage was an fundamental component of national representation with the potential to permanently recall nationals of the symbolic foundations upon that a sense of belonging was based (Park, 2010).

Cultural heritage tourism has become a “new” domain of tourism needs in the recent decades, which is identified as offering new and multiple experiences to tourists (Jin, 2002; Boyd, 2002, as cited in Barrio, et al., 2009). However, as one of the departments in hospitality industry, quality issues have played an important role in cultural heritage tourism. Museums, as a component of the cultural and heritage attractions are selected as the core focus of this study (Barrio, Herrero, & Sanz, 2009).

After 20th century, the museums has developed rapidly around the world, and expended in a great variety, but all of them has the common characteristic which make the conception of a museum international and universal. Heritage museums are an important part of the hospitality and tourism industry. Cultural/heritage tourism is a growth field around the world, also aid the seasonal and geographic dispersion of tourism (Huh, Uysal, & McCleary, 2006).

Museums has played the key role as the core of cultural production, creating and interpreting places where the universe is realized, understand and mediated (Fife as cited in Ramshaw, 2006, p.46). Thus, according to Prior (2006), “today’s museums...are unabashed crowd-pleasers that appeal to entertainment as much as education’ (p. 384). It would be easy, therefore, to dismiss the contemporary museum as little more than a play park” (Prior, as cited in Ramshaw, 2010, p.46). After this, the contemporary museum can construct a valid narrative which creates and re-enforces organizational agendas by combining the education and entertainment together (Ramshaw, 2010).

The most important function of contemporary museum is that can deepen tourist’s

experience so that increase tourist's satisfaction. The quality of experience is a psychological outcome or emotional response (Zouni & Kouremenos, 2008). Larsen (2007) argued that before study tourist experience, people must understand what relationship between psychology and experience. He mentioned three concepts: expectations, perception, and memory.

Expectation is about predicting future (Diehl & Poynor, 2010). In other words, it is about how well consumers can be able to match their established preferences when choosing from a given set of option (Diehl & Poynor, 2010).

In psychological study, perception is explained as a mental process where sensory input is selectively attended to, organized and interpreted (Larsen, 2007). And some researchers defined "perception as discovering what the environment represents by adapting to it through the process of transforming, recoding, assimilating, classifying, and categorizing information into some meaningful form"(Rodgers, 1992). Motivational and emotional states can influence perceptual processes (Larsen, 2007).

Larsen (2007) mentioned that tourist experiences are functions of memory processes. Memory is like many snippets, experiences are influenced by expectancies and events that people remain or are constructed (Larsen, 2007).

Quality experience and visitor's satisfaction are influenced by experience (Chan, 2009). Experience is built individual inside and outcome depends on in a specific emotion and state of mind, how he/she reacts to the interaction with the staged event (Mossberg, 2007). Therefore from a marketing approach to the tourist experience, for a provider, they should know how to provide circumstances so that enhance the customer's experiences (Mossberg, 2007).

The tourist experience has been defined as: (a) the peak of a given experience that was constituted by tourists while visiting and taking the time in a given tourism destination (b) a

complex combination of elements that form the tourist's feeling and attitude towards their traveling. (c) What the visitors are seeking (d) a sample of enjoyable consumption (Volo, 2009).

Museums are described both as places of service experience consumption, and as well as experience-centered places that offer emotional and cognitive stimuli (Chan, 2009) Museum experience is the 'outcome' or the 'product' of museums (Chan, 2009). To analysis museum experiences, researcher must understand both service providers (quality of performance) and visitors themselves (quality of experience) (Chan, 2009).

In tourism study, satisfaction is a significant concept. Borrie and Birzell (2001) evaluate the four most common approaches to measure visitors' experiences which include satisfaction approaches, benefits-based approaches, experience- based approaches and meanings-based approaches (Borrie & Birzell, 2001). This present research mainly focuses the satisfaction approaches which were from evaluated by the respondents.

It is assumed that visitor satisfaction and service quality can influence visitors' post-consumption behaviors, such as revisit, intention, positive word-of-mouth and switching behavior (Tian & David, 2004). More researches have shown extensive evidence that satisfaction can be contributed by service quality (Tian & David, 2004). In addition, some argues that that both service quality and satisfaction have an independent effect on visitors' post-consumption behaviors, while some contend that on behavior intention, service quality can totally effect satisfaction (Tian & David, 2004). In the tourism field, after comprehensive the previous researches, performance quality regards as the attribute level of service quality, and it also refers to the psychological outcome resulting from tourist's participation in tourism activities, which is satisfaction at the transaction level (Tian & David, 2004).

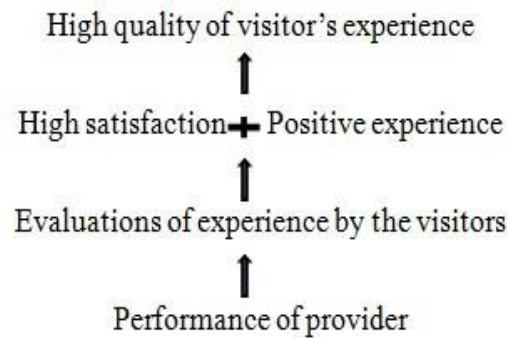


Figure 1. The summing up is from among visitor's experience, visitor's satisfaction and performance of provider.

Problem Focus

The Hurtigrutemuseet is located in Stokmarknes, a small town on the island of Hadsel in Nordland County, Norway. It is also the home town of the Hurtigruten. The museum consists of the Hurtigruten museum's exhibition and one old Hurtigruten ship MS "Finnmarken", which is from Vesteraalens Dampskibsselskab (VDS).

Hurtigrutemuseet belongs to heritage attraction; the main visitors come by Hurtigruten, because Stokmarknes is one of the ports on the way. Besides, some motor tourists come to visit in the summer. And here is also an educational place for local schools.

The research focus is based on tourist's perception and evaluation of Hurtigrutemuseet. The factors that can influence quality of visitor's experience are the research focus of this paper:

1. The performance of the provider
2. Visitors' experience based on tourists' experience as a process (before, during, and after the event).

The Hurtigrutemuseet study case aims to increase the overall understanding the relationship of between the performance of provider and visitor's experience by examining visitors' satisfaction at the museum. And the holistic impression of the museum is also covered by the study. The main objective of this study is the investigation of the current

situation of Hurtigrutemuseet in Stokmarknes. The research question of this investigation is:

How can a museum affect experience of the visitors concerning their satisfaction?

In this study, the research question can be concretely described as:

How does the performance of Hurtigrutemuseet influence the final interest, satisfaction and revisit intention of visitors, controlling for individual factors like individual expectation and interest of visitors.

The structure of the thesis

The thesis consists of seven parts. It starts with an introduction, followed by a presentation of some related articles that highlights some important issues in support of both the hypothesis and the thesis discussion. The research method is then substantiated in the next part, the method, with support from theory, and it will be divided into two sections. The first is relative theory of methodology; the second is about the concrete research design. The fourth part contains the case study, and describes the background of Hurtigrutemuseet. Then, in the result part, the data will be analyzed by both qualitative – and quantitative methods. In the qualitative analysis, the main method is an examination of interviews, while in the quantitative analysis and SPSS is used as the main instrument. The findings, based on the data analysis, will then be discussed. Finally, the limitations of the research will be discussed, and the experience from this research will be collected, structured and presented as suggestion for further follow-up and research.

Literature Review

Tourism and heritage attraction

Within heritage tourism are generated tourist flows based on cultural and historical attractions, growth of a large heritage industry has been spurred (Rust & Oliver, 1994). However, heritage tourists' character and behaviors as well as their social and economic impact on their destinations are as yet little understood (Rust & Oliver, 1994).

Tourist attraction

For the tourism process, attractions have been viewed as central, as they may be core, the reason for visiting a particular place that is attraction, which plays an important role here, also it is providing experiences and activities and a means of collecting the symbols of consumption (Hem, Iversen, & Grønhaug, 2003).

Previous research illustrates that a tourism attraction is a systems arrangement of three components: (1) a person with touristic favorites. (2) a nucleus that could be represented as any characteristic of a tourism destination that a visitor contemplates travelling. (3) a marker who describe as any information about the nucleus (Hem, et al., 2003). Leiper (1990) explained that the attraction is based on a visitor's personal motivation to experience a core and its markers since a marker actively corresponds with the tourists' requirements and need (Leiper, 1990).

Tourist attractions have been described in literature as the resources upon which they are based or the tourist experience they can or do offer (Jensen, 2010). After that, MacCannell illustrated that the tourist attraction as symbols or signs (MacCannell, 1976), or "as a social constructs experienced as mental in time and space" (Jensen, 2010, p.1). Gunn (1979) illustrated that "Attractions are physical place settings for experiences" (Gunn, as cited in Jensen, 2010, p. 2).

Tourists came into contact with many attractions at a destination. Leiper (1990) has

described the set of attractions available to visitors by using the term of nuclear “mix” (Botti, Peypoch, & Solonandrasana, 2008). These attractions are not of the same importance for all individual or groups of tourists, and three different types of attractions, which are “primary”, “secondary” and “tertiary”. Attractions can therefore be the subject of a hierarchical classification that can be identified (Botti, et al., 2008).

The nuclear characteristic of an attraction is the perpetual establishment of a core of interest that is open to the society for entertainment, pleasure or education, either man-made or natural (Deng, King, & Bauer, 2002). Because of visiting and viewing by tourists, constructed attractions are often sights where there are no needs of active involvement for it. (e.g. Museums; historic buildings; theme parks).

Tourists leave their homes and come to other destinations which are non-home places, and all those elements of these are formed discretionarily as tourist attractions (Wall, 1997). At a given destination, its attractiveness affects the tourist’s valuations of the attractions (Hem, et al., 2003). The reputation of a tourism destination will attract more tourists coming; the marker plays an important role in the tourism industry for giving information about the destination attractions. Appreciated nucleus (characteristics and attributes) are key elements that affect the destination’s attractiveness, especially positive associations are basic ones (Hem, et al., 2003).

The previous research illustrated that attractions can be divided into three types based on spatial characteristics: points, lines, and areas (Wall, 1997). Firstly, points means that it needs large numbers of travelers to concentrate in a small place, whether the attraction is experienced or not depends on the point is visited or not. Second, lines resources that would be bigger than points, include coastlines, lakeshores, rivers, scenic routes and trails, and landforms that own the linear properties (Wall, 1997). Thirdly, areas may attract great numbers of visitors, “but their spatial extent may permit and even encourage the wide

dispersion of visitors. Such places include parks and protected areas, wilderness, and scenic landscapes” (Wall, 1997).

The primary tourist attractions partook travelers numbers seeing themselves as cooperative leisure industries (Pearce & Benckendorff, 2006). Depends on visitors’ personal tendency on their lifestyle, the location attraction could be formed in different types. The higher one location correspond to tourists’ lifestyle for, the higher the perceived attractions of the location (Cho, 2008).

The trends of the tourism industry market demonstrate a developmental interest in the preservation and commoditization of cultural heritage on based on assumptions that the historical artifacts and landscapes can become attractive (Jansen, 1995). Culture heritage is a special field of the tourism industry, and it appears in the form within museum, art gallery, and cathedral. Museum operation is a part of cultural heritage management and shares some of the same basic ideology (Jansen, 1995).

Heritage attraction

Tunbridge and Ashworth (1996) stated that the meaning of heritage have taken on different dimensions (Timothy & Boyd, 2003):

- A synonym for any relic of the past;
- The product of modern conditions that are attributed to, and influenced by, the past;
- All cultural and artistic productivity produced in the past or presents;
- Includes elements from natural environment that are survivals from the past, seen as original, typical and appropriate to be passed on to future generations;
- A major commercial activity loosely recognized as the heritage industry, that is based on selling goods and services with a heritage component;
- Adopted by political extremism where heritage is used to disguise ethnic or racial exclusivism (Timothy & Boyd, 2003, p.4).

As a carrier of historical values from the past, heritage is described as proportion of the

cultural tradition of a society. The notion of “tourism”, on the other side, is really a mode of modern awareness (Nuryanti, 1996). In its substance, between heritage and tourism, the relationship parallels the dispute of what happened within the culture that between tradition and modernity of our society (Nuryanti, 1996).

Another definition of the Heritage, “the ‘buzz’ word of the 1990s” which is regarded as one of the most important and fastest developing components of tourism (Poria, Butler, & Airey, 2003). Heritage is taken to not only mean history and culture but also the land on which people live.

Postmodern visitors receive and communicate information by using the strength of their intelligence and imagination, and structure their own consciousness of historic tourism destination to create their private trips of self-discovery (Nuryanti, 1996). The tourists should recognize that heritage tourism be viewed as a part of cultural tourism in a broader sense, and that for many visitors, for the choice of vacation place, culture is a secondary attribute in it, and may not be consciously assessed at all (Nuryanti, 1996). Nowadays, the current proliferation of heritage attractions, results in numbers of groups that increase rapidly with articulating their stakes in heritage representations, which is not only about the memorize of the past but also about maintaining group identities within the current, both real and imagined (Hertzman, Anderson, & Rowley, 2008).

The attention of heritage tourism have increased rapidly and have generated a growing body of literature (Chhabra, Healy, & Sills, 2003). Hollinshead (1988) illustrated that local traditions and community heritage can offer themselves as attractions and that heritage tourism involve folkloric traditions, arts and crafts, ethnic history, social customs, and cultural celebrations (Hollinshead, as cited in Chhabra, et al., 2003, p. 703). Zeppal and Hall also emphasized motivation and viewed heritage tourism as “based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms” (Zeppal and Hall, as cited

in Chhabra, et al., 2003, p. 703). Heritage tourism is defined as many contemporary visitors' desire (hereafter, tourists) (Chhabra, et al., 2003). An important particularity of heritage tourism is authenticity or the consciousness of it. In fact, focus on authenticity that a basic theory for this kind of tourism industry development (Chhabra, et al., 2003).

Heritage tourism plays a role as a broader fascination with preserving, collecting and consuming the past in the tourism industry (Hertzman, et al., 2008). And it also quickly expands as a sector of the global tourism industry with a proliferation of venues marketing specific "heritage" as they are defined within particular contexts and location (Prentice, as cited in Hertzaman, et al., 2008, p.156). In this concept, authenticity implicates traditional culture and history and a sense of the genuine. Zerubavel (1995) mentioned that within cultural tourism, the production of authenticity is dependent on acts of reproduction (as cited in Chhabra, et al., 2003, p.704). In this way, authenticity is defined the same meaning as original. An authentic experience contains participation in a collective ritual, where visitors concentrate in a cultural production to share a sense of closeness or unity. This cultural production is not an entire re-creation of the past time. In fact, nostalgic collective memory selectively rebuilds the past to serve needs of the present (MacCannell, as cited in Chhabra, et al., 2003, p.704). The tourists are nostalgic about ancient styles of life and they hope relive them in the mode of tourism, at least temporarily.

Nostalgia is a universal catchword for reviewing past life. Heritage could be created and re-created from surviving wonderful or sentimental memories, artifacts and places of the past to serve contemporary demand (Chhabra, et al., 2003).

Macdonald (2006) defined the heritage as a "material testimony of identity", which is mainly interpreted as a discourse and some practices which concern with the continuity, persistence and substantiality of collective identities (Macdonald, as cited in Park, 2010, p.116).

However, heritage is not just a tangible asset of the past represents as man-made products and sites. Intangible heritage indicates various meanings of symbolic and spiritual embodiments, and also usually grounds in the material and tangible remnants of the past (Park, 2010). As mentioned above, it would be illustrated that heritage tourism is inextricably connected together with experiencing both material (tangible) and socio-psychological (intangible) remnants of the state's past (Park, 2010).

The Heritage could be described as a sign and symbol of tourist's ethnicities, nationalities and identities within different meanings and numerous interpretations (Park, 2010). Accordingly, the socio-psychological concepts of heritage are of paramount importance in understanding how personal perceptions, individualizes meanings and subjective sentiments concerning collective social memories contribute to the long-standing tourism appeal of heritage institutions (Park, 2010). These concepts of heritage, rather than its physical assets, render the application of heritage in a given culture and society as timeless and enduring (Park, 2010). This topic is also closely linked to a reasoned emphasis concerning the pertinence of intangible assets, subjective accounts and private narratives involve in the socio-cultural contextualization of nations and national identities" (Park, 2010, p. 117).

Heritage and Museum

The most representative of all display of cultural heritage are possibly museums. They perfectly summarize the desire to sustain the legacy declared on to us by our ancestors as well as the wish to maintain and choose from those assets which reflect the creativity and identity of a society (Barrio, et al., 2009). On the contrary to other kinds of cultural heritage, museums are not just a lifeless ensemble of artifacts, for example, they are not the same as historical buildings and archaeological diggings and so on (Barrio, et al., 2009). New ideas came into the early 19th century and following its developing; the museums was used for educating and enlightening the general public in order to civilize residents and process the

societies better (Bennett, 1995).

Museums are not only an important tool for tourism industry development and a good promotion for historical cultural conservation. But also one of the niche commodities of cultural heritage tourism attractions that could affect the growth of the tourism industry in the world (Barrio, et al., 2009).

Historical destinations and museums are popular attractions for internal journeys and among the main reasons for many passengers travel and also with other leisure activities such as shopping and outside adventure. (Geissler, Rucks, & Edison, 2006). Recently, “museums throughout the world realized that entertainment, leisure and education are the legitimate parts of their repertoire. Public museums and galleries are under pressured to act more like business” (Mason & McCarthy, as cited in Barrio, et al., 2006). In the present society, tourism industry is a global fundamental public cultural institutions, there are high competition in the world of leisure and tourist attractions, therefore, museums need to focus sharply on visitor satisfaction, in which might be able to create returning visitors (Rowley, 1999, as cited in Barrio, et al., 2009).

One authority of tourism institution which is The international Council of Museums (ICOM), an international organization of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible (Wikipedia, 2011a). The ICOM in 1995 defined museums as (Alexander & Alexander, 2008):

A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment (Alexander & Alexander, 2008, p.2).

The definition demonstrates the fundamental nature and function of the museum. The word “non-profit” that means its operation and governmental body of the museum is

dependent on the society's public support and policy from local government to meet its financial responsible.

Over the past 30 years, museum has been going through major changes, beginning with a major reorientation at the end of the 1970s that the time it was termed "the new museology" (Devesa, Laguna, & Palacios, 2010). At the core of it is an assumption that the museum is neither a center of research nor primarily a collecting institution, whereas, it is in fact an educational instrument (Devesa, et al., 2010).

Lowenthal (1998) debated that heritage which includes museums, is not only about the past, but also is a living construct that contextualize our current life and direct our future (as cited in Ramshaw, 2010, p. 46). Nowadays, Museums periodically comprise live explanation in their exhibit spaces, and the state of 'living history' museums such as Beamish in England and Colonial Williamsburg in the United States prove that heritage has become an interactive endeavor (Ramshaw, 2010).

Moreover, Heritage sites have been democratized and forms of interaction let tourists enjoy heritage exhibits and historical displays without the primary and requisite education or cultural capital (Ramshaw, 2010). Heritage sites are diffusely described as another form of entertainment and it is assumed that tourists want to 'do' something at heritage sites and not simply 'gaze in awe' at objects (Prentice, Witt, & Hamer, 1998).

Traditional Museum vs. Contemporary Museum

The concept of traditional museum refers to reading of information on a tag or the guide and observation of the exhibit, while the tourists interacting visiting process in museum (Yiannoutsoua, Papadimitrioua, Komisa, & Avourisb, 2009). It is regarded as one-dimensional "information flow" for visitors to understand the meaning of exhibits (Yiannoutsoua, et al., 2009).

The contemporary museum is one kind of "edutainment" attraction that attracts a lot of

visitors. It tends to increase their overall satisfaction and hence deepen the tourists' experience. Museums have undergone a massive shift in the latest generation both in the areas of representation and approaches to interpretation (Ramshaw, 2010, p.48). Urry (2002) debated that contemporary museums reflect this shift in three ways:

First, the curators of museum have changed representations from the singular and sacred to the pluralist and popular, noting that “everyday” objects of current pedigree have become the foundation of collections and explanatory narratives (Urry, 2002). Lowenthal argued that contemporary heritage representations which not only reproduce the very current past, allowing for patrons to incorporate individual memory and nostalgia into their consumption, but also acquire normal objects and practices sacred (Lowenthal, 1985, 1998). The concept of the nostalgia: “The term nostalgia describes a yearning for the past, often in idealized form” (Wikipedia, 2011b). Urry illustrated that contemporary museum activities reflect a more personal and individual method and way to the past time, as opposed to the meta-narratives of more traditional museums (Urry, 2002).

Second, without the profit of context, the patrons of museums are no more expected simply to gaze at objects, interpretation and participation in the meaning-making process. Not only are cultural objects ‘translated’ for a range of tourists, museum tourists are usually encouraged to employ a multiple category of senses when encountering museum exhibits and displays (Urry, 2002). Finally, Urry mentioned that museums often compound faultlessly with retail services, whereby museum narratives reflect utilize of commercial spaces and museum services became a product of commerce (Urry, 2002).

Compared to other for-profit tourism businesses, there are some competition between the contemporary museums and others, which increasingly serve a two-tier purpose: education and entertainment of the tourists. The efforts of their market aim to attract tourists with enhanced energy and vigor so that the attendance of the tourists’ revenue could be tapped to

support the existence and operation of museums.(Chhabra, 2009).

On one hand, traditional heritage institutions which slowly change the regarding of it as an error that have to be committed (Rowan & Baram , as cited in Chhabra, 2009). On the other hand, heritage institutions those which attempt to embrace capitalist objectives regard it as a revenue-making machine (Misiura; Phaswana Mafuya & Haydam , as cited in Chhabra, 2009).

Consequently, to be a result of the extensive use of the edutainment style, previously distinguishable tourism, leisure and cultural venues are becoming increasingly similar (Hertzman, et al., 2008). An appropriate example of this is the growing resemblance between public-sector museums and private-sector heritage tourist attractions (MacDonald & Alford, 1995). Public museums most continually promote entertainment value in order to be economically competitive in the tourism economy, while private-sector tourist attraction are continually advertised as educational spaces, and not just tourist places of leisure and entertainment (Hertzman, et al., 2008).

Tourist experience

What is the tourist experience? And recent year, tourist experience and satisfaction have been key research issues in tourism field (Vittersø, Vorkinn, Vistad, & Vaagland, 2000). In previous research has identified and evaluated four major developments in the conceptualization of the experience, including the definition of the tourist role, typologies, authenticity, postmodern, and heritage tourism (Vittersø, et al., 2000). These four are: “(1) a reconsideration of the distinctiveness of tourism from of everyday life experiences; (2) a shift from homogenizing portrayals of the tourist as a general type to pluralizing depictions that capture the multiplicity of the experience; (3) a shifted focus from the displayed objects provided by the industry to the subjective negotiation of meanings as a determinant of the experience; (4) a movement from contradictory and decisive academic discourse, which

conceptualizes the experience in terms of absolute truths, toward relative and complementary interpretations” (Vittersø, et al., 2000, p. 200). What is the experience? The Oxford English Dictionary (1989) defines experience as:

(1) The actual observation of facts or events, considered as a source of knowledge. (2) The fact of being consciously the subject of a state or condition, or of being consciously affected by an event. (3) What has been experienced; the events that have taken place within the knowledge of an individual, a community, mankind at large, either during a particular period or generally. (4) The fact of being consciously the subject of a state or condition, or of being consciously affected by an event. Also an instance of this; a state or condition viewed subjectively; an event by which one is affected (Simpson & Weiner, 1989).

Further, Experience has been defined as “something felt or learned by personal contact” (Beeho & Prentice, 1997, p.75). And therefore as participants’ feeling of the subjective mental state (Beeho & Prentice, 1997).

Specifically, practices of deconstruction demonstrated the tendency of present researches to de-differentiate the experience from everyday life and to stress its pluralized nature from the first two developments respectively. The third demonstrates the developing consideration which is keen on the role of subjectivity in the constitution of the visitors’ experience. And the last one concerns the shift upon a compromising theoretical discourse, in which the tourist experience is conceptualized in items of relative rather than complete truths (Uriely, 2005).

Previous research illustrates that the tourist experience emphasize its distinctiveness from everyday life. Some scholars found that while modern individuals perceive their everyday life as inauthentic, only these persons who try to break the bonds of their everyday experiences and begin to live, believe authentic experiences to be available (Uriely, 2005). Lash and Urry (1994) conceptualize the decreasing distinctions as “the end of tourism” in the field of daily life and traveler experiences (Lash and Urry , as cited in Uriely, 2005, p.203). Particularly, they argue that experiences are once set limit to tourism—including the pleasure of regarding

at distant sights and the entrainment of engaging in sides of other cultures—are presently accessible in diverse contexts of daily life (Uriely, 2005). As mentioned, we know the tourist experiences are not the same as the normal day life the tourist lived.

Finally, however, this study agrees with Chhetri, Arrowsmith, and Jackson (2004) demonstrated that the researchers want to define the meaning and scope of the tourist experiences need various theories instead of single one, although a number of authors have generalized and aggregated information to attempt to formulate models (Chhetri, Arrowsmith and Jackson , as cited in Volo, 2009, p.114). Cole and Scott (2004) named four phases of the tourists' experience, “dimensions of performance quality, dimension of experience quality, overall satisfaction, and revisit intentions” (Cole and Scott, as cited in Volo, 2009, p.114). Further, according to Volo (2004) who characterizes the tourism experience in following four dimensions:

- (a) Accessibility dimension – how accessible is the tourism experience to one who may seek it?
- (b) Affective transformation dimension – what degree of affective transformation is experienced?
- (c) Convenience - what level of effort is required to access the experience?
- (d) Value – what is the benefit received per unit of cost? (Volo, 2009, p.115).

Finally, the variability of the experience is considered to another aspect, it is obviously showed that different tourists may engage in diverse experiences (Uriely, as cited in Volo, 2009, p.115).

In general, the previous studies analyzes the study of tourist experiences from two approaches: (1) the social science approach (2) The marketing/management approach (Mossberg, 2007). Tourist experiences can be described as something that is in intense contrast or directly opposite to the daily life, tourist experience can be described as the first one. This one shows that the tourists prefer to experience something different from their normal daily experience (Mossberg, 2007). “The tourist experience is understood as the peak

experience and the experiences that are regarded as the extension of the daily experiences to the tourist journey, e.g. accommodation, food and transport, are mostly ignored” (Quan & Wang, as cited in Mossberg, 2007, p.63). In the marketing/management literature, the scholars research another contrasting perspective that the tourists are defined as consumers by involving in different various commercial exchange relationships (Mossberg, 2007). No matter if the visitors acquire a peak tourist experience or any tourism offering services, these relationships or transactions included all kinds of services (Mossberg, 2007). All types of the tourism industry’ services has experienced during the whole traveling journey for tourists. Now, the researcher need to study the experience from both aspects: The dimension of the supporting consumer experience and the peak touristic experience compose an organic whole but are distinguished conceptually (Mossberg, 2007). As we mentioned before, a peak experience can be described as “... a way to experience something different from their daily lives” (Quan & Wang, as cited in Mossberg, 2007, p.64). After analyzes the concept of the tourist experience, we have a question about this that what can affect the tourist experience, and how they influence it.

As the English word “experience” can have many meanings, authors have expressed the difference through the German terms “Erlebins” and “Erfahrung” (Larsen, 2007); “The first tends to signify immediate participation or consciousness related to specific situations, and the second connotes the accumulated experiences in the course of a time period, or even the entity’s life span (Larsen, 2007, p.9)”. Tourist experiences concern both of these connotations. Tourists take part in and relates to special wonderful activities when traveling, and also accumulate memories as a function of undertaking tourist journey (Larsen, 2007). Accordingly, a punctilious characterization of tourist experiences relate to the planning process (the individuals’ foreseeing of tourist events through expectancies), the actual accepting of the traveling (events during the trip) and finally the memories of individuals’

traveling events (Larsen, 2007).

The item of the tourist experience could be described as a function of individual psychological processes (Larsen, 2007). Such a perspective imply that the concept of tourist experience presupposes the individual while simultaneity it is of course not indifferent what happened at the destination, as the other researchers' study showed (Larsen, 2007).

Remembered experiences are strongly connected and related to on-line experiences. This means that memorized experiences are related to events and scenes while on a trip, although on-line experiences do not predict future choices of trips (Larsen, 2007). The concept of the tourist experience in a psychological perspective refers to individual mental processes and mainly memory processes (Larsen, 2007). Therefore, the author proposes the following definition: "A tourist experience is a past personal travel-related event strong enough to have entered long-term memory" (Larsen, 2007, p.15).

There is a strong relationship between visitor expectation levels and the tourism experience during and after the period in the holiday, and whether performance actually lives up to these expectations (McQuilken, Breth, & Shaw, 2000).

Since visitor expectations significantly influence the visiting experience, and visitors' post-memory is usually related to pre-expectations (Loomis, 1993, as cited in Sheng & Chen, 2011).

Cohen (1979) developed a phenomenological typology of tourist experiences based on different meanings, which interest in and appreciation of the future, social life and the natural environment of others the individual tourists (Cohen, 1979). The five modes of tourism experiences are: 1) The Recreational Mode; 2) The Diversionary Mode; 3) The Experiential mode; 4) The Experimental mode; 5) The Existential mode. Central to his theories are: alienation (stangeness) from the centers; and escape from the boredom and routines of everyday. From Cohen's theories of these modes, the level could increase from first to fifth,

the higher level is, the more close to the strangeness.

According to theories of semiotics, a tourist sight is represented or constructed through the use of markers the marker mediates between sight and tourist. But sometimes the sign which the visitors saw is not the “real” world (MacCannell, 1976); it represents a connotative meaning about the subject, such as the heritage of the Hurtigrutemuseet in Stokmarknes. When the modern men travel there, it is not only an objective subject for them, but also they can image what happened in the past times in this boat, and recall the history of what is the origin of it. The former is marker, the latter is as sight. After all, the sign is the association of signifier and signified.

Tourists' interest

Hide (2006) suggested the concept of interest as a unique motivational variable, as well as a psychological state that occurs during a period when persons and their objects of interest interacts, and it is characterized by increased attention, concentration and affect (Hunt, 1983). Later, he also mentioned that interest was a critical motivational variable that influence tourist learning and achievement (Hidi, 2006).

The item of interest also referred to a relatively enduring predisposition to re-engage with some special contents, for instance, objects, events and ideas (Hunt, 1983). Furthermore, there was a developmental thread linking repeated interested engagement, which produce a psychological setting of interest to the development of interest as a predisposition (Ha & Jang, 2009; Hunt, 1983). According to interest development, Silvia (2001) mentioned magnification, which was a repeated tourists' experience with qualitatively similar input that results in a lasting form of interest (Wang, Tsai, & Chu, 2010). Therefore, the characteristics of tourists' interest as a motivational variable (Hunt, 1983).

Tourists' motivation

For explanation of tourist behaviour, motivation is only one of many variables, yet it is a

very crucial factor, as it constitutes the driving force behind all tourists' behaviour (Fodness, 1994). The people's goals are informed by the stage of motivation, and the motivation is reflected in two sides: travel choice and behaviour; and also, it influences tourists' expectations, which in turn determine the perception of experiences. Hence, motivation is a element in satisfaction formation (Gnoth, 1997). Basic motivation theory suggests a dynamic process of psychological/biological/ social needs, wants and goals, including internal (or emotional) and external factors, causing an uncomfortable level of tension within tourists' personal minds and bodies, resulting in actions aimed at releasing that tension and satisfying these needs (Fodness, 1994).

Galloway (2002) stated that two types of motivation, push and pull factors (Mansfeld & Pizam, 2006). Goossens (2000) mentioned that push factors are broadly associated with demographic attributes and psychological variables such as tourist needs and individual values; in another side, pull factors are seen as those external to the personal and are aroused by the destination (Goossens , as cited in Mansfeld & Pizam, 2006).

Tourists' expectation

Falk and Dierking (1992) indicated that museum tourists' pre-attitude toward the visiting experience is influenced by tourist expectations, and is a part of personal context (Sheng & Chen, 2011). To develop successful destination attractiveness, and also improve tourist products and services, understanding of tourists' expectations will give important clues for them (Aksu, İçigen, & Ehtiyar, 2010). Since visitor expectations significantly influence the visiting experience, and tourists' post-memory is usually related to pre-expectations (Loomis, 1993, as cited in Sheng & Chen, 2011).

Expectation is a determinant element of choice (Dalen, 1989; Mannell & Iso-Ahola, 1987; Muller, 1991; Pitts & Woodside, 1986). Quite recently, Correia *et al.* (2007) specify how expectations and values connect together to shape repeat choice behavior. The tourist

decision process is also influenced by tourist individual characteristics, (e.g. demographic and psychological), personal restrictions (the vacation budget) and the trip characteristics (Bieger & Laesser, 2004; Nicolau & Más, 2005; Plog, 2001; Woodside & Lysonski, 1989). Plog (2001) mentioned that tourist can be classified into two types: psychometrics (dependable) or allocentrics (venturers) (as cited in Oom do Valle, Correia, & Rebelo, 2008). Accordingly, the tourism patterns and loyalty is more characteristic of the former group of tourists, which influenced by the two personality profiles (Oom do Valle, Correia, & Rebelo, 2008).

After this, another definition of expectation can be described as “the individual’s ability to anticipate, to form beliefs about and to predict future events and states” (Maddux, 1999, pp. 17-39). Therefore the aspect of expectations: 1) partly deals with traits and states of the individual; 2) partly with specific expectations directed at diversity future tourist events (Larsen, 2007, p. 9).

After mentioned above, the other side of tourist expectation is pre-tour expectations, which to be traced in personality variables and attitudes, such as worries. During the past decade, it has received relatively intense research attention in academic psychology, especially in clinical psychology. The definition of “Worry” can be showed as thoughts which represent the individuals’ attempts to engage in mental problem solving on issues where the outcome is uncertain but contains a possibility for negative results (Borkovec, 1994; Borkovec, Robinson, Pruzinsky, & DePree, 1983). Otherwise, worry combined both anxiety and depression, and it is more of a cognitive activity involving what Borkovec and Inz (1990) label verbal-linguistic thinking (as cited in Larsen, 2007).

Otherwise, there are two categories of expectation in tourism field as following: will-expectation and should-expectation. Parasuraman (1988) provided that Based on a normative perspective with emphasis on the level of service, the relation of expectation within was to a great extent that should be expected from the service firm (Parasuraman, Zeithaml, & Berry,

1988). Compare these two concepts, “will-expectation are those linked to what the consumers think will actually happen based on information of any source and personal experience or judgments” (Shoemaker & Lewis, 1999). Boulding (1993) suggested empirical support for the statement that will-expectations have positive influence; on the contrary, should-expectation have negative influence on perceptions of service quality (Bello & Etzel, 1985).

Satisfaction is linked to expectations intimately, and expectation is prediction about the future, the focus of which could range from ordinary beliefs to specific product characteristics (Oliver, 1997). Generally, expectation can be defined as three aspects: performance of establishment; ideal performance; desired performance (Teas, 1994). It also can be defined as prior estimations made by visitors’ while receiving service in the hospitality industry (Oliver, 1981). In successful market of destination, due to the effects on travelers’ tourism place selections, consuming of tourism products and tourism services and having the decision to revisit, expectations of tourists plays an important role to understand for it (Stevens, 1992). After select a tourism place for a vacation, it is generally accepted that tourists have expectations, and that their satisfaction levels during and after the tourist’ vacation period are functions of their expectations (Huh, et al., 2006; Korzay & Alvarez, 2005; Yoon & Uysal, 2005).

Performance quality

The performance quality context in which the participant observation is used in this paper is that of visitor satisfaction in the tourism industry. Tourism is a major actor within the service sector and, although different in some respects, it has numerous of the standard generic characteristics of other service industries in the global marketing (Zeithaml, Bitner, & Gremler, 2002; Zeithaml, Parasuraman, & Berry, 1985).

Some other researchers mentioned that performance quality is a vital antecedent of customer satisfaction, also particularly, some relevant factors of quality perception as

promptness of service and on-time programming (Getz, O'Neill, & Carlsen, 2001). Service quality defined as a form of attitude, it has relationship with satisfaction, but not equivalent to it, which results from the comparison of expectations with performance (Bolton & Drew, 1991; Parasuraman, et al., 1988).

Gronroos (1982) illustrated that the perceived quality of a performance will reflect an evaluation process where visitors compare their perceptions of performance quality delivery and its outcome against what they expected during their journey time (as cited in Ruiqi & Adrian, 2009). Against customers' judging an organization's performance, expectation provides a standard of comparison (Lovelock, 2001). It can also be described as the tourist's frame of reference with respect to a product; goods/service which will allow anticipation of product; goods/service performance (Bitner, Booms, & Tetreault, 1990). "Service quality is a measure of how well the service level delivered matches customer expectations" (Ruiqi & Adrian, 2009).

The key point of the tourist product, the performance quality part that consists of the opinion of what type of value the tourist expects (Komppula, 2006). In marketing field, the service concept is expressed in a special way as it evokes mental images of being able to gain, through a particular product, the experiences and values that the customer expected from travelling (Komppula, 2006). The performance quality concept is based on the needs of the tourist, which are based on the primary and secondary motivations of the customer to have a trip (Komppula, 2006).

In this case, the description of the service process is part of the tourist product that include the definition of the formal product (Komppula, 2006). For the tourist, it is expressed in the form of a brochure; pictures or an offer. In the tourism agencies and for the staff, the formal product might mean the determination and definition of the chain of activities in the two process: tourist and the production (Komppula, 2006). This chain can be mentioned as a

service blueprint, which firstly charts those activities and processes (customer processes), which the customer can go through at different stages of the service (Zeithaml & Bitne, ascited in Komppula, 2006, p. 206–207). The following figure can explained this theory:

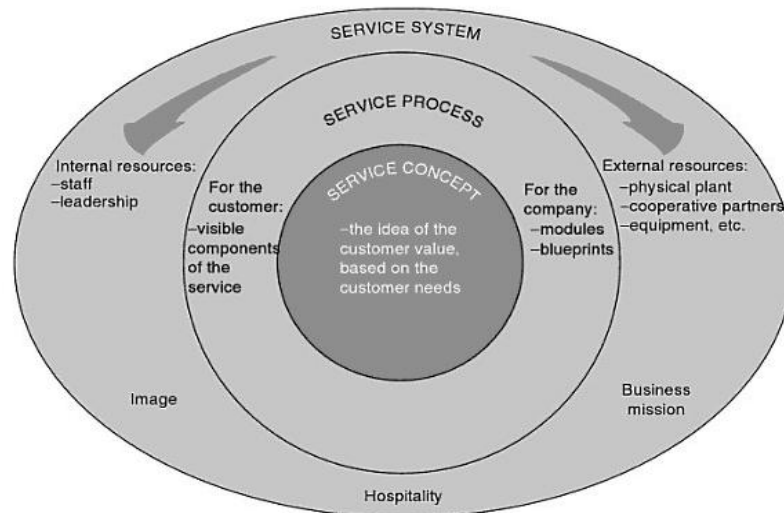


Figure 2. Service System Model. Adapted from “Developing the Quality of a Tourist Experience Product in the Case of Nature - Based Activity Services,” by Komppula, Raija, 2006, *Scandinavian Journal of Hospitality & Tourism*, Vol. 6, No.2, p.138.

The service system included those resources available to the service process for realizing the service concept (Komppula, 2006). This includes the involvement of the service company’s workers, the customers, the organization, and control of these resources and so on (Komppula, 2006). The hospitality factor of the tourist product and service are mainly produced by the tourism staff and other customers. Both the freedoms of choice and customer involvement are highly dependent upon the service process, the customers themselves and the physical environment (Komppula, 2006).

The tourist experiences with the tourism product, and feels that serviced environment and within the framework of that company, and then the business has to offer and filters the experience through the expectations and mental images which the tourists have had on the operator and other corresponding products (Komppula, 2006).

Satisfaction

What is the satisfaction in the tourism industry? Satisfaction plays an important and pervasive role in tourism field study (Ryan, 1994). From the two sides: a destination management level to monitor overall industry performance and at the scale of the individual business or organization to explore and correct problems, the assessment of visitor satisfaction is used at both of them (Kozac 2001; Kozak & Rimmington, 1998; McArthur, 2000). At a more personal and individual psychology level, how to manage the dimensions of visitor satisfaction depends on the satisfaction matters to tourists themselves and numerous qualitative (and reflective) accounts of tourist experience (Maoz, 2004; Noe, 1999 ; Small 2003). Finally, visitor satisfaction plays an important role as a goal of protected area management, and therefore important to both government agencies and some private companies (Griffin & Vacaflores, 2004).

The approach taken to satisfaction in this case study is to observe tourist satisfaction in the museum as an ongoing as well as a post-travelling attitude from Pearce's study (as cited in Coghlan, 2010). Pearce (2005) stated that the individual elements of an experience can be reflected immediately by tourists just after they happened as well as engaging in more delayed post-hoc evaluations in a longer time frame (as cited in Coghlan, 2010). In the term of these three factors: embracing affective, cognitive and implicit behavioral, satisfaction is effectively an attitude in the full sense of them (as cited in Coghlan, 2010). In this study, it will be debated that this full attitudinal definition of satisfaction draws new and fresh attention to the affective measurement of satisfaction in particular instead of the commonly used evaluations of specific, and management-chosen, aspects of the tourism experience (Noe, 1999). The current wider definition prepares the way for a particular focus on the factors of emotional responses to travelers' experiences and activities during their journey (Noe, 1999). This view is a partial corrective to the largely cognitive and rational appraisals of satisfaction

employed in some of the more simplistic visitors' behavior work, likewise reflecting the significance of emotions in great or upset memory and incident recollection (Noe, 1999).

Tourist satisfaction plays an important role in the sense that it affects expectations and intentions for the next destination purchasing decision for the visitor. Thus, tourist destination regards customer satisfaction as a most important resource of tourist competitive advantage (Fuchs & Weiermair, 2004).

The most common explanation offered for distinguishing between the two is: The perceived service quality is a form of attitude, a long-run overall evaluation, while tourist satisfaction is a transaction-specific measure (Bitner, 1990; Bolton & Drew, 1991; Parasuraman, et al., 1988). There is also normal agreement which regarding the fact that service quality is the unique antecedent of tourist satisfaction (Cronin Jr & Taylor, 1994; Zeithaml, et al., 2002), and that service quality didn't influence the tourists' purchasing intentions as much tourist satisfaction (Cronin Jr & Taylor, 1992; Dabholkar, Shepherd, & Thorpe, 2000).

According to this field of recollection provides useful evidence that experiences combine with emotional intensity, which are associated with wonderful memory confidence instead of high memory consistency (Levine & Pizarro, 2004). It also can be advised that timing involved in measuring tourist satisfaction and the dominant style in tourism field, and then this has become that of an attribute-based post experience survey (Millan and Esteban, as cited in Coghlan, 2010).

The full fundamentals for investigating satisfaction that relates to the visitors' on-site experience and in emphasizing its emotional factors get from the accomplishments of a few select pioneering studies as well as from recent emphases on tourist activity research (Beeie, 2003; Bowen, 2002).

One of the most commonly adopted approaches used to study the satisfaction of

consumers is “expectancy-disconfirmation theory” (Huh, et al., 2006). This theory with its enhanced conceptualizations and variations dominate the study of tourist satisfaction and provide a fundamental framework for satisfaction in tourism research (Oliver; Parasuraman, Zeithaml; and Berry, as cited in Huh, et al., 2006). Expectancy-disconfirmation theory holds that: first tourists will form their expectations of a tourism performance prior to purchase or use, such as what the imagination of the museum that attract them to visit, and how they can get experience from the interesting activities there. The gap between expectations and performance is of main concern to service providers and decision makers (Huh, et al., 2006).

Pizam et al. (1978) illustrated that “ it is crucial to measure consumer satisfaction with each attribute of the destination, because tourist (dis)satisfaction with one of the attributes led to (dis)satisfaction with the overall destination” (Pizam, Neumann, & Reichel, 1978)

The relations of tourist experience with service quality and satisfaction

No matter whether it is tourism or any other industries, service quality and customer satisfaction has close relationship with each other and draw the attention of both scholars and practitioners alike (Narayan, Rajendran, Sai, & Gopalan, 2009). Tourist satisfaction is a judgment of a goods or service feature, or the product or service itself, is providing an enjoyable level of fulfillment, which includes levels of under or over fulfillment (Oliver, 1997). The previous research mentions that service quality and tourist satisfaction are conceptually different, but close constructs (Dabholkar, 1995; Parasuraman, Zeithaml, & Berry, 1994; Sureshchandar, Rajendran, & Anantharaman, 2002). In the field of tourist experiences, there are a close relationship between satisfaction and emotions (Coghlan, 2010). For instance, Zins (2002) argued that there was “ample evidence that emotional reactions associated with the tourist experience were fundamental for the determination of satisfaction” (Zins, 2002). Researcher rapidly recognized the need to incorporate between two elements: affective and cognitive in modeling consumer satisfaction (Bigné, Andreu, & Gnoth, 2005).

Likewise, Chon (1989) stated that “an individual recreational traveler, during and after his/her participating in a travel activity, may show the feelings of satisfaction or dissatisfaction with the recreational travel experience based on a comparison of his/her previously held expectation about the experience and his/her perceived evaluative outcome of the experience ” (Yoon & Uysal, 2005, p. 3).

There is significant component in tourism services where emotional involvement appeared to play an key element in the tourist experience and more attentions on the tourists ’ subjective experiences highlight the need to integrate cognitive and emotional concepts for explanation of tourist satisfaction (Bigné, et al., 2005; Zins, 2002). Thus, tourism experiences just are one kind form of consumption experience in the tourism marketing, and emotions which are elicited by tourism experiences may be researched using consumption experience models (Coghlan, 2010).

Souvenir shopping experience

Tourists’ shopping experiences involves their interactions with tourism products, services, and environments of retail store during the trip (Hong & Littrell, 2005). Some studies have been conducted to investigate evaluative standards and meanings associated with craft souvenirs that visitors gained from their trips (Kim & Littrell, 2001; Littrell, 1990; Littrell, Anderson, & Brown, 1993; Littrell, Reilly, & Stout, 1992).

Based on social characteristics, clients can be categorized in diverse ways (Stone, 1954), lifestyle, and psychographic characteristics (Lesser & Hugnes, 1986a, 1986b). These market segmentation studies offers valuable insights into shopping and buying behaviors of the different consumer within the discipline of the market (Hong & Littrell, 2005). The motivation of shopping has been connected to a particular shopping context (Buttle, 1992).

Therefore, the behaviors of both the context of shopping for and buying souvenirs may vary in form and meaning from their general patterns at home (Brown, Johnson, & Thomas,

1992; Littrell, et al., 1993; Stanfield, 1971). Gordon (2004) mentioned that Tourists may “feel the need to bring things home with them from sacred, extraordinary time and space” (Gordon, 2004). As private individuals’ need and social experience, shopping will be different when away from home (Tauber, as cited in Hong & Littrell, 2005). Hence, it is important to delve deeper into the rationale behind the behaviors of visitors’ souvenir shopping (Brown, as cited in Hong & Littrell, 2005).

Onderwater et al. (2000) argued that souvenir purchasing is a significant factor of tourism consumption, have a great effect for the tourism experience of the visitors themselves (Onderwater, Richards, & Stam, 2000). The souvenir is defined as a implication of an experience that differs from daily routine for the tourists and that else would keep intangible (Gordon, 1986). The same author claims that the souvenirs can keep the wonderful and unforgettable memories of people, places, and events which during the tourists’ journey. In the precious study case showed that it has found that souvenirs prompted tourists to contrast their funny and memorable traveling with everyday experiences, to expand their visual field, to distinguish the self from others, and to gather in authentic cultural life (Littrell, 1990). Wallendorf and Arnould (1988) also stated that the purchasing of products/souvenirs on trips are among individuals’ most valued possessions (Wallendorf & Arnould, 1988).

An experience is constituted inside a consumer in the traveling market and the outcome depends on how an individual, in a specific mood and state of mind, reacted to the interaction with the staged event (Mossberg, 2007). Therefore, for a supplier of tourism services to be successful and comfortable, it is fundamental to understand how tourism organizations can provide great circumstances which can enhance the tourists’ experiences (Mossberg, 2007).

Hypothesis design

Tourist's interest vs. Expectation

Ebbinghaus (1885/1964) and James (1890) illustrated in previous research that interest made an importance contribution to what people pay attention to and remember in their life (Lee, Lee, & Lee, 2005). As mentioned before, interest is acknowledged to be a critical motivational variable that influences individual's learning and achievement (Hunt, 1983). Gnoth (1997) stated the generated motivation constitutes a major parameter in expectation formation (Gnoth, 1997). In another words, motivation impacts on expectation formation; and the higher motivation as interest in specific variable would affect the higher expectation.

H1: The visitors' interests for the museum will be positively related to their expectations to the museum

Tourists' interest vs. Tourists' satisfaction

In tourism field, it is useful to understand how motivation actually occurs and how those needs may be satisfied. Tourists' satisfaction has been generally used as an assessment tool for the evaluation of travel experiences, products and services offered at the destination (Bramwell, 1998; Ross & Iso Ahola, 1991).

The level of satisfaction depends on tourists' evaluation of those aspects of their visit or destination which are more closely related to their motivation for travel (Devesa, et al., 2010). The relationship between motivation and satisfaction has been demonstrated in previous tourism literature that tourists' travelling to a destination can have diverse motives (Devesa, et al., 2010).

H2: The visitors' interests for the museum will be positively related to their overall satisfaction with the museum

Performance quality vs. Overall satisfaction

In the tourism field, some researchers think the confusion about service quality and tourist satisfaction stems from not recognizing the difference between these two parts: “performance quality” and “experience quality” (Crompton & Love, 1995). The former has been defined as the quality an attribute of a service that is under the control of a tourism supplier (Baker & Crompton, 2000). While the latter “involves not only the attributes provided by a supplier, but also the attributes brought to the opportunity by the visitor or recreationist” (Crompton & Love 1995, p. 12). The researcher understand that performance quality refers to the attribute level of the service quality (Cole & Scott, 2004).

Rust and Oliver (1994) stated that “Without a doubt, the overall satisfaction with a particular service provider and perceptions of service quality are interrelated and in many instances highly correlated” (Rust & Oliver, 1994, p. 73). Another study referred that “the first determinant of overall customer satisfaction is perceived quality; the second determinant of overall customer satisfaction is perceived value (Fornell, 1992, p. 9)

They explained visitors’ satisfaction as “a summary of cognitive and affective reactions to a service incident” (Rust & Oliver, 1994, p. 73). Satisfied tourists tend to be highly committed to the service organization and their performances quality (Rust & Oliver, 1994). It is believed that the enhancement of performance quality has been identified as a key strategy for increased levels of tourist satisfaction (Rust & Oliver, 1994).

H₃: The performance of the museum will be positively related to the visitors’ overall satisfaction with the museum

Tourists’ interest vs. Revisit intention

Tourist interest plays a role in tourists’ decision making while choosing their favorable destination for vacation (Badarneh & Som, 2011).

The association between tourists' motivation and revisit intention can also be inferred that investigate the predictive effect of travel motivation on tourists' satisfaction (Oliver, 1981). Motivation can be described as an influential indicator of tourist satisfaction (Rittichainuwat, Hailin, & Mongknonvanit, 2002; Yoon & Uysal, 2005), which was an antecedent of revisit intention (Choi & Chu, 2001; Ho & Lee, 2007). In this study, it would be interesting to understand the relation between tourist interests and revisit intention whether confirmed. Therefore, the next hypothesis is:

H4: The visitors' interests for the museum after the visit (final interest) will be positively related to their intentions to revisit the museum

Tourists' satisfaction vs. Tourists' revisit intention

Compared to perceived quality of services and value for money, satisfaction and revisit intention alike have been affected by the perceived attractiveness more than them (Um, Chon, & Ro, 2006). In the tourism context, satisfaction with travel experiences contributes to destination loyalty from diversity tourists (Alexandris, Kouthouris, & Meligdis, 2006; Oppermann, 1997; Pritchard & Howard, 1997). Depends on the degree of tourists' loyalty to a destination, which is reflected in their intentions to revisit the destination and in their willingness to recommend it (Oppermann, 1997). Tourists' positive experiences of service, products, and other resources provided by tourism destinations could produce repeat visits, as well as positive Word-Of-Mouth (WOM) that effects to friends and/or the tourists' relatives (Assaker, Vinzi, & O'Connor, 2011).

H5: The visitors' overall satisfaction with the museum should be positively related to their intentions to revisit the museum

Performance quality vs. Revisit intention

DeLone and McLean model explained that the earlier framework to measure performance that had a strong IS focus. After then, this framework added “service quality” as a critical parameter for performance measurement (Michopoulou & Buhalis, 2008). In this case, the performance quality can be described as one type of service quality.

Service quality is a wide study that debated and construct before (Parasuraman, et al., 1988; Teas, 1994). However, the weight of the evidence in the current literature supports the use of performance perceptions for measuring service quality (J Joseph Cronin, Brady, & Hult, 2000; Parasuraman, et al., 1994).

Shen (2005) mentioned that the performance quality would affect tourist’s revisit intention(Wang, et al., 2010). Ho and Lee (2007) illustrated that digitalized customers’ behavior intention are influenced by tourism services (Ho & Lee, 2007). Choi and Chu (2001) stated in their previous study that good performance quality impresses tourists, which results in excellent word-of-mouth recommendations, and increases tourists’ revisit intention (Petrick, 2004).

H6: The performance of the museum should be positively related to the visitors’ intentions to revisit the museum

Method

Ethnography

One broad sense of ethnography was defined by Burns (2000) that ethnography involves any study of a group of people for the purpose of describing their socio-cultural activities and patterns (Burns, 2000). Interpretation is based on descriptive data collection. It can be imaged a dynamic 'picture' of the way life of some interacting social group (Burns, 2000). As a relevant method, school life, hospitality life, prison life, etc., can be evaluated by ethnography.

Whereas quantitative research focuses on the testing of theory, the ethnographic method is more concerned with generating and developing theory (Burns, 2000). Ethnographic fieldwork combines documenting people's beliefs and practices from the people's own view, which involve practices through observation, interviews, and the review of relevant records and reports (Lapan & Quartaroli, 2009b).

Research design

A research design is a framework for conducting a research project. It specifies the details of the procedures necessary for obtain the information needed to structure or solve research problems. An applicative research design not only lays the foundation conducting project, but also will ensure that the research project is conducted effectively and efficiently (Malhotra & Birks, 2006). Research design may be generally classified two types of design which consist of exploratory design and conclusive design (Malhotra & Birks, 2006).

Quantitative research is employed in this study as a main method, while qualitative research is the foundation of it. Through qualitative research, such as observation, interview, researchers obtained primary data in order to know how to design the questionnaire which would be used in the quantitative research. Therefore in this section, both qualitative research and quantitative research will be presented concretely.

Conclusive research

Exploratory research is a type of research design, which might be characterized by a flexible and evolving approach to understanding the relationship between the tourist and the museum in the hospitality industry. Moreover, it has as its primary objective of providing insights into, according to comprehension of, the problem situation confronting the researcher (Malhotra & Birks, 2006). Parasuraman (1991) states exploratory research is intended to develop initial hunches or insight and to provide direction for any further research needs. He also indicates the primary purpose of exploratory is to shed light on the nature of a situation and identify any specific objectives or data needs to be addressed through additional research.

Conclusive research intends to verify insight and to aid decision making in tourism by selecting a specific course of action, sometimes also known as confirmation research is to help decision tourism choose the best course in situation (Parasuraman, 1991). Conclusive research could provide information that is internally descriptive in nature or causal in nature, it is composed with two parts: descriptive research and causal design (Baker & Crompton, 2000, p. 146).

According to above theory regarding both research designs, exploratory design will be utilized throughout, this research on tourism in museum research on this paper in order to deep understand tourism and the concerning factors of the relationship between tourists and Hurtigrutaemuseet. For the reason that, exploratory design can not only estimate the percentage in specified population exhibiting a certain form of tourist behavior, but also can determine the degree to which the tourism in museum variables are associated (Malhotra & Birks, 2007).

Quantitative vs. Qualitative

Qualitative research. Qualitative research is a form of social inquiry that focuses on the way people interpret and makes sense of their experiences and the life around the world in

which they live (Holloway, 1997). Some different approaches exist within the wider framework of this type of research, but majority of these have the same aim: to understand the reality of individuals, groups and cultures in our current society (Holloway, 1997). The task of the qualitative research design can be defined as followed:

The task of the qualitative methodologist is to capture what people say and do as a product of how they interpret the complexity of their world, to understand events from the viewpoints of the participants. It is the life world of the participants that constitutes the investigative field. 'Truth' within this context is bound to humanistic caprices (Burns, 2000, p.11).

In qualitative research, interview is the most commonly used method of data collection and this familiarity has advantages for us as a researcher (King & Horrocks, 2010). Qualitative interviews use an “interview guide” that outlines the phrasing of questions and the order in which they are asked, and allow the participant to lead the interaction in unanticipated directions (King & Horrocks, 2010). An interview guide is a qualitative measurement instrument. The approach of the interview includes what kind of questions that the interviewees will ask the respondents, the categories of it are: open-ended questions and closed-ended questions.

As mentioned above, the researchers will make sure that all interviews are conducted in a consistent, thorough manner, with a minimum of interviewer results and biases, in order to achieve the aim, the most appropriate strategy is to conduct standardized open-ended interview (Rubin & Babbie, 2009). Its measurement instrument consists of questions that are “written out in advance exactly the way they were to be asked in the interview” (Rubin & Babbie, 2009, p.105). After that, open-ended inquires are questions or statement that cannot readily be answered in a word or two (Morrison, 2008), because of the inviting by interviewees for their patients to talk for a short time about what seemed important to them, they promote a relaxed interview style early in the interview that helps build rapport (Morrison, 2008, p. 17).

On the other hand, the closed-ended questions more narrowly direct the sort of answer desired and can be answered in a few words (Morrison, 2008, p. 17). Closed-ended questions are those that can be answered “Yes” or “No”, or limited-choice answer, or that request a specific answer (e.g. the patient’s nationality or age). They allow you to pin down diagnostic criteria and clarify previous responses, so you obtain a more complete picture of your patient’s problems (Morrison, 2008).

Semi-structured interview as a major tool is used in the qualitative research on this paper. This type of interview is more flexible than the close-ended type and allows a more valid response from the informant’s perception of reality (Burns, 2000).

The advantages are that:

- With the contacts being repeated, there is a greater length of time spent with the informant, which increases report;
- The informant’s perspective is provided rather than the perspective of the researcher being imposed;
- The informant uses language natural to them rather than trying to understand and fit into the concepts of the study;
- The informant has equal status to the researcher in the dialogue rather than being a guinea pig (Burns, 2000, p.425).

Until now, the researcher stated that the semi-structured interviews are typically designed seriously before the interview is implemented; also the researcher develop an interview protocol that include a list of questions or topics to be showed in the interviews with all participants (Lodico, Spaulding, & Voegtle, 2010).The interview protocol that as an observational protocol helps guide the collection of data in a systematic and focused manner (Lodico, et al., 2010).

In the research process of the Interview, how data collection depends on the target group which the researcher choose. For an accurate small collection of study cases that could most

accurately represent a far larger population, the researcher need use a random sampling method (Neuman, 2009). The three key feature of this random sample were:

- Begin with an accurate sampling frame or list of elements in the target population
- Use a random selection process without subjective human decisions
- Identify and pick a particular sampling element, rarely using substitutions (Neuman, 2009, p.93)

Quantitative research. Malhotra and Birks (2006) introduce quantitative research is a research technique that seeks to quantify data; in particular, it applies some form of statistic analysis (Malhotra & Birks, 2006). Indeed, Parasuraman (1991) argue quantitative research is a form of exploratory research involving large representative samples and fairly structured data collection procedures (Parasuraman, 1991). The author also stated that quantitative research is comprised by large scale questionnaire survey or structure observation in conclusive research projects. However, Veal (2006) gives information about quantitative research including statistical analysis that relies on numerical evidence to draw conclusions or to test hypotheses, often, it is essential to research relatively large numbers of people and to utilize computer to analysis the data to be sure of the reliability of the results (Veal, 2006).

Quantitative research is empirical, using numeric and quantifiable data, base on experimentation and on objective and systematic observations, the researcher will get the conclusions (Lapan & Quartaroli, 2009b); it may be divided into two general categories: experimental research and nonexperimental research. A primary goal for experimental research is to provide strong evidence for cause-and-effect relationship (Lapan & Quartaroli, 2009, p.60).

In the quantitative research, the reliability and validity play an important role in the study case. Reliability relates to the consistency or dependability of a measure, while validity relates to whether it is measuring what we intend it to measure, and represents the overarching quality of the measure (Lapan & Quartaroli, 2009, p.62).

Survey techniques

Survey research can be taken place the early stages of research into a phenomenon, when the objective is to gain preliminary insight on a topic, and provides the basis for more in-depth survey (Forza, 2002). Survey techniques are based upon use of structure questionnaire given to a sample of population (Malhotra & Birks, 2006). Respondents may be asked a variety question regarding the behavior, intention, attitude, awareness, motivation, demographic and life characteristics. Thus, it will be selected to obtain the data of respondents in this case. According to the survey research, the researchers can establish a clearer and more objective picture of how and why the way of respondents' behavior (Lapan & Quartaroli, 2009b).

The survey is an appropriate method for gathering data to test the researcher's hypothesis, through process of three stages which can be subdivided into six steps (Neuman, 2009):

1. Start-up stage—Plan and prepare the survey questionnaire (step 1,2,and 3).
2. Execution stage—Collect and record data (step 4).
3. A data analysis stage— analyzes and interprets the data, and report the final results (step 5, 6) (Neuman, 2009, p. 153).

Questionnaire design

Questioning is one of the methods used much more frequently in research projects involving primary-data collection. Malhotra and Birks (2007) mentioned that the great weakness of questionnaire design is a lack of theory; questionnaire design is a skill acquired through experience (Malhotra & Birks, 2007). Veal (2006) argued that in designing a questionnaire, the researcher should of course have sought out as much previous research on the topic or related topics as possible (Veal, 2006).

In order to develop a further understanding of questionnaire design, the process will be presented as a series step (Churchill, 1998):

1. Specify the information needed;
2. Specify the type of interviewing method;
3. Determine the content of individual questions;
4. Overcome the respondent's inability and unwillingness to answer;
5. Choose question structure: a questionnaire can be designed with unstructured and structured;
6. Identify the form and layout;
7. Reproduce the questionnaire;
8. Eliminate problems by pilot-testing.

Measurement

Summers (1970) defined a typical definition of measurement is “the assignment of numbers to observations (or responses) according to some set of rules” (Malhotra & Birks, 2007). Malhotra and Birks (2007) also mentioned measurement means passing on numbers or other symbols to distinctive of objects according to certain pre-specified rules (Malhotra & Birks, 2007). The specification of rules for passing on numbers to the characteristics is the most important feature of measurement.

Theory plays an important role in measurement; there can be no measurement without theory. Different levels of measurement expand on the difference between continuous and discrete variable (Neuman, 2009). Scaling involves creating the answering from the respondents and measured the objects located are. There are four primary scales of measurement can be used in data collection: Nominal scales, ordinal scales, interval scales and ratio scales (Craig & Douglas, 2000; Malhotra & Birks, 2007; Parasuraman, 1991).

1. Nominal scale: are used for identifying respondents or other objects.
2. Ordinal scale: is more powerful than a nominal scale and easy to collect. It is a set of numbers in which numbers are assigned to objects to indicate the relative extent to

which the objects possess some characteristic (Malhotra & Birks, 2007; Parasuraman, 1991). And the categories of characteristic can be ordered or ranked (Neuman, 2009).

3. Interval scale: Malhotra and Birks (2007) described that an interval scale has all the information of an ordinal scale, it is a scale in which the numbers are used to position items and, in addition, the differences between scale values can be importantly interpreted. Interval scaled responses are more powerful than ordinal scaled responses (Malhotra & Birks, 2007).
4. *Ratio scale*: is infrequently used in collecting data from individual respondents (Craig & Douglas, 2000). Parasuraman (1991) also argued that the starting point of ratio scale is not chosen arbitrarily, therefore, the questions are usually used open-ended questions and answer to these questions have a natural and unambiguous starting point (Parasuraman, 1991).

All those four primary scales has been using in this project to help for the data collection. Finally, the general criteria for inclusion are: The measure has a reasonable theoretical definition based on and the measure is composed of several items and questions

Furthermore, Likert scale has been using for questionnaire measurement in the case study. Miller and Salkind (2002) explained that the Likert scale is a widely used rating scale that requires the respondents to indicate a degree of agreement or disagreement with each of a series of statements about the stimulus objects (Malhotra & Birks, 2006).

An applicative Likert scale must have a balanced set of statements, containing approximately the same number of favorable and unfavorable statement(Parasuraman, 1991). The middle scale position is generally designated as neutral. In general, Likert scale is used to measure respondents attitudes of the product; it is easy to construct administer and understand, it is also suitable for Internet surveys and mail(Malhotra & Birks, 2006).

Sampling

There are two types of sampling techniques that may be divided as probability and non-probability. Probability is a sampling procedure in which each element of the population has a fixed probabilistic chance of being selected for the sampling. This requires not only a precise definition of the target population but also a general specification of the sampling frame (Malhotra & Birks, 2006).

Whether in the qualitative or quantitative research for getting the data, the researchers use samples for their case. For the genuinely representative sample, the quantitative researchers prefer the sample which has all features of the population from which it came (Neuman, 2009). In order to get the most representative samples, the researcher chooses a random selection process, which builds on mathematical theories about probability (Neuman, 2009). In the random sampling, there are three models of this: simple random sample; systematic sample; stratified sample.

The most elementary random sampling technique is simple random sampling, which is described as the basis for the other random sampling techniques (Black, 2010). The sample of the present study would be simple random sample, because the researchers argue that simple random sample can be highly efficient in terms of time and cost in this case.

Case Design

The present research is based on a case study approach to explain and explore the performance quality of Hurtigrutemuseet to visitors, such as information, guide, activities, and souvenir shop, etc. Hurtigrutemuseet study case is an intrinsic study case (Lapan & Quartaroli, 2009a) that seeks answers from visitors' reactions after visiting. This study aims to provide an insight of inherent relations between performance of provider and visitor's experience.

To analysis fully grasp visitors' feedbacks and opinions, the researchers employed both qualitative- and quantitative research. In the study, qualitative data serve quantitative data. In the other words, quantitative data is based upon qualitative research ("Research Methods Knowledge Base," 2011). As qualitative data, to make reliable scale measure and make sure it appropriate for the research context and intended concept, and is converted to the text, and as a framework for the quantitative data. Moreover, even for the researchers, it would have a preliminary understanding that how much afford they plan to expend to complete it.

Date collection with background qualitative research

The research was developed two phases: in the first step, two research methods were adopted for qualitative research: semi- structured interview (Schensul, Schensu, & LeCompte, 1999), and observations (Schensul, et al., 1999).

A simple random sampling approach was adopted. 33 times semi- structured interview formats (32 interviews of the visitors and one interview of the employee) were used by 5 days in March 2011, in Stokmarknes. Visitors who came from Hurtigruten only had around one hour to visit the museum, thus it directly led to a limitation that had very little time to ask more questions. The time for asking each respondent was only approximately 3 minutes, and interview was based on a 4-item questionnaire. (1) How do the interviewees think this museum; (2) Which part the interviewees like most (for example, the museum or the old ship); (3) the suggestions for the museum that can be better; (4) 1(worst)-5 (best) degrees, which degree the interviewees would like to give to the museum. The 4- item questionnaire can provide a general evaluation of Hurtigrutemuseet.

Interviews were recorder pen- recorded, transcribed and qualitatively analyzed. After review the transcription, a list of key answers was generated. These key answers are the groundwork for the textual/ material analysis.

Besides, observations of museum exhibit and interpretive programs were also used. Observation method is watched and recorded without any direct contact, thus during the observed time, visitors were not affected. The concrete content of observation contains that characters observe, part of exhibits observe, and staff interpreters. Data from this study were recorded manually.

Sample

The interviewees' demographic information, such as nationality, age was collected as a simple background so that understand and identify each of them. The nationalities of the interviewees are from German 31.3%, U.S. 22%, England 15.6%, Norway 15.6%, Poland 3.1%, Austria 3.1%, Switzerland 3.1%, others 3.1%. The average age of Germany is 51.5; U.S. is 69.3; England is 53; Norway is 44.8; Poland 62; Austria 53; Switzerland (unknown); others 44.5.

Date collection with background of quantitative research

In the second step, in order to explore tourist perception and performance of Hurtigrutemuseet, a structured questionnaire was designed and categorized five categories: expectation, service quality/ quality of performance, souvenir shopping experience, general impression, and overall satisfaction which were based on the aforementioned literature review, theoretical concept and author's observation.

Expectation of visitor can influence pre-attitude toward the visiting experience, and visitor's post-memory is usually influenced by pre-expectation (Sheng & Chen, 2011). Therefore in order to take full understanding of visitor's experience at the Hurtigrutemuseet, the researchers started the questions with "expectation".

Expectation actually includes many factors, such as prior experience, information sources, types of museums, etc. Namely some of the context from Hurtigrutemuseet

questionnaire asked visitors about the history of Hurtigruten; where did they learn about Hurtigrutemuseet; expectation; website.

Increasing performance leads to an increase in service quality. Conversely, service quality will be reduced by any reduction in the level of performance (Chen, Chen, & Lee, 2011). In other words, performance is in direct proportion to the service quality. However, after analyzing the items of the questionnaire in this case, performance quality is relative the same as service quality. Thus in the next chapter, the researcher used “performance quality” instead of “service quality” in the SPSS analysis.

Shopping experiences involve tourists’ interactions with products, services, and retail store environments (Yu & Littrell, 2005). Moreover, measure the whole process of purchase so that the researchers can evaluate possibly purchasing products and spending time in a shopping facility.

Satisfaction focuses on post-decision evaluation of a product or experience (Diehl & Poyner, 2010). Satisfaction can be measured by whether motivations, needs, and expectations are fulfilled (Zouni & Kouremenos, 2008). Moreover visitor satisfaction can also measure whether confirmation between expectation on different attributes of a product or service and performance (Das, Sharma, Mohapatra, & Sarkar, 2007). In other words, when the performance level exceeds the level of expectation, the visitor is more than satisfied. If the performance level falls below the expectation level, the visitor is dissatisfied (Das, et al., 2007). Overall, Tourist’s satisfaction refers to whether a tourist’s expectation about that destination and his tourist’s experience are the same or even exceed (Das, et al., 2007).

Visitor’s experience is the core element that the researchers aim to explore, and understand in the study. In this questionnaire the researchers are more focused on visitors’ satisfactions measured by their evaluation of the performance quality of Hurtigrutemuseet in order to examine quality of the visitors’ experiences.

Reliability and validity in the questionnaire

In order to maximize reliability, researcher must pay attention to the wording of the questions themselves (Somekh & Lewin, 2011). Reliability refers to how consistent or stable measurements devices are. It emphasizes whether or not the results would be the same after repeatedly testing (Somekh & Lewin, 2011). Validity refers to whether the measurement collects the data which claims to measure or answer the research question (Somekh & Lewin, 2011).

Firstly, the reliability of the survey in this thesis is the sample size. 113 respondents represent the samples were stable. The first four questions are aimed to get the basic information of the respondents and attention from the respondents. The questions were designed to avoid making tourists confusing and unwilling to answer by some sensitive questions. After the warm-up questions, researchers started asking questions which were relevant to the topic. The questionnaire was translated to three different languages, and each language was translated by native language speakers with good English skill so that ensure the meaning of the questionnaire was the same in the three languages.

In order to increase the validity in the questionnaire, all questions are based on theory and researcher's observation. Besides, this is one of the reasons that researchers employed two research methods in the case study. Through qualitative research, the framework of the questionnaire was be defined by the researchers. They obtained the information from the interviewees, for instance what kinds issues the interviewees were concerning about. According to these issues, the questionnaire was designed and aimed to obtain more data to confirm them.

Questionnaire Design in the case study

The main dependent- and independent variables were: the visitors profiles defined by nationality, gender, age, occupation, the perspective of the visitors (personal preferences, and

revisit intention), and evaluations of Hurtigrutemuseet (appealing of each section, souvenir shop, and overall satisfaction). The questionnaire was divided into three parts and contained 32 questions and all the questions are relevant to the research questions and make respondents easy to understand and answer for the respondents.

Two groups of the scale were designed in the questionnaire. One is from “-2” to “2”, the other one is from “1” to “5”. Because the researchers argue that the negative scale can express more precise on opinions and satisfactions of the visitors, in the other words, it describes “good” or “bad”. For example, some visitors might be dissatisfied with the Hurtigrutenmuseum at all, even worse. Then the researcher would be interesting to know how bad it could be. However, the visitors are asked about “interest in history of Hurtigruten” and “revisit”, and express to which extent. The researchers would be more interested to know what extent they would come back again rather than they would not.

However, in order to make consistency in the SPSS analysis, the researcher reset the scale group which was “-2” to “2” changed to “1” to “5”.

Questionnaire was translated to English, German, and French versions according to the diversity of tourists. At the first step, the questionnaires were sent to manager of Hurtigrutenmuseum, and he would take charge to distributing both in the museum and to the employees who work in hurtigruten so that could help to send them out to the visitors who were after visiting the museum. After tourists were done with it, the employees would collect and send them back to the manager of Hurtigrutemuseet, and then he sent the questionnaires further back to the researchers.

Sample

The random sample was the passengers who were come from Hurtigruten during 8th April to 14th April and from 5th May to 11th May. After distributing the questionnaires from these two periods, the researcher collected 118 of 330 questionnaires, representing a response

rate of 36%, and 113 were usable and effective. Then the translation of the answers were be done by native speakers in English and SPSS as the main instrument was applied to analyze the data.

Case Study: Hurtigrutemuseet

Hurtigruten translates to “fast route”. In 1891, a steamboat consultant in the ministry of internal affairs, August Kriegsmann Gran, got an idea that he wanted to build a faster connection between southern and northern Norway. In 1892, he met director Richard With on one of his travels. The result was that Richard With and Vesteraalens Dampskibsselskab offered to carry out weekly sailings throughout the whole year for 70.000 kr. Sunday the 2nd of July, 1893 at 8.30 pm D.S Vesteraalen was ready for departure. The Hurtigruten was now officially established and sailed between Trondheim and Tromsø in the winter months, and between Trondheim and Hamnefest, with nine called stops, in the summer months ("Hurtigrute Museum," 2011). Until 1914, the Hurtigruten formulated 5 sailings every week, and they all went from Bergen to Kirkenes. Except during the 2nd World War where Hurtigruten had regular daily departure from Bergen to Kirkenes.

The museum strives to make its history known not only locally, but also along the coastline and in the rest of the country. Particular emphasis is placed on both the historical and current importance that Hurtigruten has - and has had, for Norwegian transport and the development of the coastal community. Their main task is preservation and management of the large and valuable cultural-historical importances like the one now at Stokmarknes. For the museum, it mainly shows history of hurtigrute. Meanwhile it is also information's center for cultural palace, and the partner with schools, institutions, and organizations with culture ("Hurtigrute Museum," 2011).

Collections, interpretation, and souvenir shop for the museum are located in the first floor, while the visitors can also visit the real old hurtigrute MS «Finnmarken» in the third floor by elevator. On the first floor of the main site includes photo exhibitions, textual description, model exhibition, interactive displays and a short film in the video room about its history, and northern light etc.

The situation of Hurtigrutemuseet today

Because of special geographic location, in the winter there are almost no tourists to come to the museum, except the passengers who are from Hurtigruten every day. Moreover museum continues to use traditional model that combines collections, picture and text together. An old boat is available to visitors that can go into the boat and look around.

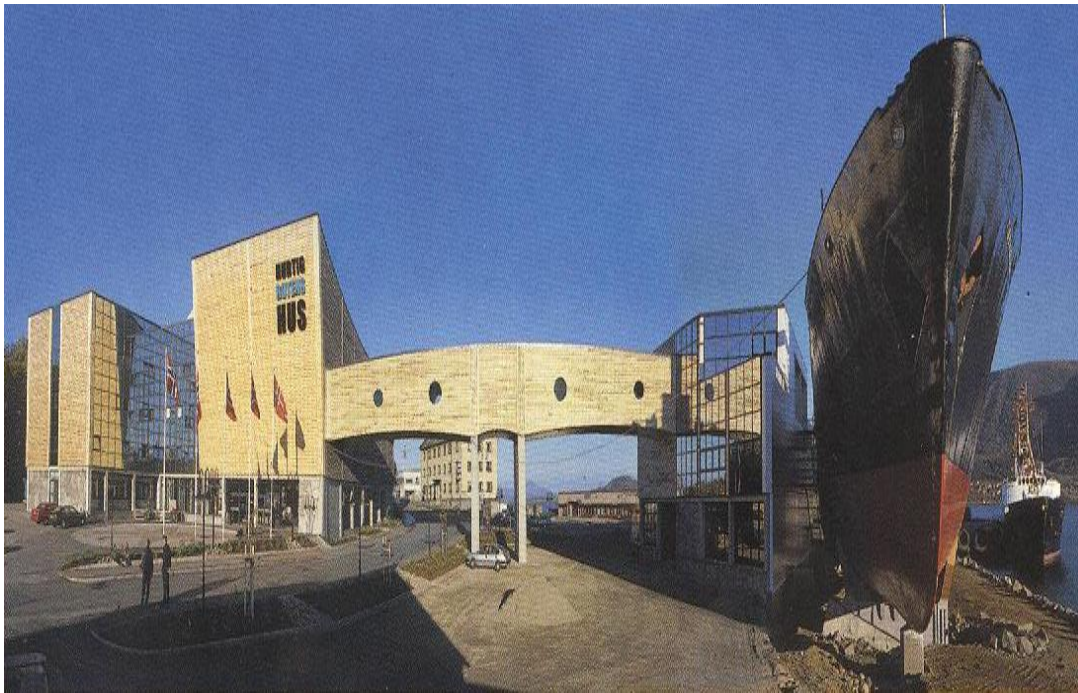


Photo 1 STRUCTURAL PERFORMANCE OF HURTIGRUTEMUSEET. In the left side, the building includes the museum and local cultural palace, and in the right side is part of the museum—the old hurtigruteskip MS “Finnmarken”. *Source:* Photograph by website of Hurtigrutemuseet.



Photo 2 THE MAIL CABIN. In the history, the main function of hurtigrute was to deliver mail. Until 1893, the mail delivery was entrusted to road and air routes. *Source:* Photograph by Yi Shi.



Photo 3 THE GALLEY. Actually visitor can come into this room to experience how difficulty in working in bad weather. *Source:* Photograph by Yi Shi.



Photo 4 THE VIDEO ROOM. The DVD is played on a loop during the visiting time. Usually, staffs prefer to play more “Northern light” as pictures these are more appreciated the “Hurtigrute history” in DVD. Besides, the male portrait is Richard Bernhard With, and in the other side, the female portrait is his daughter. *Source:* Photograph by Yi Shi.



Photo 5 SHIP OWNERS AND MODEL. *Source:* Photograph by Yi Shi.

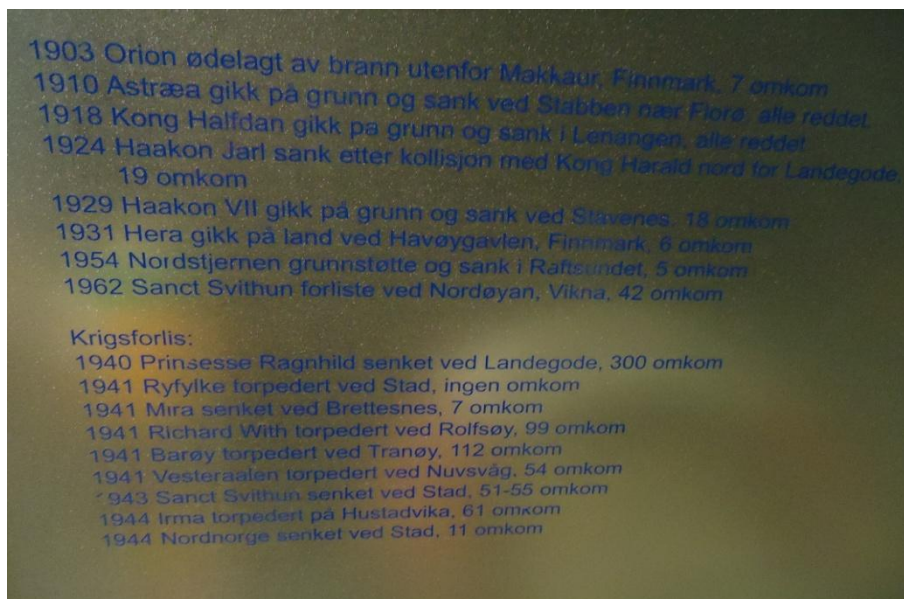


Photo 6 THE HISTORY OF THE COASTAL STEAM- Summary of the Hurtigrute accidents in the history. *Source:* Photograph by Yi Shi.

Result

The results were based on both qualitative and quantitative analysis. Therefore this chapter is going to be divided into two parts: qualitative and quantitative.

Qualitative Result

Overall, Hurtigrutemuseet received a positive evaluation from the interviewees. From a total of 32 interviewees, only one person, who came from Germany, gave the museum a score of “2-3”. Most interviewees (26) gave a score of 4, while three persons gave the museum the full score of 5.

Illustrative examples

Interview A (Germany, 45 years old, male)

Question: How do you think this museum?

Answer: Interesting for me, but I prefer to be on a real one... the boat is old one; I do not like this, a little disappointed. Comparing the museum, the other museum has different languages, Hurtigrutemuseet too general. The museum is not very special. Polar museum in Tromsø was interesting. They had scripts in different languages.

Question: If 1 to 5 degree, 1 is worst and 5 is best, which degree would you give the museum?

Answer: ... 2 or 3.

Interview B (England, female)

Q: How do you think this museum?

A: Oh, interesting. It could be nice we get more time to see.... short time in the boat.

Q: Which parts do you like the most?

A: Boat is better. But need more information in English and German about what we are looking at. More languages can be chosen. No guide to show things to us.

Q: 1 to 5, which degree you can give?

A: 4.

These two interviews reveal one common issue that the form of interpretation is not as good as it should be. In the first interview, the man had just visited the Polar Museum in Tromsø. Therefore he compared the interpretations between these two museums, and he thought the Polar museum was the better one. In the second interview, the respondent

mentioned four issues: short time, more information, more languages and that the guide service should be improved.

Interview C (British, 40 years old, female)

Q: How do you think this museum?

A: Layout could be easier to follow. Downstairs you are sure which way to go and it is very easy to miss very important things. But I think the information you got is very interesting ...

Interview D (Norway, 44 years old, male)

Q: Have you been the museum downstairs?

A: Yes, I have been there. But they could be better

Q: Which parts do you like the most?

A: Like the boat better. We have not enough time.

Q: 1 to 5, which degree you can give?

A: 4.

Interview D (Austrian, 53 years old, female)

Q: How do think this museum?

A: Wonderful. It is a general museum.

Q: Which part does you like the most, the boat or the museum in downstairs?

A: Both are ok. But short time,

Q: Do you think the information is enough for you?

A: The information is ok.

Interview E (American, 74 years old, male)

Q: How do you think this museum?

A: Terrific. I like it very much. I do not know what to expect, so what I get is good.

Q: Before you came here, did you know anything about Hurtigruten?

A: No, I just knew it was here.

Q: Do you think anything should be better?

A: No opinion. I think it is perfect. I am an ex. naval officer and I am enjoying it tremendously.

Q: Which parts do you like the most?

A: The radio room and the bridge, because that were I operated in the navy.

Q: 1 to 5, which degree you can give?

A: 4.

These responses show clearly that the visitors feel that their available time in the museum was too short. As a result these interviewees did not really enjoy themselves, and in the short time given to them, they only managed to give a cursory glance at things. But this is not something that Hurtigrutemuseet can easily solve. During the winter season, most of the

visitors, if not all, come directly from Hurtigruten. Hurtigrutemuseet cannot directly control how much time the visitors get to spend in the museum, only Hurtigruten can do that. So in order to give the visitors more time, they first have to make an agreement with Hurtigruten. In marketing theory, this refers to marketing cooperation.

In interview C, the interviewee mentioned layout as the main concern. She thought that signs, museum design and the overall structure of the museum could be better.

In the rest of the interviews, the interviewees expressed general satisfaction with the museum; some of them expressed no expectation before came here, therefore the researchers conjecture that their expectations were relative low towards Hurtigrutemuseet.

During these interviews, the researchers interviewed a couple which mentioned that they got a lot of interesting information regarding Hurtigrutemuseet from a guide on Hurtigruten, which they thought was very helpful and enlightening. This clearly demonstrates the importance of marketing cooperation.

Interview of an employee

After interviewing the 32 respondents, the researchers also interviewed a member of the Hurtigrutemuseet staff. This gave the researchers some pivotal points regarding the museum;

Staff interview (Norwegian, 17 years old, female)

Q: What type of questions did you get asked today?

A: General questions. For example, can I go to the ship (Finnmarken), and how?

Q: What are the general questions, they usually ask?

A: The most questions are about when the museum was built, when Finnmarken came to this location, when the Finnmarken was first built, and when was it retired from postal operations, also how many Hurtigruten operated in total and where they are stored when they were out of operation.

Q: Can you answer all those questions?

A: No, I am a little unsure for that...

Based on general inquiries of the tourists, the employee could not answer all of the questions, but her few answers could affect the tourist's satisfaction about the museum experience, such as understanding the history of Finnmarken. One way to increase the

customer satisfaction of the museum is depending on its performance. For example some tourists are interested in the history of the ship (Finnmarken). A better interpretation may increase the experienced value for these visitors.

The museum staff should be able to explain clearly the historical information regarding the museum to tourists that aim to get a good understanding. In other words, improving the employee's skill is a crucial strategy to increasing service quality and hence, customer satisfaction. Enhancing the self-ability of the employee would bring more service profits for the museum. The employee answers illustrated that she lacked knowledge of the background regarding Hurtigrutemuseet. This acknowledgement could affect the service quality negatively.

Q: Before you worked here, had you visited the museum as a tourist?

A: No, I had not been here. It is quite new for me, but I worked in the same building before.

Q: Did you know something about the history of Hurtigruren before you work here?

A: No, but it was sure interesting.

The employee mentioned that she has not visited this museum before she was hired; this could imply that the popularity of Hurtigrutemuseet is a little less-known. Therefore, the issue of improving the customer service of the museum and also improving the popularity of the museum is a necessity and this could result in attracting more tourist visits and improving the local economy.

Q: How many local residents have visited here?

A: We have lots of members who are come from locality and the whole world. Some visitors, they travel together, and show the museum to his/her family.

Q: Have many schools been here, and they got free entrance ticks?

A: Yes. Schools use museum often. They take with a class or a small group.

Q: Have your school been here?

A: Not yet, but maybe soon.

Q: Do you have friends who have been here?

A: Yes, most of my friends have been here. Because we work here, they come to visit us.

Accordingly, there is a big social network around Hurtigrutemuseet, a large number of

visitors who came from locality and whole world with friends or groups or family, and also some students from different level schools. So the tourism groups are a diverse circle of social networks. The museum supplies free entrance tickets for school students which travel as classes or small groups, as it is an educational place for local schools.

Q: Did they tell you something about what they like and what they think should be better?

A: Once a man gave us suggestion that the souvenir shop should not be in the entrance. Because then the visitors can feel very stressed to purchase items and the entrance also seems to look messy. Possibly it can be removed from the entrance to another place of the museum, and to also offer a guest book here.

The interviewee mentioned here some suggestions made by a visitor regarding the souvenir shop location. The distribution of the museum could affect the tourist routine, as convenient and comfortable activities inside the museum would motive the tourist satisfaction.

Q: Did you get complain about the time is not enough or?

A: No, at least I have not gotten any complaints yet. But maybe the others who work here received some complaints about the time. In fact, it is a very short time for the visitors so that many could not see more things which they were very interesting in.

The issue of available time in this case played an important role and are repeatedly mentioned both in the qualitative- and quantitative result. Because of the limited time, she mentioned that visitors could not see more things which they were interested in. This might be a fact that decreases visitors' satisfaction. (More discussion will be found in the quantity discussion.)

Q: Many visitors, they like to visit the old ship (Finnmarken) also?

A: Yes, many are more interesting in the ship. Thus they usually spend more time to stay the ship. But someone went back to the museum again, and they complained the ship is too old. We usually have voluntary communal work, we clear on the ship. We have done a lot.

Q: from your opinion, what can be better for the museum?

A: We talk about that we will move down, and it will be better to all of us. Then the people can see the things through the window. And it will be more space for each section. Indoor temperature will be warmer. I think it will be much better. And the souvenir shop is probably set a better place.

At last, the interview confirmed that the one section, Finnmarken, is a very popular part of the museum; the majorities of visitors are more interested in the ship and spent more time there, which attracts tourists to visiting the museum. But there were still some complaints, such as the ship being too old and not properly maintained.

The employee mentioned that they had some voluntary communal work done at the museum. That shows that the museum, as an organization, has done a good job with their employees. In other words, the relationship between the employees and the employers has been built well.

Furthermore, the employee also mentioned something important. They are soon moving the museum to a better location, which will be more accessible to visitors. The museum will also get more space for each section and better isolated walls to keep the museum, and its visitors, warmer. She thought that the museum would be much better overall after moving.

Quantitative result

Complete statistics tables are found in appendix, but without the several analysis tables of four questions (they are from multiple choice questions). If reader is interesting to take a look, please contact the authors.

Descriptive statistics

A summary of demographic characteristics of respondents is provided in table 1. The proportion of gender was female 51.3% and male 55%, the age span was between 25 and 81, where 60 to 79 was the largest group by far. The top three nationalities were German, Norwegian and British.

Table 1

Distribution of gender, age groups and nationality in the sample studied (n=113)

Variables	Percentage
Gender	
Males	48.7%
Females	51.3%
Age	
20-39	8%
40-59	27.4%
60-79	61.1%
80 and over	1.8%
(missing)	1.8%
Nationality (Top three)	
German	36.3%
Norwegian	13.3%
British	11.5%

During the period of data collecting, the visitors who came to visit the museum were only from Hurtigruten, therefore in question 6, 100% of the respondents chose they travel to the museum by Hurtigruten. In question 8, 70.5% of the respondents answered that they learned about Hurtigrutemuseet on Hurtigruten, 18.6% of the respondents chose “Other source”, such as catalog, internet, TV, newspaper, etc. “Own knowledge” and “From tour operation” were chosen by 13.3% and 7.1% of the respondents.

In question 9, the first two expectations to the museum were to be informative (95.5%) and educational (41.1%). Most people visited the museum with their families (58.4%) and as part of an organization trip (23.9%). The evaluation of the brochure in Table 2 shows that most visitors thought the brochure was understandable, but still had some negative opinions in question 12. Table 3 shows that when visitors could make suggestions for the brochure in question 12b, “more details on the history” was the most usual response (36.6%).

Table 2

Question 12a-The evaluation of the brochure of the Hurtigrutemuseet (n=113)

		Count	Table Response % (Base: count)
Opinions of the brochure	Interesting	36	33.3%
	Understandable	56	51.9%
	Confusing	9	8.3%
	Out of sequence	5	4.6%
	Deficient information	4	3.7%
	No opinions	23	21.3%

Table 3

Question 12b-The evaluation of the brochure of the Hurtigrutemuseet (n=113)

		Count	Table Response % (Base: count)
What else would you like to see in the brochure	More information on what the museum is like	17	18.3%
	More information about how to physically access collections in the museum	17	18.3%
	More details on event exhibitions on the museum	28	30.1%
	More exciting layout	26	28.0%
	More details on the history	34	36.6%

The responders were also asked if they had visited the webpage for Hurtigrutemuseet. Only three persons answered that they had done this (account for 2.7% in the total). And they found it either interesting (n=2) or messy (n=1). Figure 2 shows time spent in the museum, 46% of the respondents spent 30 to 45 minutes in the museum, while 12.4% of the respondents spent 40 to 60 minutes. 79.6% of the respondents preferred to have more time to visit the museum (see Figure 3).

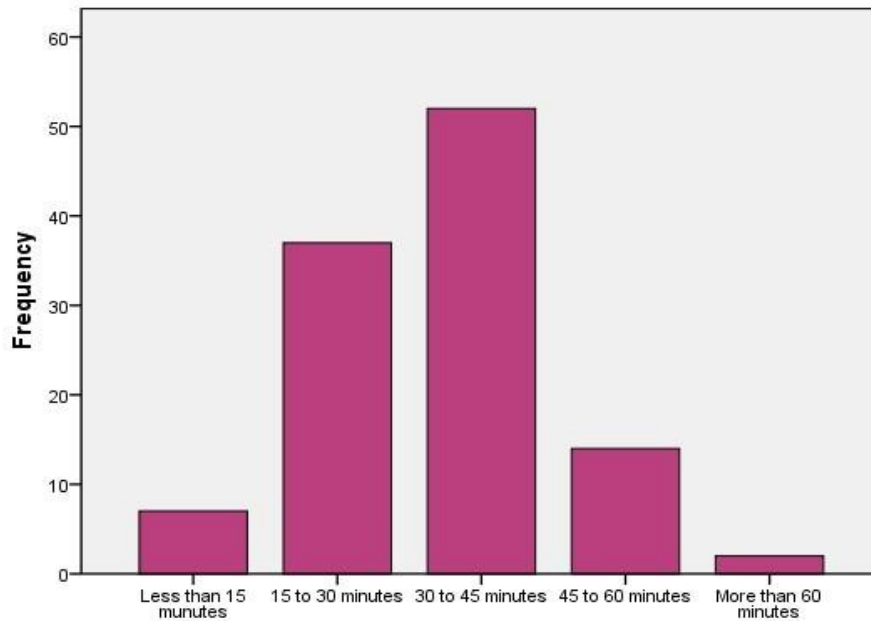


Figure 3. Question 17a- How many minutes had the visitors spent in the museum? (n=112)

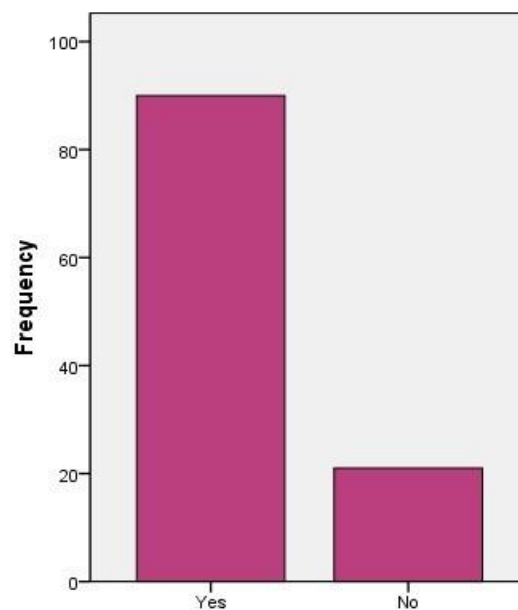


Figure 4. Question 17b- Samples preferred to have more time to visit (n=111)

The respondents were asked about how they remembered the different sections of the museum. The first five were Finnmarken (61.1%), Cabin and the Radio room (58.4%), the Bridge (52.2%), the Model boat (50.4%), and the Souvenir shop (44.2%). The top 5 list of favorite sections was Finnmarken (13.3%), the History of the Coastal Steam (7.3%), the Radio room and the Bridge (6.6%), Life on board (5.6%), and the Engine room (5.3%).

In addition, the respondents were also asked about suggestions for improvements. The top 3 list of improving sections was Finnmarken (22%), Souvenir shop (8.8%), the History of the Coastal Steam, and Video room (6.6%). Finnmarken was mentioned by many respondents as the biggest issue, such as “(should) keep up Finnmarken better”, “Finnmarken should be more clearly visible”. Available time in the museum, more space for both exhibition and souvenir shop and better light were also mentioned several times. Some of them suggested that the museum should have more information about different parts of the museum, a guide service and better arrangement of the different sections. Some also wrote learning path and interactions for all ages as elements to be improved.

Table 4 shows that which activity rooms the visitors had seen. Moreover, in question 21 the top 3 positive words expressing the overall experience were interesting (85%), historical importance (56.6%) and educational (25.7%). The top 3 negative expressions were uncomfortable (4.4%), boring (3.5%) and hard to understand (2.7%). Table 5 shows the data result from question 23; “would you be interested in any of the following?” most respondents expressed “A guide presentation in the museum” (n=48), and “Reading more about the history of Hurtigruten” (n=34).

Question 22 was also an open question, where visitors were asked about what they disliked in the museum. Some respondents mentioned Finnmarken as the biggest issue, such as “The roof of Finnmarken did not give me the right impression” and “The ship Finnmarken is very damaged”. Other dislikes were the overall space, the available time in the museum, the lighting, the signs (especially exit signs) and the information they got at the museum.

In question 27, the respondents were asked if they had any additional comments. Different aspects of service were mentioned as the biggest issue, such as that they preferred a guiding tour, the skill of the staff, “...film was hard to understand”, “...need headphone in each language”. Moreover, exit signs should be more visible and that they should get more

time was requested again. Someone thought that announcements in the background were disturbing. There were also some positive comments, such as “good impression”, “...very interesting exhibitions...”, “satisfied” and so forth.

Table 4

Question 20a- which activity rooms did you experience in the museum? (n=113)

		Count	Table Response % (Base: Count)
Activities' experience	Experience the Galley section	36	36.7%
	Experience the Engine section	39	39.8%
	Experience the Video section	26	26.5%
	None	35	35.7%

Table 5

Question 23- Suggestions for improvements to Hurtigrutemuseet from the samples (n=113)

		Count	Table Response % (Base: Count)
Suggestions	A guide presentation in the museum	48	48.0%
	Having an activity to do in the museum that gives you more information	21	21.0%
	Reading more about the history of Hurtigruten	34	34%
	Something else	11	11.0%

Question 7: How would you describe your interest in the history of Hurtigruten before your visit?

37.2% of the respondents chose “High interest”, while 10.6% of the respondents chose “Very high interest” (see Figure 4)

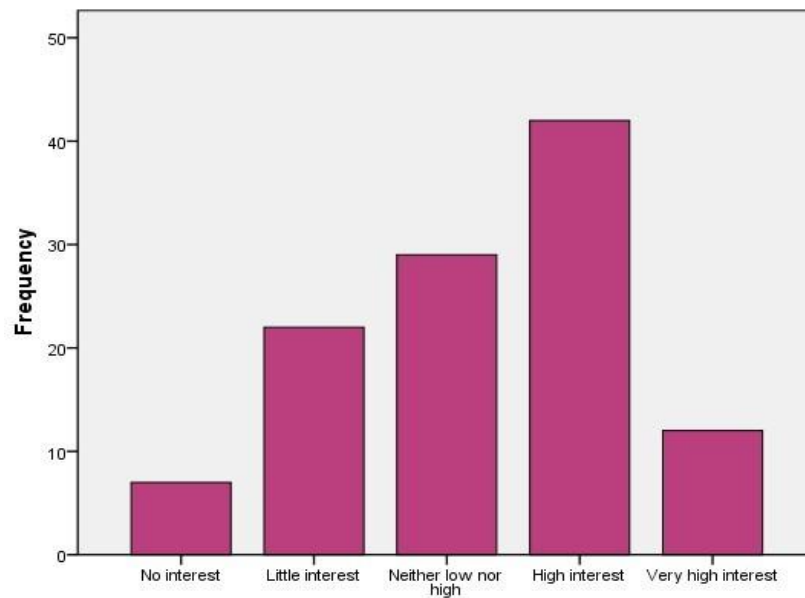


Figure 5. Question 7- Describe level of interest in the history of Hurtigruten before your visit

(n=112)

Question 13a: To which extent do you think the structural design of the museum appealing?

(See Figure 5 and appendix)

96.5% of the respondents answered this question. 74.4% of the participants gave “High” or “Very high”, while 8.9% answered “Low” or “Very low”. 13.3% of the participants chose “Neither low nor high”.

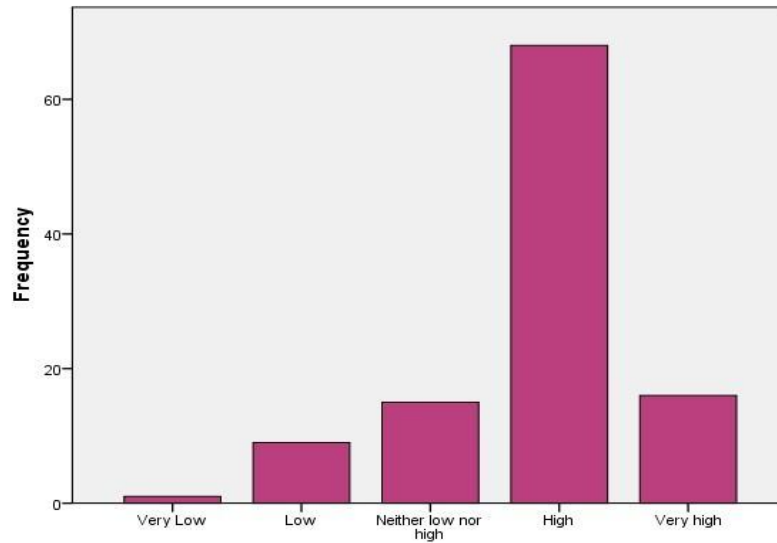


Figure 6. Question 13a - Visitors' evaluation of the museum appeal (n=109)

Question 14: What is your opinion about the location of the souvenir shop? (See Figure 6 and appendix)

41.6% of the respondents chose “Just right”, but still 20.4% of the respondents answered “To close to the entrance” and “Disturbing”. Some of respondents gave their comments, such as “the souvenir shop was not clearly separated from the entrance”, “too small”, “it was crowded...” and “not enough time”.

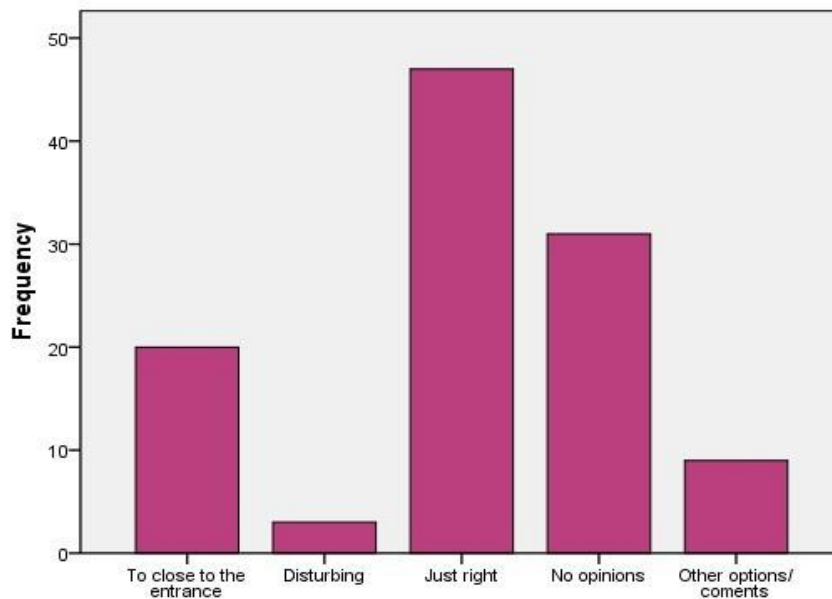


Figure 7. Question 14 - Visitors' evaluation of the location of souvenir shop (n=110)

Question 15a: How satisfied were you with items of the souvenir shop in the museum?

33.6% of the respondents chose “Neither dissatisfied nor satisfied”, but still 6.2% of the respondents answered “Dissatisfied” and “A little dissatisfied”. Some of respondents gave their comments, such as “I did not look souvenir shop”, “...no time...”, “it is interesting” and “I would but a good technical book or the history of Hurtigruten and the ships (especially if in English), I am not interested in general tourist guides of Norway.

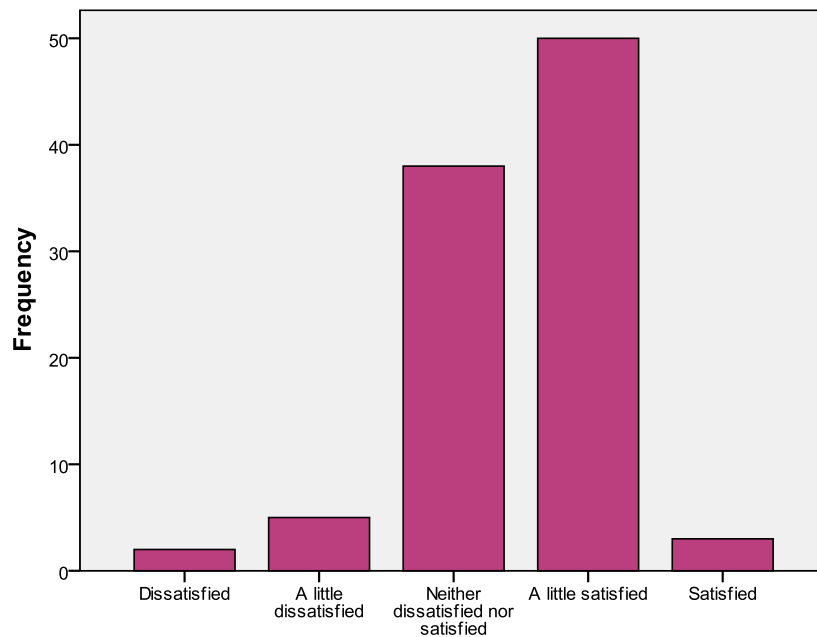


Figure 8. Question 15a- Visitors' evaluation of the items of souvenir shop (n=98)

Question 16a: To which degree did the panels and labels awake your interest in the actual themes? (See Figure 8 and appendix)

93.8% of the respondents answered this question. 19.5% of the respondents gave this item “Satisfied”, while 44.2% gave “A little satisfied”. Besides, respondents also gave their comments about what the panels and labels made easy or difficult to understand. The main complaints were language, length of sentences, readability and available time at the museum. Someone complained “there is no French”, “signs were too small”, “the words were not always clear”, “too short”, “...for short time to know”. The positive comments, on the other hand, were “easy to understand”, “short comments, concise”, and “the signs clearly referred to the subjects” among others.

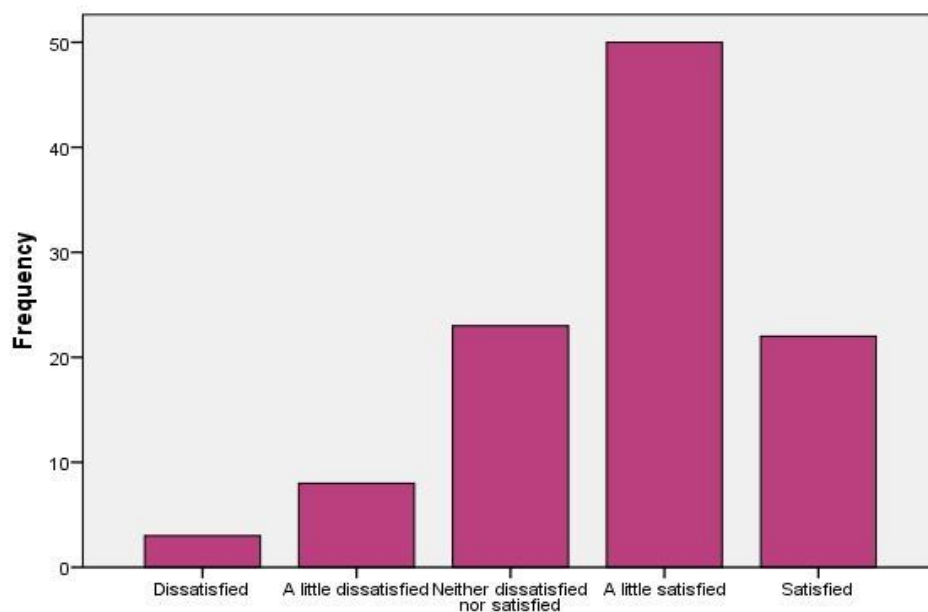


Figure 9. Question 16a- Visitors' evaluation of the panels and labels (n=106)

Satisfaction of respondents

Before the respondents were asked about overall satisfaction, they were asked about satisfaction with items of the souvenir shop in the museum in the question 15a (see Figure 9 and appendix). 98 respondents answered this question when total respondents were 113. 44.2% of total 86.7% were “A little satisfied”, only 2.7% chose “Satisfied”. 33.6% were “Neither dissatisfied nor satisfied”. 5% being “A little dissatisfied”, and 1.8% rated “Dissatisfied”.

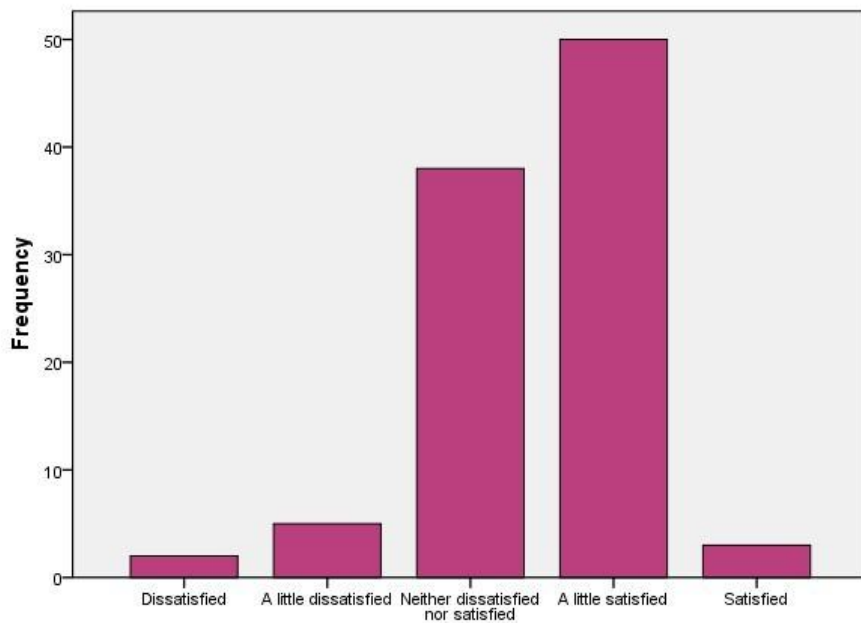


Figure 10. Question 15a- Satisfaction with items of the souvenir shop (n=98)

All respondents were asked to rate their overall satisfaction with Hurtigrutemuseet on a scale ranging from “Dissatisfied” to “Satisfied” (see Figure 10 and appendix). As shown in the figure, 64.6% were “A little satisfied” with Hurtigrutemuseet while 22.1% of the respondents were “Satisfied”.

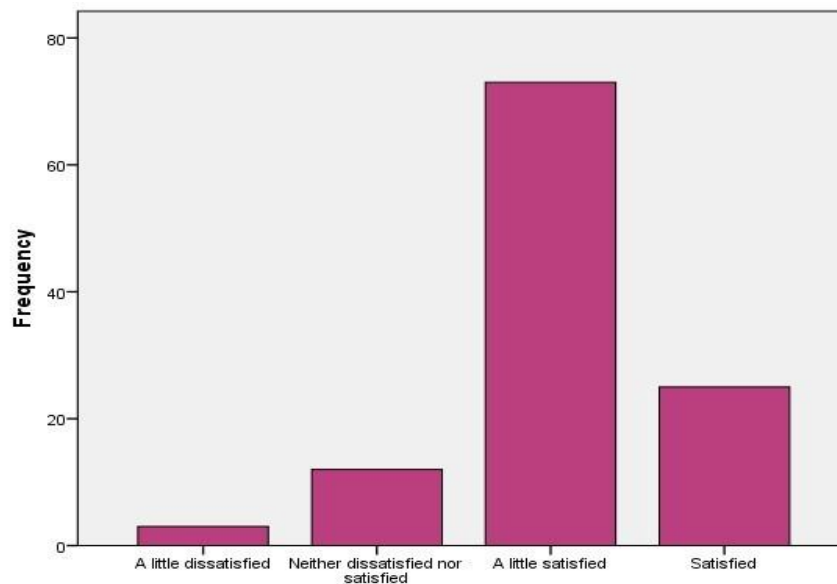


Figure 11. Question 24- Visitors' overall satisfaction with the museum (n=113)

Question 25: How would you describe your interest in the history of Hurtigruten after your visit?

As shown in the figure, 51.3% were “High interest” with the history of Hurtigruten after visit, while 15% of the respondents were “Very high interest”.

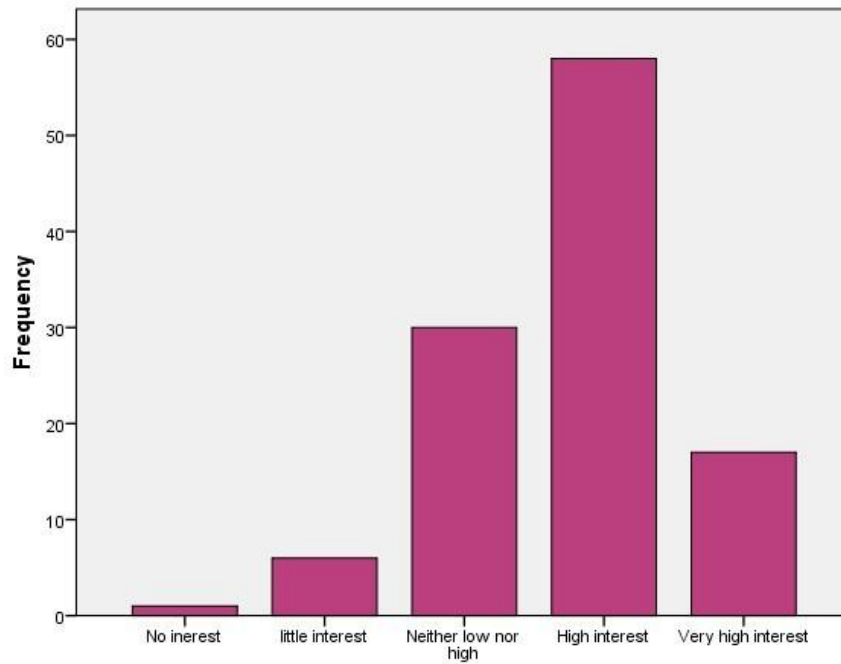


Figure 12. Question 25 – Final interest in the history of Hurtigruten after visit (n=112)

Revisit intension

Revisit intension is an important issue and may to some extent reflect how satisfied the visitors were during their visit. However, it can also be restricted by some objective conditions. Revisit intension will be discussed in the next chapter. In this table, 108 responders answered this question (see Figure12 and appendix). 18.6% of the participating rated “High”, 5.3% chose “Very high”. 54.9% of the respondents chose “Very low” or “Low”. The leave 17.6% answered “Neither low nor high”.

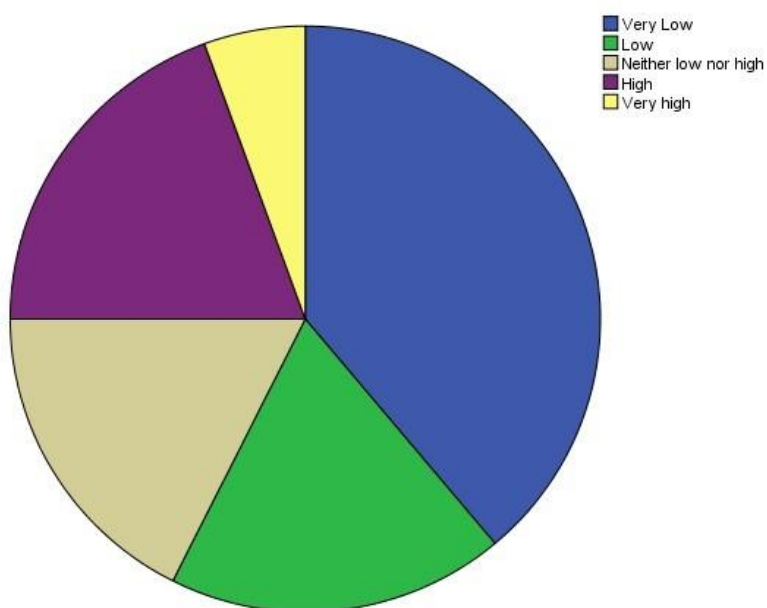


Figure 13. Question 26- Visitors' intentions to revisit the Hurtigrutemuseet (n=108)

Besides, the figures also show some other interesting findings. Figure 13 shows that female visitors seem to be more satisfied with Hurtigrutemuseet than male visitors, however, the differences were not significant.

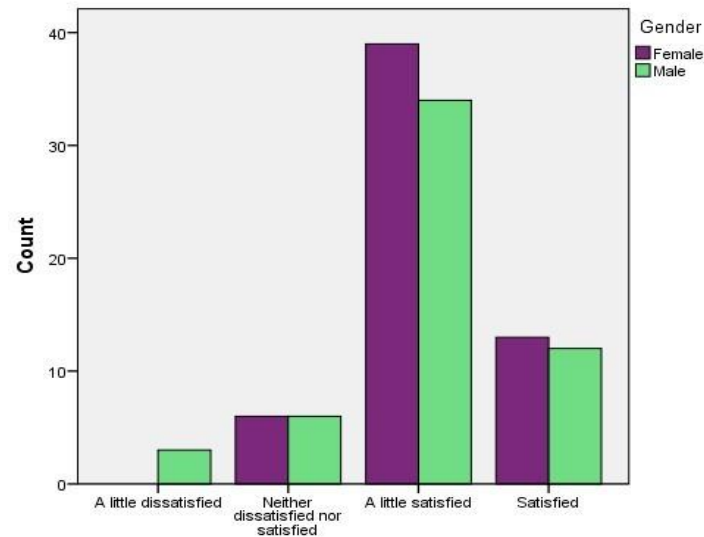


Figure 14. Overall satisfaction with the museum vs. gender

As the figure 14 show, German was more satisfied with the museum than the other countries' visitors, but this difference was not significant ($\phi=.213$, $p=.164$)

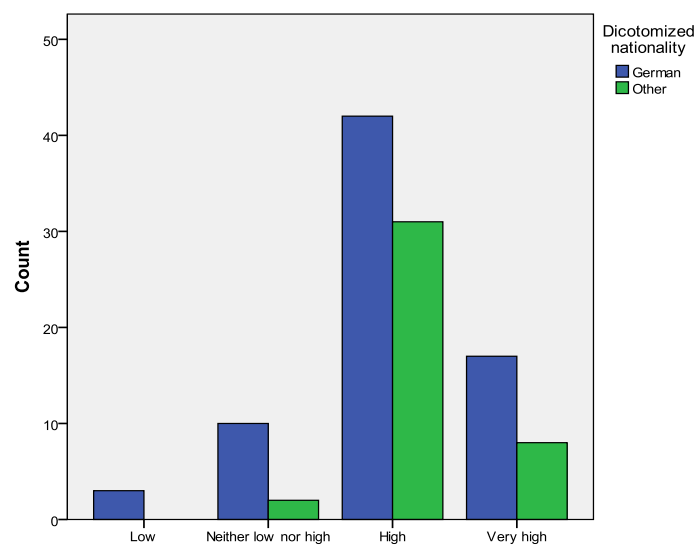


Figure 15. Overall satisfaction with the museum vs. nationality

Did the visit to the museum change the interests of the visitors, and which way did their change go?

Paired- samples t-test. It was chosen to apply in the t-test, because the researchers designed two corresponding questions. And considering data value is $p\text{-value} \leq 0.05$, that there is significant difference between two scores (see Table 6, 7, 8).

Question 7: “How would you describe your interest in the history of Hurtigruten before your visit?”

Question 25: “How would you describe your interest in the history of Hurtigruten after your visit?”

Table 6

T-test (1)

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 Interest	3.28	111	1.089	.103
Final interest	3.75	111	.814	.077

Table 7

T-test (2)

	N	Correlation	Sig.
Pair1 Interest & Final interest	111	.644	.000

Table 8

T- test (3)

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	Interest - Final interest	-.468	.840	.080	-.626	-.310	-5.875	110	.000

Conclusion of above Table 6, 7, 8 is there was a significant difference between the two scores; a “Final interest” was a significant higher than “Interest”. The correlation coefficient between “Interest” and “Final interest” was .64. This indicates these were a general increase of interest from before to after the visit.

Hypothesis testing

Interest vs. Expectation

The expectation variable was made of the question: “Before your visit to the Hurtigrutemuseet, what were your expectations?” The passengers could then respond by ticking one or more of the following alternatives: To be entertaining; To be informative; To be educational; To be inspirational; To be thought- provoking. These alternatives were then turned into an index named expectation index, applying the Count Procedure in SPSS. A low score means few expectations, and a high score means many expectations. The distribution of scores on the Expectation index is displayed in table 9 and Figure 15. As can be seen from Table 9 and figure 14, 43 % of the visitors chose one expectation and another 36 % chose two expectations before they visited the museum. The expectations were therefore not extremely high before the visit.

Table 9

Hypothesis1 (1) (n=113)

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid .00	1	.9	.9	.9
1	47	41.6	41.6	42.5
2	41	36.3	36.3	78.8
3	18	15.9	15.9	94.7
4	5	4.4	4.4	99.1
5	1	.9	.9	100
Total	113	100	100	

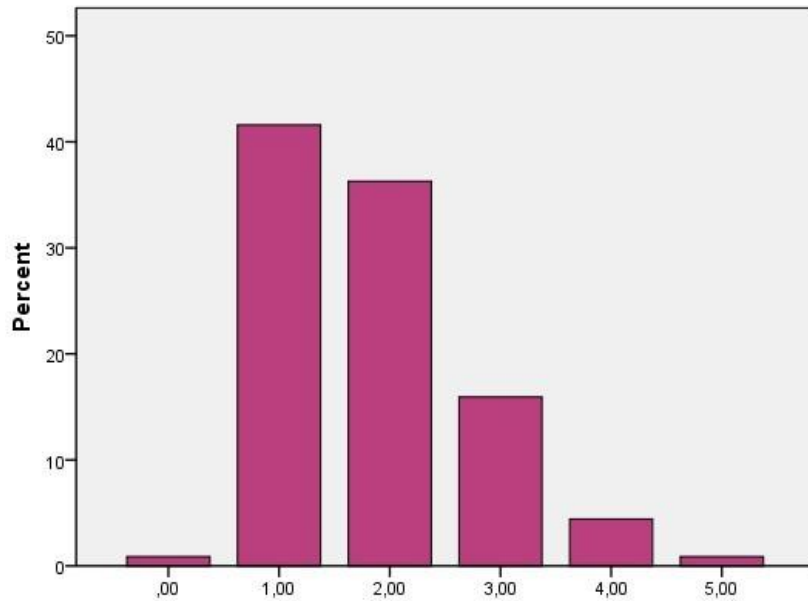


Figure 16. Hypothesis1 (2) (n=113)

The researchers then tested the following hypothesis using Spearman correlation coefficient. The hypothesis was:

H_0 : The interest of the visitors is not related to the visitors' expectation.

H_1 : The visitors' interests for the museum will be positively related to their expectations to the museum.

Table 10

Hypothesis1 (2)

	Mean	Std. Deviation	N
Interest	3.27	1.090	112
Expectations index	1.8407	.92163	113

Table 11

Hypothesis1 (3)

		Interest	Expectations index
Interest	Pearson Correlation	1	.212*
	Sig. (2-tailed)		.025
	N	112	112
Expectations index	Pearson Correlation	.212*	1
	Sig. (2-tailed)	.025	
	N	112	113

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

The two variables, Expectation index and interest before the visit showed a significant positive correlation of .21 ($p=.025$). In the other words, interest relates positively to expectation.

Table 12

Correlation (Pearson)

		Mean	Standard Deviation	Museum appealing	Souvenir shop items	Panels and labels	Overall satisfaction	Final interest	Revisit intention
Interest	Correlation Coefficient			.251*	.242*	.143	.301**	.644**	.111
	Sig.	3.27	1.090	.025	.017	.145	.001	.000	.257
	N			108	97	105	112	111	107
Museum appealing	Correlation Coefficient			—	.185	.065	.384**	.315**	.217*
	Sig.	3.82	.818	—	.069	.513	.000	.001	.027
	N				97	104	109	108	104
Souvenir shop items	Correlation Coefficient				—	.185	.139	.190	.173
	Sig.	3.48	.735		—	.069	.171	.062	.095
	N					97	98	97	94
Panels and labels	Correlation Coefficient					—	.306**	.150	.004
	Sig.	3.75	.964			—	.001	.126	.970
	N						106	105	101
Overall satisfaction	Correlation Coefficient						—	.533**	.285**
	Sig.	4.06	.659				—	.000	.007
	N							112	108
Final interest	Correlation Coefficient							—	.304**
	Sig.	3.75	.811					—	.001
	N								108
Revisit intention	Correlation Coefficient								—
	Sig.	2.34	1.320						—
	N								—

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

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

As Table 12 shown, if looking at the mean of each item, Hurtigrutemuseet had a general positive evaluation from the respondents. The variables can be divided into two types; one is personal variables, which are interest before visit, final interest, overall satisfaction, and revisit intention; the other is about performance of the museum, which are museum appealing, souvenir shop items and panels and labels. The table shows positive correlation between all variables.

In the two variables, “Museum appealing” (.384) and “Panels and labels awake” (.306) both had the strongest relation with “Overall satisfaction” of the visitors. The variable “Souvenir shop items” is showed the strongest connection is to “Interest” (.242). The variable “Panels and labels awake” had no significant correlations with the other variables. The next variable, the strongest connection is between “Overall satisfaction” and “Final interest” (.533). It can be indicated that the visitors who had higher overall satisfaction probably also had higher final interest. The last variable “Revisit intension”, it is found that the strongest relationship is with “Final interest” (.304). The visitors with higher final interest could have higher possibility to visit the museum again.

The variables “Overall satisfaction”, “Revisit intension” and “Final interest” were used dependent variables to be predicted by independent variables representing personal attributes and the performance of the museum, using multiple hierarchical regression analysis. Only variables with significant correlation to the dependent variable were used in the prediction models. Meanwhile, the analysis was also used to test hypothesis which have mentioned in the literature review.

Using multiple hierarchical regression analyses, the authors first predicted Overall satisfaction with the museum by using Interest and Final interest as independent variables on personal level (model 1), and Appeal of museum and Panels and labels as independent variables on the performance level (step 2). The analyses are displayed in table 13.

Interest vs. Overall satisfaction

H₀: The interest of the visitors is not related to the visitors' overall satisfaction.

H₂: The visitors' interests for the museum will be positively related to their overall satisfaction with the museum.

Performance of the museum vs. Overall satisfaction

H₀: The performance of the museum is not related to the visitors' satisfaction.

H₃: The performance of the museum will be positively related to the visitors' overall satisfaction with the museum.

The analysis was made in two steps, using Enter as method. Due to the observed correlations between satisfaction and the personal variables interest before visit and interest after visit, step one was used to control for these variables on satisfaction, before analyzing the effects of the performance variables museum appealing, souvenir shop, and labels in step two. The analysis showed that final interest had a rather strong effect on satisfaction, while the effect of interest before the visit was insignificant (Table 13).

When introducing the performance variables in step two, the effect of final interest was reduced, and interest before visit was still insignificant. Two of the performance variables, structural design and panels and labels, had direct effects on the overall satisfaction. The total amount of variance explained in the satisfaction variable was 36.7 %. The first step explained 27.3 % and an additional 9 % was explained by the second step. The changes in F values were significant for both steps (Table 13).

Table13

Multiple hierarchical regression- personal variables and the performance variables vs. overall satisfaction as dependent variable (n=113) (1)

	Beta Model 1	Beta Model 2
Interest	-.072 (P=.513)	-.095 (P=.355)
Final interest	.580 (P=.000)	.486 (P=.000)
Appeal of the museum	—	.236 (P=.005)
Panels and labels	—	.231 (P=.004)
Adjusted R Square	.273	.367
F change	20.367 (P=.000)	8.481 (P=.000)

The outcome of the H₂:

Only final interest of the visitors was related the visitors' satisfaction.

The outcome of the H₃:

Appeal of museum and panels and labels were related the visitors' satisfaction, while souvenir shop was not significantly related to satisfaction.

Second, using multiple hierarchical regression analyses, the authors predicted Revisit intentions by using Final interest and Overall satisfaction were used as independent variables on personal level (model 1), and Appeal of museum, Souvenir shop and Panels and labels as independent variables on the performance level (step 2). The analyses are displayed in table 15.

Final interest vs. Revisit intention

H₀: The final interest of the visitors is not related to the visitors' revisit intention.

H₄: The visitors' interests for the museum after the visit (final interest) will be positively related to their intentions to revisit the museum.

Overall satisfaction vs. Revisit intention

H₀: The visitors' satisfaction is not related to the visitors' revisit intention

H₅: The visitors' overall satisfaction with the museum should be positively related to their intentions to revisit the museum.

Performance of the museum vs. Revisit intention

H₀: The performance of the museum is not related to the visitors' revisit intention.

H₆: The performance of the museum will be positively related to the visitors' intentions to revisit the museum.

The method was similar to the previous multiple hierarchical regression. The analysis was made in two steps, using Enter as method. Due to the observed correlations between revisit intention and the personal final interest and satisfaction, step one was used to control for these variables on revisit intention, before analyzing the effects of the performance variables museum appealing, souvenir shop, and labels in step two. The analysis showed that final interest had an effect on revisit intention, while the effect of overall satisfaction was insignificant (Table 14).

When introducing the performance variables in step two, the effect of final interest was reduced to insignificant, and overall satisfaction was still insignificant. The effect of the three performance variables, structural design and souvenir shop, and panels and labels were insignificant. The total amount of variance explained in the revisit intention variable was 8.4 %. The first step explained 8.6%; it means the total amount of the variance was slightly

decreased from the first step to the second step, however the change in F value was only significant for the first steps.

Table 14

Multiple hierarchical regression- personal variables and the performance variables vs. revisit intention (n=113) (2)

	Beta Model 1	Beta Model 2
Final interest	.233 (P=.050)	.119 (P=.099)
Overall satisfaction	.133 (P=.259)	.128 (P=.315)
Appeal of the museum	—	.090 (P=.414)
Souvenir shop	—	.115 (P=.267)
Panels and labels	—	-.089 (P=.339)
Adjusted R Square	.086	.084
F change	5.357 (P=.006)	.929 (P=.430)

The correlation of the revisit intention was significant with museum appealing (.217), overall satisfaction (.285), and final interest (.304)(Table 12). But when controlling for effects of several variables the strength of the relationship between the dependent and the independent variables were reduced. In this analysis none of the variables was significant predictors of revisit intention. Consequently, revisit intention depends on other issues than measured here.

Third, using multiple hierarchical regression analyses, the authors predicted Final interest by using Overall satisfaction and Revisit intentions as independent variables on personal level (model 1), and Appeal of museum, Souvenir shop and Panels and labels as independent

variables on the performance level (step 2). The analyses are displayed in table 16.

The method was similar to the previous two multiple hierarchical regressions. The analysis was made in two steps, using Enter as method. Due to the observed correlations between final interest and the personal satisfaction, and revisit intention, step one was used to control for these variables on final interest, before analyzing the effects of the performance variables museum appealing, souvenir shop, and labels in step two. The analysis showed that overall satisfaction had rather strong effect on final interest, and also revisit intention had an effect on final interest.

When introducing the performance variables in step two, the effect of overall satisfaction was reduced to .388 (before .452), but still highly significant and revisit intention was reduced to an insignificant level ($P=.078$). The effect of the three performance variables, structural design, souvenir shop, and panels and labels were insignificant. The total amount of variance explained in the revisit intention variable was 28.6 %. The first step explained 27.8%; The total amount of the variance led to increased from the first step to the second step, but only additional 0.8 % was explained by the second step. The change in F value was only significant for the first steps.

Table 15

Multiple hierarchical regression (3) - personal variables and the performance variables vs. final interest

	Beta Model 1	Beta Model 2
Overall satisfaction	.452 (P=.000)	.388 (P=.000)
Revisit intention	.205 (P=.031)	.170 (P=.078)
Appeal of the museum	—	.177 (P=.086)
Souvenir shop	—	.074 (P=.428)
Panels and labels	—	-.049 (P=.610)
Adjusted R Square	.278	.286
F change	18.107 (P=.000)	1.331 (P=.270)

The conclusion of The table 15 is that final interest was only affected by overall satisfaction and revisit intention, while the performance of the museum had little effect on the visitors' final interest in this case.

The correlation of the final interest was significant with museum appealing (.315) (Table 12). But when controlling for effects of several variables the strength of the relationship between the dependent and the independent variables were reduced. In this analysis except overall satisfaction, none of the variables was significant predictors of final interest. Consequently, final interest depends on other issues than measured here.

Discussion

Based on qualitative result

After designing the interviews, the researchers made two different groups. The first consisted of visitors that were chosen by random selection; the second one was a randomly selected employee, in order to collect more reliable data from the museum. The reasoning behind this was to understand how many consensuses or issues there were from both sides of the table. It also helped in gathering all the necessary information needed to make the questionnaires as completely as possible.

Visitors' interviews. After interviewing the 32 visitors, the problems can be summarized into four aspects; available time, language expression, guides service and informative signs. All aspects except time refer to the service quality of the museum itself, while available time relates to cooperation marketing. In order to understand what the cooperation marketing is and how important it is to Hurtigrutemuseet, it is vital to start with a short literature review.

Available time

In order to market generic features of their product, some firms have to join in many sectors of business cooperate (Palmer, 2002). In the current business trade, team work or social capital plays more important role for the international and national business market.

Cooperative marketing associations are defined here as “groups of independent businesses that recognize the advantages of developing markets jointly rather than in isolation, but which may be unable to appropriate the benefits of cooperative activities directly”(Palmer, 2000, p.135).

Generally , the cooperation in tourism networks have diversity functions, they would vary from planning the industry on different geographical levels which includes the local, the regional and the national to develop and market tourism services jointly (Lemmetyinen, 2009). The business actors will choose different way to make a network, such as form

partnerships between the private and public sectors, or enter into strategic alliances. “What makes the networks strategic is that they are intentionally formed and contain a finite set of actors – at least three” (Mölle, Rajala, & Svahn, 2005).

To achieve the high profit, the cooperative relationship between the enterprises is a critical aspect in the business network. In this study, the main complain was about the time. Time directly effects the tourist satisfaction what is the most important resource of tourist competitive (Fuchs & Weiermair, 2004).

In this case, available time is important for the success of Hurtigrutemuseet. Since Stokmarknes is only one of the ports for Hurtigruten and Hurtigruten has to follow a certain time schedule during its voyage, increasing the available time for tourists is a big challenge for Hurtigrutemuseet and can only be done in cooperation with Hurtigruten.

Based on the marketing theories above, the researchers suggest that Hurtigrutemuseet, in discussions with Hurtigruten, must not only focus on the possible higher profits to Hurtigrutemuseet itself, but also highlight potential benefits for Hurtigruten. This case study could be a basis material to affirm that not only the museum, but also the visitors themselves wish to have more available time during the stay at the museum.

Language expression

Service quality is the core element to the service industry, tourism is no exception. In this case, one of important services is about interpretation. An interpretation service would be defined as a set of educational and information tools for the purpose of showing or presenting destinations for the tourists, usually by using the unique or special objects or heritage stories and culture to fulfill that, first-hand experiences, or illustrative media (Lee, 2009).

There are some examples of interpretation services, such as: interpreters, visitor centers, trail signs, self-guided trails, and publications (Tilden & Craig, 2007).

It would be well realized that interpretation services play an important communication

role in connecting destinations, host citizens, and visitors together. After that, such services also help visitors to better appreciate their tourism experiences, because the effort will be positive which enhances their understanding and awareness of both the natural and built environment (Weiler & Davis, 1993).

Language is an important part of service as an interpretation tool for presentations. Some of the interviewees mentioned that the interpretation could and in fact should be improved. Today, interpretation is not longer only confined to traditional means, such as a single description with pictures on a sign, but may utilize a wide range of technologies such as movies, hand phones, interactive exhibitions and so on. Hurtigrutemuseet should look for possibilities to make use of such technologies at the museum.

Guide service

During winter, Hurtigrutemuseet usually does not supply guide service because of the rather high expenses. One possible way to remedy this is by using technology instead. This is of course an economic question as well, but disregarding this, hand phones would be a good consideration. The results of the interviews, the situation at the museum and already mentioned theories all supports the suggestion that the first step, if the conditions allow it, is to set up prerecorded interpretations in different languages in some parts of the museum. In the theory of contemporary museums, interactions play a significant part in enhancing the visitors' experience.

Informative signs

After talking to the manager of Hurtigrutemuseet, it became clear that some collections had lots of additional history that were not mentioned anywhere in the museum. Some sections were also overlooked by visitors simply because they lacked proper signs or other visible information to catch their interest. The visitors' experience at the museum may suffer as a result, which is unfortunately for both museum and visitors. Based on this, more

information should therefore be added to many of the collections and interactions at the museum to enhance visitors' experience.

However, there were also some positive comments to be found about the information in Hurtigrutemuseet. Two tourists, who came from Austria, stated that "...information is ok". More importantly, the majority of visitors said that they found the museum overall very interesting, 29 out of 32 visitors, that were interviewed, gave the museum a score of 4 or better on a scale from 1 to 5 where 5 is best.

Employee interview. The employee interview showed that the most important issues were quality of service and the structure of the museum. These two issues will now be discussed.

Quality of service in the museum

Based on the fact that quality of service reflects the tourists' satisfaction, the factor of employees' skill is a significant issue. Usually, a guide with plentiful knowledge and work experiences can be considered enough for tourist to get a basic understanding of history and museum layout. On the other hand, when employees show relative weak knowledge and experience, then training could be a necessary approach to improve their skills.

In the case of Hurtigrutemuseet, the situation was more close to the latter, because most of the employees were from the local high school, their knowledge and work experience is sort of limited. In order to improve the quality of service in the museum, the employees' knowledge should be increased.

The structure of the museum

There is a good chance that the museum will increase tourist's experience considerably when they move down to a better location. In designing the new structure of the museum, they can take into consideration the suggestions made here from the interviewed visitors, such as improving souvenir shop, more space for each section etc. Rearranging the structure

of museum would be better and more convenient for visiting tourists, not only visitors traveling with Hurtigruten but all visitors. For Hurtigrutemuseet this is a great chance to improve the museum considerably and also increase the possibility for higher future profits.

Based on quantitative result

From the theoretical point of view, this study attempted to develop a framework for the relation between contemporary museum and tourist's experience of Hurtigrutemuseet as a case study. The visitors' experience was measured by visitors' interaction with service of Hurtigrutemuseet and evaluations of performance quality of the museum.

Traditional museum vs. Contemporary museum

The concept of traditional museum refers to reading of information on a tag or the guide and observation of the exhibit, while the tourists interacting visiting process in museum

Contemporary museum has been developed a new concept, as Kirshenblatt Gimblett (2002) presented "performing museology." "This 'performance' goes beyond employing interactive tools and multimedia technologies to engage visitors. Storying and sequencing combine with entertaining re-enactments and recreations to execute the museum's didactic mission." (Valerie,2003, p. 9)

After comparing above two types of museum, Hurtigrutemuseet is more like the traditional type, which consist of picture and description as the main form of exhibit.

The factors of before visit

The variables were: age, nationality, gender, where visitors learned about Hurtigrutemuseet, interest (before), expectation, and website.

Firstly, the result showed elderly people (from the age of 60 to 83) was the main group (62.9%, n=113), while the main group of nationality was German (36.3%, n=113). And 51.3% was female (n=113), while 48.7% was male (n=113). Besides, 69% of the respondents learned about Hurtigrutemuseet on Hurtigruten (n=112). And 47.8% of respondents expressed

high or very high interest before they came to visit (n=112). And information (96%, n=112) and education (41%, n=112) were their two highest expectations to the museum visit. Most respondents (96.5%) expressed that they did not visit the website before their visit, while the rest (2.7%), who visited the website thought it was either interesting (n=2) or messy (n=1).

In order to examine whether there is a relation between variables of before visit, the researchers designed a hypothesis regarding interest and expectation:

H₁: The visitors' interests for the museum will be positively related to their expectations to the museum.

This hypothesis has been confirmed.

The factors of inside of Hurtigrutemuseet

The variables were: evaluation and suggestion of brochure, evaluation of appeal of the museum, and suggestions after evaluation above items.

The respondents thought the brochure of the museum was interesting (33.3%, n=108) and understandable (51.9%, n=108). When they were asked the suggestions to improve the brochure, more details on event and exhibitions on the museum (30.1%, n=93) and more details on the history (36.6%, n=93) were the highest options. 77.1% of the respondents gave high or very high score to the evaluation of appeal of the museum (n=109). 47.5% of the respondents suggested a guide presentation in the museum (n=101), while 34.4% of the respondents suggested reading more about the history of Hurtigruten (n=100).

In addition, researchers got some useful suggestions from questionnaires for improvement of the museum, such as more available time to visit, the location of the souvenir shop etc.. These factors will be discussed in the improvement.

The factors of after visit

The variables were: total impression, satisfaction of panels and labels, overall satisfaction, final interest, and revisit intention.

Satisfactions

54.1% of the respondents were a little satisfied or satisfied with the items of the souvenir shop at the museum (n=98), while 68% of them were a little satisfied or satisfied with the panels and labels which awakened their interest in the actual themes (n=106).

In general, the result of overall satisfaction showed that most respondents (86.7%, n=113) were satisfied with the museum, but in varying degrees. Furthermore a large percentage of respondents had a good impression of the museum, and also had higher final interest than before they came to visit there, latter was based on the result of t-test.

In tourism field, it is useful to understand how motivation actually occurs and how those needs may be satisfied. In the other words, Satisfaction is affected by travel motivation (S. Lee, Jeon, & Kim, 2011). In this case study, the motivation was transferred to interest, based on the theory interest is a specific variable of motivation.

Therefore it was necessary to examine how satisfaction is affected by visitors' interest in this study, and then a hypothesis was designed:

H₂: The visitors' interests for the museum will be positively related to their overall satisfaction with the museum.

The result showed that it was only partially confirmed. Only final interest was related to satisfaction.

Perceived quality is the first determinant of overall customer satisfaction, and perceived value is defined the second one which is determinant of overall customer satisfaction (Joseph Cronin, et al., 2000).

Therefore this indicates that it is necessary for Hurtigrutemuseet to study what kinds of performance or quality of service can affect satisfaction of the visitors. In the hypothesis testing, performance of the museum was consisted by three elements: museum appeal, souvenir shop items and panels and labels.

H₃: The performance of the museum will be positively related to the visitors' overall satisfaction with the museum.

It was only partially confirmed. Appeal of museum and panels and labels were significantly related to satisfaction, while souvenir shop was not significantly related to satisfaction in the correlation matrix and consequently not included in the multiple regressions. The finding indicates that even though the satisfaction of the individual components were rated highly, the overall satisfaction of the museum was rated lower after the individual scores were run through a multiple regression test.

Revisit intention

Comparing perceived quality of services and value for money, satisfaction and revisit intention more alike have been influenced by the perceived attractiveness (Um et al, 2006). In the other words, Attractiveness was revisit intention determinant more than the overall satisfaction (Badarneh & Som, 2011).

Therefore it was necessary to design a hypothesis to test the relation between revisit intention and satisfaction in this study.

H₅: The visitors' overall satisfaction with the museum should be positively related to their intentions to revisit the museum.

This hypothesis was not supported here, but it confirmed the above theory. Obviously there were other factors that affect revisit intention here.

Through analyzed interviews and comments of questionnaire, the researchers have summed up three main objective factors which could influence attractiveness in this case: age, long distance from home country and high-spending in Norway. It indicates that objective factors must also be considered when researcher measures revisit intention of tourists.

In order to test whether revisit intention can be affected by the other factor of after visit, namely final interest in this study, a hypothesis was designed:

H₄: The visitors' interests for the museum after the visit (final interest) will be positively related to their intentions to revisit the museum.

In addition, Shen (2005) mentioned that the performance quality would affect tourist's revisit intention (Wang, et al., 2010). Therefore the last hypothesis was designed to test whether it was agreed in the case study.

H₆: The performance of the museum should be positively related to the visitors' intentions to revisit the museum.

The results showed that the relations above two hypotheses the former was limited support, as final interest was related to revisit intention, but the affect disappeared, when introducing model 2 into the analysis (see Table 14), while the latter H₆ was obviously not supported in this study.

The result here has been confirmed again that when the attraction is located a special place, revisit intention must be considered by some objective conditions more than overall satisfaction.

Improvement

There are three additional findings which were summed up from open questions. Firstly, Finnmarken was the most usual response to the questionnaire questions about what visitors remembered most from the museum and what their favorite section of the museum was, but also what they thought needed improvement. Therefore Finnmarken, as clearly one of the most popular exhibition at Hurtigrutemuseet, should have top priority when it comes to maintenance and improvement.

One important function of exhibitions like this, is not only storing its history, but also restoring it to good shape to improve visitors' experience of it. Finnmarken is now well stored and located beside Hurtigrutemuseet, the next step would be to make a plan for how best to maintain and, if possible, restore Finnmarken in order to increase visitors' satisfaction of it

and, as a result, visitors' experience.

Secondly, time was mentioned many times during the research. In the quantitative discussion, researchers have mentioned that cooperation with Hurtigruten is the most available way to improve this situation.

Thirdly, there were several complaints about the location of the souvenir shop in both the qualitative and quantitative researches. A possible solution would be to separate the entrance from the exit and put the souvenir shop at the exit which could connect with the way of Finnmarken. This would increase available space at the entrance, while making the exit of the museum clear. The staff could also split visitors from Hurtigruten into two groups, one group visiting the museum while the other visiting Finnmarken, to reduce further crowding.

Implications

For the practice of the museum

In this case, these findings can give manager or stakeholder some instructions how to improve the service quality in a better way, such as to consider what kinds of service for the main age group and adding more languages/interpretations.

After examined one of the core words "contemporary" in this study, as the result shown, the staff faces to the biggest challenge that is to improve the equipments to the modernization level. Combining the suggestions from respondents, such as guide service, better interpretation service and signs, these all can be solved by technology. Based on theory of the contemporary museum, the advantage of it is to convey information by the processes of display over the particularity of objects (Valerie, 2003).

In the marketing theory, planners have to consider various elements, and a holistic approach to the goal is beneficial when they make a new strategy for a heritage attraction (Fyall, Garrod, Leask, & Wanhill, 2008).

Limitations of the case study

Data collection

The first limitation of data collection is the available timeframe to collect the data. The researcher came to Hurtigrutemuseet in the winter time when the museum only opened two hours for the visitors that came from Hurtigruten. Therefore the range of the respondents was more narrow than general. Thus some items of questionnaire would be usefulness in this situation, such as question 6: How did you travel to the museum?

Secondly, it is about controlling the data collection during the questionnaires was handed out. Because of some objective factors, the researcher could not stay there until the data collection was done. They had to totally depend on the employees of Hurtigrutemuseet to help them to collect the data.

Qualitative research

Qualitative research as a foundation to serve quantitative research, met two limitations in this research. Firstly, the interviews were done during the winter season; therefore only visitors who came from Hurtigruten could be interviewed, as previously mentioned. That created the other limitation, namely the available time for each interview, which was way too short. As a result the interviews were had to be done rather superficially.

Future research

Accordingly, the manager of Hurtigrutemuseet might have a picture how to make a framework in the future. However, there are still several thinking problem areas to which future research can be addressed.

It could focus on the types of culture tourists. Different types of visitors come to the museum with different expectations and needs. In the theory of satisfaction, if visitors' expectation or need reaches, even exceeds it, and then satisfaction would be increased. The eventual tourists' experience could be high in a way.

Besides, It could also focus on emotion research. Many theories have confirmed that tourist' emotion is a critical element that can influence their satisfaction. *“Experience usually includes various elements, and it provides an emotionally, physically, intellectually and spiritually mixed feeling.”* (Sheng & Chen, 2011).

Satisfaction researchers mentioned that emotion plays an important role in the tourist experience, and in order to explain tourist satisfaction, researchers should integrate cognitive and emotional concepts (Coghlan & Pearce, 2010). One known model that measures emotions in two dimensional scaling is Russell's circumplex model. He argued that affective states are best represented as a circle in a two dimensional space (Figure x) (Coghlan & Pearce, 2010).

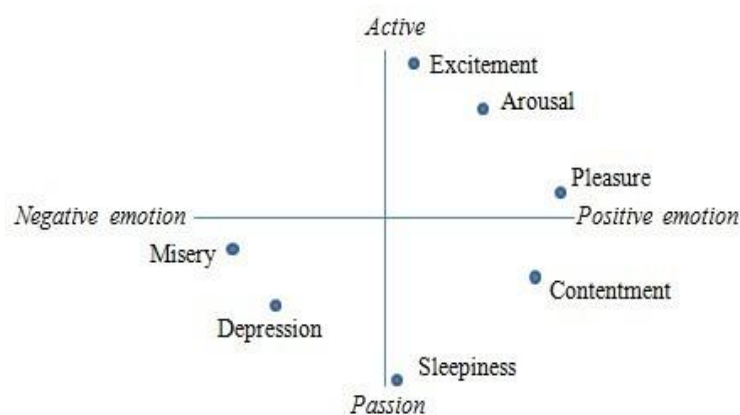


Figure 17. Eight affect concepts in a circular order. Adapted from “A Circumplex Model of Affect,” by J. A. Russell, 1980, *Journal of Personality and Social Psychology*, Vol. 39, No. 6, p. 1164.

However, this issue is difficult to be considered in some real cases. In the Hurtigrutemuseet study case, authors defined that high satisfaction can lead high quality of visitor's experience, whereas it is on the assumption that each visitor comes to the museum with “Zero” status in quantitative research which supposes their emotions are on the middle cross of the Circumplex Model of Affect. Therefore the data could not be precise so that could lead to the error between actual situations and the report.

In addition, providing unique services is one of the ways to increase the emotional

satisfaction of customers in the hospitality industry (Baig, 2010).

According to the above, the next thinking could focus on the concrete items of service, such as the relation between age and service. After examined the data, the researchers found that Hurtigrutemuseet has one very special characteristic, which is the main visitor's group was the elderly people. Based on this, researcher could aim to explore the behavior of the elderly people and their consumer psychology, and then make targeted service for them so that increase elderly peoples' satisfaction.

Conclusion

The field of research that this study relates to is customer satisfaction and contemporary museums. To ensure high customer satisfaction it is important for museum operators to provide the circumstances that enhance the customer experience.

By utilizing Hurtigrutemuseet in Stokmarknes a case study, this research sought to investigate: How does the performance of Hurtigrutemuseet influence the final interest, satisfaction and revisit intention of visitors, controlling for individual factors like individual expectation and interest of visitors. The study followed an exploratory research design in order to gain deep understanding of the relationship between tourists and Hurtigrutemuseet and the overall aim of the study was to increase the understanding of how the performance of provider can impact on visitor's experience.

A literature review was completed and examined current theories of performance quality, tourist motivation, and tourist satisfaction. The current situation of the Hurtigruten museum and tourist perceptions and evaluation of the museum experience was investigated through mixed research method. Firstly, through qualitative research, such as observation, interview, researchers obtained primary data and which provided insight into the current situation and laid the foundation for the design of the questionnaire which was used for gathering quantitative data.

Based on theories, six hypotheses were constructed that were analyzed in this study. The following summarizes the empirical findings from the data in relation to the proposed hypothesizes:

H1: the visitors' interests for the museum will be positively related to their expectations to the museum. This hypothesis was confirmed.

H2: The visitors' interests for the museum will be positively related to their overall satisfaction with the museum. This was partially confirmed.

H3: The performance of the museum will be positively related to their overall satisfaction with the museum. This was partially confirmed.

H4: The visitors' interests for the museum after the visit (final interest) will be positively related to their intentions to revisit the museum. This was partially confirmed.

H5: the visitors' overall satisfaction with the museum should be positively related to their intentions to revisit the museum. This was rejected.

H6: the performance of the museum should be positively related to the visitors' intentions to revisit the museum. This was rejected.

The findings give two further thinking. One is about visitors' revisit intention how attractiveness can be affected when an attraction is located a relative special place, such as Hurtigrutemuseet, the other is that even though the satisfaction of the individual components were rated highly, it does not mean that the overall satisfaction of the museum was rated highly after the individual scores were run. Overall satisfaction also could be influenced by the other elements, such as environment of the museum and service of staff who work at the museum.

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16b. What made the panels and labels 1) easy/ 2) difficult to understand?

1) _____

2) _____

17a. Approximately how long have you spent in the museum?

Less than 15 minutes.

15 to 30 minutes.

30 to 45 minutes.

45 to 60 minutes.

More than 60 minutes.

17b. Would you prefer to have more time?

Yes

No

Part Three

In the last page, there is a map of the museum, with names for each section and a corresponding number. Please circle the sections on the map that you can remember seeing.

1. THE MODEL BOAT

11. THE BRIDGE

2. THE MAIL CABIN.

12. THE RADIO ROOM

3. CHILDREN'S ROOM

13. (NOT READY YET)

4. LIFE ON BOARD

14. THE LOUNGE AND RESTAURANT

5. THE ENGINE ROOM

15. THE GALLEY

6. LOADING AND UNLOADING

16. CABIN

7. SAFETY ON BOARD

17. LIFE ON DECK

8. SHIPWRECKS

18. VIDEO ROOM

9. NAVIGATION

19. RICHARD WITH

10. THE PILOT

20. THE HISTORY OF THE COASTAL STEAM

21. SHIP OWNERS AND MODEL

22. SOUVENIR SHOP

23. Finnmarken—The Ship

18. Which sections did you like the most (numbers)? _____

19a. Which sections do you think can be improved (numbers)? _____

19b. Suggestions for improvements:

20a. Did you experience (could be multiple-choice):

- The Galley section
- The Engine room
- The video room
- None

20b. Which of these sections did you like the most? _____

20c. Comments:

21. Based on your overall experience with Hurtigrutmusset, if you were describing the museum to a friend, which expressions will you use (make a circle around the relevant words, max 3)?

Useless exciting uncomfortable relevant cheerful uninteresting
Good for kids interesting doesn't relate to me hard to understand
Boring Historical importance Educational positive surprising
Negative surprising fun

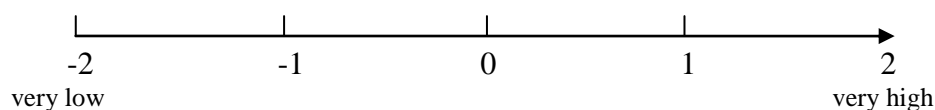
Add your own words: _____

22. It is perfectly acceptable to find that there are some things you did not like about the museum. Would you be willing to tell me something you did not like about the museum?

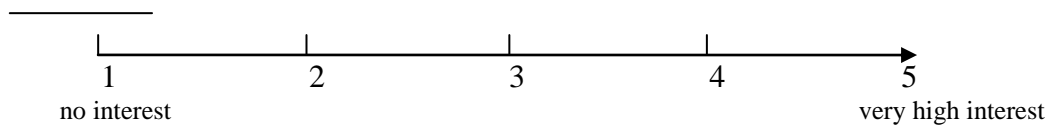
23. Would you be interested in any of the following (could be multiple-choice):

- A guided presentation in the museum
- Having an activity to do in the museum that gives you more information
- Reading more about the history of Hurtigruten
- Something else _____

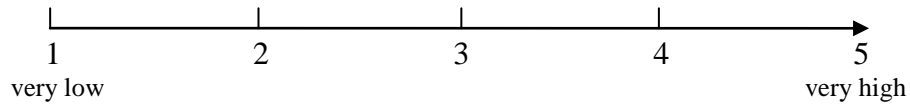
24. To which extent are you satisfied with the museum, overall? _____



25. How would you describe your interest in the history of Hurtigruten after your visit? _____

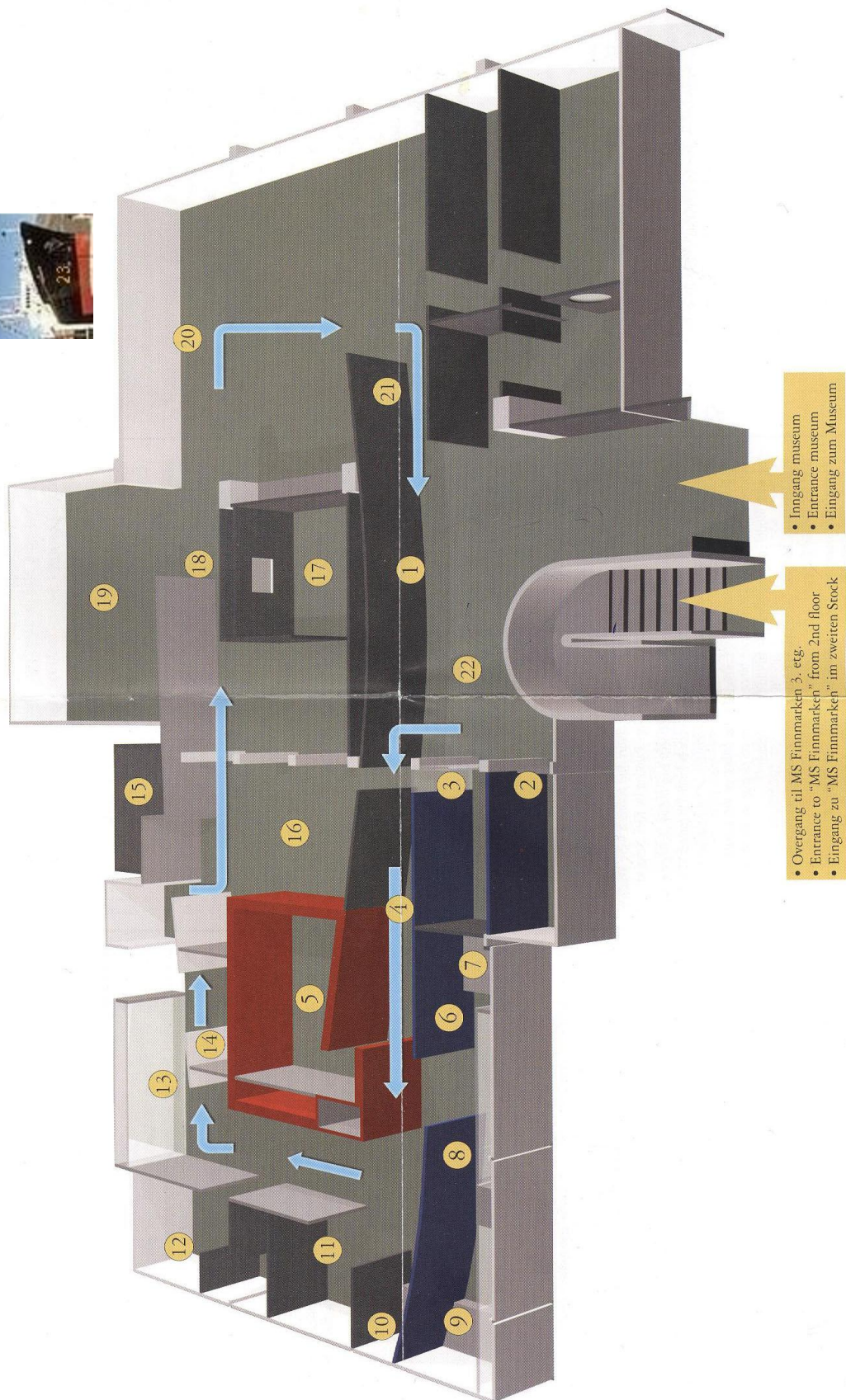


26. What is the probability that you will visit the museum again in the future? _____



27. Are there any additional comments you would like to make?

Thank you very much for your time. ☺



Appendix*Appendix 1(above questionnaire)**Appendix 2: Interview questions*

1. Where are you from?
2. How old are you?
3. How did you think this museum?
4. Which sections do you like most?
5. Which parts do you think should improve?
6. Which score would you like to give this museum (1 to 5, 1 is the lowest, while 5 is the highest)?

Appendix 3: Relevant SPSS output

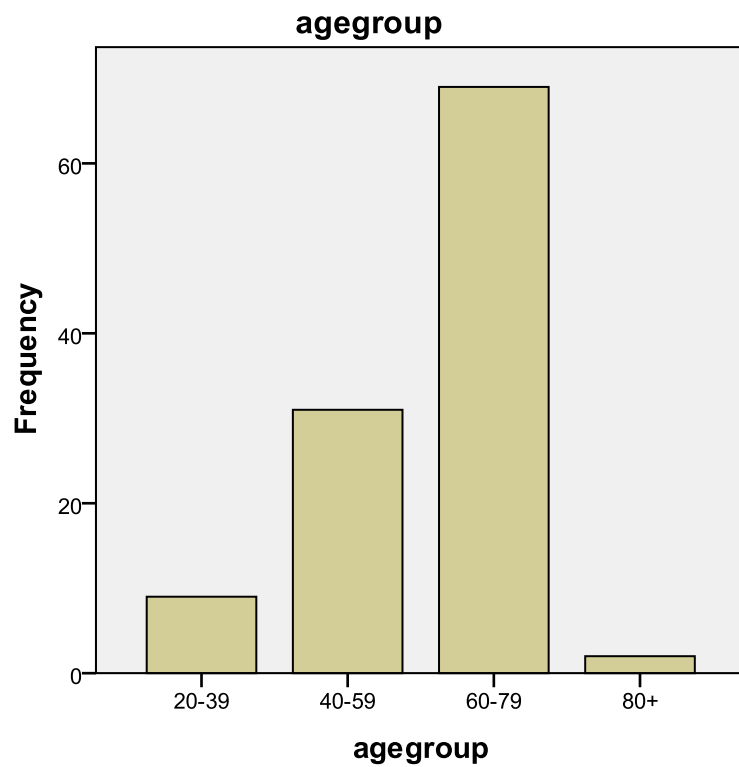
Question 1: Nationality

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	.9	.9	.9
American	8	7.1	7.1	8.0
Australian	3	2.7	2.7	10.6
Austria	3	2.7	2.7	13.3
Belgium	2	1.8	1.8	15.0
British	13	11.5	11.5	26.5
French	6	5.3	5.3	31.9
Germany	41	36.3	36.3	68.1
Nederland	12	10.6	10.6	78.8
Norwegian	15	13.3	13.3	92.0
Swedish	3	2.7	2.7	94.7
Switzerland	6	5.3	5.3	100.0
Total	113	100.0	100.0	

Question 2: Gender

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Female	58	51.3	51.3	51.3
Male	55	48.7	48.7	100.0
Total	113	100.0	100.0	

Question 3: Age



Question 7: How would you describe your interest in the history of Hurtigruten before your visit?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No interest	7	6.2	6.3	6.3
	Little interest	22	19.5	19.6	25.9
	Neither low nor high	29	25.7	25.9	51.8
	High interest	42	37.2	37.5	89.3
	Very high interest	12	10.6	10.7	100.0
	Total	112	99.1	100.0	
Missing	System	1	.9		
Total		113	100.0		

8. Where did you learn about Hurtigrutemuseet?

		Count
Where learn about H.M.	On hurtigruten	79
	From tour operation	8
	Own knowledge	15
	Other source	21

9. Before your visit to the Hurtigrutemuseet, what were your expectations?
(could be multiple-choice)

		Count
what the expectations of the visitors	Expectations entertainment	20
	Expectations information	107
	Expectations education	46
	Expectations inspiration	14
	Expectations thought provoking	21

10a. Did you visit the website of the museum before you came?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	3	2.7	2.7	2.7
	No	109	96.5	97.3	100.0
	Total	112	99.1	100.0	
Missing	System	1	.9		
Total		113	100.0		

10b. If “Yes”, what do you think about this website (could be multiple-choice)?

Statistics

		Interesting	A good communicative channel	Limited pictures	Outdated	Messy
N	Valid	3	3	3	3	3
	Missing	110	110	110	110	110

Interesting

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	2	1.8	66.7	66.7
	not ticked	1	.9	33.3	100.0
	Total	3	2.7	100.0	
Missing	System	110	97.3		
Total		113	100.0		

A good communicative channel

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not ticked	3	2.7	100.0	100.0
Missing	System	110	97.3		
Total		113	100.0		

Limited pictures

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not ticked	3	2.7	100.0	100.0
Missing	System	110	97.3		
Total		113	100.0		

Outdated

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	not ticked	3	2.7	100.0	100.0
Missing	System	110	97.3		
Total		113	100.0		

Messy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	1	.9	33.3	33.3
	not ticked	2	1.8	66.7	100.0
	Total	3	2.7	100.0	
Missing	System	110	97.3		
	Total	113	100.0		

11. Are you visiting the museum with (could be multiple-choice)

Statistics

		Family	Friends	Working partners	Part of organization trip	Single
N	Valid	113	113	113	113	113
	Missing	0	0	0	0	0

Family

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	66	58.4	58.4	58.4
	not ticked	47	41.6	41.6	100.0
	Total	113	100.0	100.0	

Friends

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	21	18.6	18.6	18.6
	not ticked	92	81.4	81.4	100.0
	Total	113	100.0	100.0	

Working partners

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	1	.9	.9	.9
	not ticked	112	99.1	99.1	100.0
	Total	113	100.0	100.0	

Part of organization trip

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	27	23.9	23.9	23.9
	not ticked	86	76.1	76.1	100.0
	Total	113	100.0	100.0	

Single

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	14	12.4	12.4	12.4
	not ticked	99	87.6	87.6	100.0
	Total	113	100.0	100.0	

12a. What are your opinions of the brochure (with the map of the museum including) in the museum (could be multiple-choice)?

Statistics

		Interesting	Understandable	Confusing	Out of sequence	Deficient information	No opinions
N	Valid	108	108	108	108	108	108
	Missing	5	5	5	5	5	5

Interesting

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	36	31.9	33.3	33.3
	not ticked	72	63.7	66.7	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

Understandable

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	56	49.6	51.9	51.9
	not ticked	52	46.0	48.1	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

Confusing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	9	8.0	8.3	8.3
	not ticked	99	87.6	91.7	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

Out of sequence

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	5	4.4	4.6	4.6
	not ticked	103	91.2	95.4	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

Deficient information

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	4	3.5	3.7	3.7
	not ticked	104	92.0	96.3	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

No opinions

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	23	20.4	21.3	21.3
	not ticked	85	75.2	78.7	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

12b. Ideally, what else would you like to see in the brochure (could be multiple-choice)?

Statistics

		More information on what the museum is like	More information about how to physically access collections in the museum	More details on event, exhibitions on the museum	More exciting layout	More details on the history
N	Valid	93	93	93	93	93
	Missing	20	20	20	20	20

More information on what the museum is like

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	17	15.0	18.3	18.3
	not ticked	76	67.3	81.7	100.0
	Total	93	82.3	100.0	
Missing	System	20	17.7		
Total		113	100.0		

More information about how to physically access collections in the museum

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	17	15.0	18.3	18.3
	not ticked	76	67.3	81.7	100.0
	Total	93	82.3	100.0	
Missing	System	20	17.7		
Total		113	100.0		

More details on event, exhibitions on the museum

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	28	24.8	30.1	30.1
	not ticked	65	57.5	69.9	100.0
	Total	93	82.3	100.0	
Missing	System	20	17.7		
Total		113	100.0		

More exciting layout

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	26	23.0	28.0	28.0
	not ticked	67	59.3	72.0	100.0
	Total	93	82.3	100.0	
Missing	System	20	17.7		
Total		113	100.0		

More details on the history

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	34	30.1	36.6	36.6
	not ticked	59	52.2	63.4	100.0
	Total	93	82.3	100.0	
Missing	System	20	17.7		
Total		113	100.0		

13a. To which extent do you think the structural (the look of the) design (such as arranging of each section) of the museum appealing?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Low	1	.9	.9	.9
	Low	9	8.0	8.3	9.2
	Neither low nor high	15	13.3	13.8	22.9
	High	68	60.2	62.4	85.3
	Very high	16	14.2	14.7	100.0
	Total	109	96.5	100.0	
Missing	System	4	3.5		
Total		113	100.0		

14. What is your opinion about the location of the souvenir shop in the museum?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	To close to the entrance	20	17.7	18.2	18.2
	Disturbing	3	2.7	2.7	20.9
	Just right	47	41.6	42.7	63.6
	No opinions	31	27.4	28.2	91.8
	Other options/ coments	9	8.0	8.2	100.0
	Total	110	97.3	100.0	
Missing	System	3	2.7		
Total		113	100.0		

15a. How satisfied were you with items of the souvenir shop in the museum?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Dissatisfied	2	1.8	2.0	2.0
	A little dissatisfied	5	4.4	5.1	7.1
	Neither dissatisfied nor satisfied	38	33.6	38.8	45.9
	A little satisfied	50	44.2	51.0	96.9
	Satisfied	3	2.7	3.1	100.0
	Total	98	86.7	100.0	
Missing	System	15	13.3		
Total		113	100.0		

16a. To which degree did the panels and labels awake your interest in the actual themes?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Dissatisfied	3	2.7	2.8	2.8
	A little dissatisfied	8	7.1	7.5	10.4
	Neither dissatisfied nor satisfied	23	20.4	21.7	32.1
	A little satisfied	50	44.2	47.2	79.2
	Satisfied	22	19.5	20.8	100.0
	Total	106	93.8	100.0	
Missing	System	7	6.2		
Total		113	100.0		

17a. Approximately how long have you spent in the museum?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 15 minutes	7	6.2	6.3	6.3
	15 to 30 minutes	37	32.7	33.0	39.3
	30 to 45 minutes	52	46.0	46.4	85.7
	45 to 60 minutes	14	12.4	12.5	98.2
	More than 60 minutes	2	1.8	1.8	100.0
	Total	112	99.1	100.0	
Missing	System	1	.9		
Total		113	100.0		

17b. Would you prefer to have more time?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	90	79.6	81.1	81.1
	No	21	18.6	18.9	100.0
	Total	111	98.2	100.0	
Missing	System	2	1.8		
Total		113	100.0		

20a. Did you experience (could be multiple-choice):

Statistics

		Experience the galley section	Experience the engine room	Experience the video room
N	Valid	102	100	100
	Missing	11	13	13

Experience the galley section

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	36	31.9	35.3	35.3
	not ticked	66	58.4	64.7	100.0
	Total	102	90.3	100.0	
Missing	System	11	9.7		
Total		113	100.0		

Experience the engine room

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	39	34.5	39.0	39.0
	not ticked	61	54.0	61.0	100.0
	Total	100	88.5	100.0	
Missing	System	13	11.5		
Total		113	100.0		

Experience the video room

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	26	23.0	26.0	26.0
	not ticked	74	65.5	74.0	100.0
	Total	100	88.5	100.0	
Missing	System	13	11.5		
Total		113	100.0		

20b. Which of these sections did you like the most?

Statistics

		Experience the galley section	Experience the engine room	experience the video room
N	Valid	81	81	81
	Missing	32	32	32

Experience the galley section

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	22	19.5	27.2	27.2
	not ticked	59	52.2	72.8	100.0
	Total	81	71.7	100.0	
Missing	System	32	28.3		
Total		113	100.0		

Experience the engine room

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	12	10.6	14.8	14.8
	not ticked	69	61.1	85.2	100.0
	Total	81	71.7	100.0	
Missing	System	32	28.3		
Total		113	100.0		

experience the video room

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	12	10.6	14.8	14.8
	not ticked	69	61.1	85.2	100.0
	Total	81	71.7	100.0	
Missing	System	32	28.3		
Total		113	100.0		

23. Would you be interested in any of the following (could be multiple-choice):

Statistics

		A guide presentation in the museum	Havig an activity to do in the museum that gives you more information	Reading more about the history of Hurtigruten
N	Valid	101	100	100
	Missing	12	13	13

A guide presentation in the museum

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	48	42.5	47.5	47.5
	not ticked	52	46.0	51.5	99.0
	3	1	.9	1.0	100.0
	Total	101	89.4	100.0	
Missing	System	12	10.6		
Total		113	100.0		

Havig an activity to do in the museum that gives you more information

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	21	18.6	21.0	21.0
	not ticked	79	69.9	79.0	100.0
	Total	100	88.5	100.0	
Missing	System	13	11.5		
Total		113	100.0		

Reading more about the history of Hurtigruten

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	ticked	34	30.1	34.0	34.0
	not ticked	66	58.4	66.0	100.0
	Total	100	88.5	100.0	
Missing	System	13	11.5		
Total		113	100.0		

24. To which extent are you satisfied with the museum, overall?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A little dissatisfied	3	2.7	2.7	2.7
	Neither dissatisfied nor satisfied	12	10.6	10.6	13.3
	A little satisfied	73	64.6	64.6	77.9
	Satisfied	25	22.1	22.1	100.0
	Total	113	100.0	100.0	

25. How would you describe your interest in the history of Hurtigruten after your visit?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No interest	1	.9	.9	.9
	little interest	6	5.3	5.4	6.3
	Neither low nor high	30	26.5	26.8	33.0
	High interest	58	51.3	51.8	84.8
	Very high interest	17	15.0	15.2	100.0
	Total	112	99.1	100.0	
Missing	System	1	.9		
Total		113	100.0		

26. What is the probability that you will visit the museum again in the future?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Very Low	42	37.2	38.9	38.9
	Low	20	17.7	18.5	57.4
	Neither low nor high	19	16.8	17.6	75.0
	High	21	18.6	19.4	94.4
	Very high	6	5.3	5.6	100.0
	Total	108	95.6	100.0	
Missing	System	5	4.4		
Total		113	100.0		

Crosstab

To which extent are you satisfied with the museum? * Gender Crosstabulation

Count

		Gender		Total
		Female	Male	
To which extent are you satisfied with the museum?	A little dissatisfied	0	3	3
	Neither dissatisfied nor satisfied	6	6	12
	A little satisfied	39	34	73
	Satisfied	13	12	25
Total		58	55	113

Nationality vs. overall satisfaction

Nationality recorded * overall satisfactionr Crosstabulation

			overall satisfactionr				Total
			2	3	4	5	
Nationality recorded	Norwegian	Count	1	2	10	2	15
		% within overall satisfactionr	33.3%	16.7%	13.7%	8.0%	13.3%
	German	Count	0	2	31	8	41
		% within overall satisfactionr	.0%	16.7%	42.5%	32.0%	36.3%
	Dutch	Count	1	2	4	3	10
		% within overall satisfactionr	33.3%	16.7%	5.5%	12.0%	8.8%
	British	Count	1	1	7	4	13
		% within overall satisfactionr	33.3%	8.3%	9.6%	16.0%	11.5%
	Others	Count	0	5	21	8	34
		% within overall satisfactionr	.0%	41.7%	28.8%	32.0%	30.1%
Total		Count	3	12	73	25	113
		% within overall satisfactionr	100.0%	100.0%	100.0%	100.0%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	12.411 ^a	12	.413
Likelihood Ratio	13.093	12	.362
N of Valid Cases	113		

a. 13 cells (65,0%) have expected count less than 5. The minimum expected count is ,27.

Directional Measures

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Uncertainty Coefficient	Symmetric	.048	.022	2.128	.362 ^c
		Nationality recoded Dependent	.040	.019	2.128	.362 ^c
		overall satisfaction Dependent	.061	.027	2.128	.362 ^c

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Likelihood ratio chi-square probability.

Correlations

Interest vs. expectation

	Mean	Std. Deviation	N
Interest	3.27	1.090	112
Expectations index	1.8407	.92163	113

		Interest	Expectations index
Interest	Pearson Correlation	1	.212 [*]
	Sig. (2-tailed)		.025
	N	112	112
Expectations index	Pearson Correlation	.212 [*]	1
	Sig. (2-tailed)	.025	
	N	112	113

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

Correlations

			Interest	Expectations index
Spearman's rho	Interest	Correlation Coefficient	1.000	.200 [*]
		Sig. (2-tailed)	.	.035
		N	112	112
	Expectations index	Correlation Coefficient	.200 [*]	1.000
		Sig. (2-tailed)	.035	.
		N	112	113

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

Multiple hierarchical regression analyses

Overall satisfaction

Variables Entered/Removed ^b			
Model	Variables Entered	Variables Removed	Method
1	Interest, Final interest ^a	.	Enter
2	To which degree did the panels and labels awake your interest in the actual themes?, To which extent do you think the structural design of the museum appealing? ^a	.	Enter

a. All requested variables entered.

b. Dependent Variable: Overall satisfactionr

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.536 ^a	.287	.273	.561	.287	20.367	2	101	.000
2	.626 ^b	.392	.367	.524	.104	8.481	2	99	.000

a. Predictors: (Constant), Interest, Final interest

b. Predictors: (Constant), Interest, Final interest, To which degree did the panels and labels awake your interest in the actual themes?, To which extent do you think the structural design of the museum appealing?

Coefficients^a

Model		Unstandardized Coefficients		Standardized	t	Sig.
		B	Std. Error	Coefficients		
				Beta		
1	(Constant)	2.439	.262		9.322	.000
	Final interest	.471	.089	.580	5.279	.000
	Interest	-.044	.066	-.072	-.657	.513
2	(Constant)	2.497	.245		10.173	.000
	Final interest	.394	.086	.486	4.592	.000
	Interest	-.058	.062	-.095	-.929	.355
	To which extent do you think the structural design of the museum appealing?	.190	.066	.236	2.862	.005
	To which degree did the panels and labels awake your interest in the actual themes?	.158	.054	.231	2.911	.004

a. Dependent Variable: Overall satisfactionr

Revisit intention

Variables Entered/Removed^b

Model	Variables Entered	Variables Removed	Method
1	Overall satisfactionr, Final interest ^a	.	Enter
2	How satisfied were you with items of the souvenir shop in the museum?, To which degree did the panels and labels awake your interest in the actual themes?, To which extent do you think the structural design of the museum appealing? ^a	.	Enter

a. All requested variables entered.

b. Dependent Variable: What is the probability that you will visit the museum again in the future?

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.325 ^a	.105	.086	1.262	.105	5.357	2	91	.006
2	.364 ^b	.133	.084	1.263	.027	.929	3	88	.430

a. Predictors: (Constant), Overall satisfactionr, Final interest

b. Predictors: (Constant), Overall satisfactionr, Final interest, How satisfied were you with items of the souvenir shop in the museum?, To which degree did the panels and labels awake your interest in the actual themes?, To which extent do you think the structural design of the museum appealing?

Coefficients^a

Model		Unstandardized Coefficients		Standardized	t	Sig.
		B	Std. Error	Coefficients		
				Beta		
1	(Constant)	-.166	.843		-.196	.845
	Final interest	.380	.191	.233	1.991	.050
	Overall satisfactionr	.267	.235	.133	1.137	.259
2	(Constant)	-.042	.889		-.047	.963
	Final interest	.324	.194	.199	1.669	.099
	Overall satisfactionr	.257	.254	.128	1.011	.315
	To which extent do you think the structural design of the museum appealing?	.145	.177	.090	.820	.414
	How satisfied were you with items of the souvenir shop in the museum?	.206	.185	.115	1.116	.267
	To which degree did the panels and labels awake your interest in the actual themes?	-.122	.144	-.089	-.847	.399