Department of Marketing and Market Research
Doctoral Program in Marketing
International Distinction

Experience Consumption: An Empirical Research in Historical House Museums

PhD Thesis

Prtesented by:
Andrea Rurale

Supervised by:
Dr. D. Manuel Cuadrado García

Valencia, May 2017

Departament de Comercialització i Investigació de Mercats
Programa de Doctorado en Marketing
Mención Internacional

La Experiencia de consumo: Una investigación empírica en las casas museo

Tesis Doctoral

Presentada por:
Andrea Rurale

Dirigida por:
Dr. D. Manuel Cuadrado García

Valencia, mayo 2017

“A thing of beauty is a joy forever”
John Keats

È stato un lungo percorso, bellissimo e travagliato, fatto di corse, cadute e risalite. A cui sono arrivato grazie a tante persone, agli amici, ai colleghi, agli studenti e ai compagni di ricerca, in Italia come in giro per il mondo a cui va la mia sincera gratitudine.

Lungo la mia strada professionale ho incontrato persone che hanno cambiato la mia vita, in meglio. E a cui va moltissimo del merito di quanto sono riuscito a raggiungere: Antonella, Michela, Manuel e Alex.

Questo lavoro, però, lo dedico alla mia mamma, al mio papà e alla mia nonna, a cui devo praticamente tutto.

Andrea

INDEX OF TABLES

INDEX OF FIGURES

INTRODUCTION

In recent years, we have witnessed the rapid increase of the phenomenon of the so-called heritage tourism, a kind of tourism that follows the traces of a past that is particularly significant for a specific country. This kind of activity, once practiced just by a few and known as heritage trail, has become typical of mass tourism (Leighton, 2007). This happens because an increasing number of people is looking for a unique and authentic experience like the one lived while visiting heritage sites. Museums, and among them, of course, historic house museums, archaeological sites and natural heritage sites are willing to represent a piece of our common past, since they can count on the possession of authentic traces of history (McIntosh, 1999).

The emergence of this kind of cultural offering is the result of the arrival in Europe of the American heritage site model (Mortara, 2006). As a matter of fact, according to data to be found in The Historic/Cultural Traveller, Travel Industry Association and Smithsonian Magazine in the United States this type of offering attracts a great percentage, with a maximum of more than 80% reached in 2015, of the adult tourists that include in their journey a destination that could be considered part of the heritage site category.

Cultural tourism, in Italy in particular, is actually booming as visitors of museum and archaeological sites are increasing year after year: 12 million in 2016 for museums – compared to the 10,5 million in 2015 and 11 million in archaeological sites in 2016 compared to the 9 million the previous year as data from the MIBACT annual report (2017) show.

Besides, the mid-size museums and private cultural institution are living a successful period as the way to engage the visitors (Addis, 2010) establishes continuous connection with them (Pine and Gilmore, 1997) and stages unique and memorable experiences (Csikzentmihalyi, 1998) having a positive impact on the reputation of museum within the country (MBACT 2017).

Historic houses in fact, constitute a peculiar museum category of a special and rather varied kind (Sheldon, 1986). Historic house museums differ widely in nature and size depending on the diversity of their cultural, political and social contexts (Mortara, 2006). As a matter of fact, originally the notion of historic houses comprised only royal palaces and major private houses whose artistic values were their distinctive features, thus allowing for the creation of a set of relatively homogeneous rules and operational criteria. However, quite recently that notion has started to be applied to houses of famous people, artists' studios or premises of high historical importance and that has some relevant managerial implications (Morales and Gerarlo, 2000).

Within this context, individuals have lately looked for sensations and emotions produced and experiences than merely a product or service. So, consuming experiences become personal, subjective and with a different level of emotional involvement (Schmitt, 1999). Consequently, organizations are now progressively focusing on this trying to develop different contexts where these kinds of experiences can take place. As a matter of fact, consumers are no longer interested in being passive but seek for a certain degree of freedom in order to create their experiences (Healy et al. 2007).

Several academic contributions have already analyzed the experience as a key concept within service marketing studies (Thompson and Haytko, 1997; Winsted, 2000; Arnold and Reynolds; 2003; Carù and Cova, 2003; Frow and Paine, 2007; Healy et al; 2007; Grewar, Levy and Kumar, 2009; Verhoef et al; 2009). Marketing practitioners have also displayed a similar interest in consumer experience and consistently supported the importance of experience marketing (Carbone and Haeckel, 1994; Pine and Gilmore, 1999; Gilmore and Pine, 1997; Schmitt, 1999).

Experiential marketing has expanded and developed its practices in cultural marketing. Given the experiential nature of artistic and cultural products, marketing managers in the arts are trying to put a lot of effort in pursuing experiential marketing activities. Although many arts organizations view the "visitor experience" as the critical key to their success, there are many more possibilities to effectively apply experiential marketing policies in arts institutions not yet explored.

This thesis aims at providing historic house museums with evidence deriving from the adoption of a specific analytical model that makes it possible to uncover the subjective processes through which visitors manage to access the artistic experience and to test whether the emotion of pleasure is actually playing a determinant role in the overall experience. In particular, this work analyses the process of immersion, as defined by Carù and Cova (2006), as it is carried out by visitors of the four historic house museums comprising the recently born Milanese network: the Bagatti Valsecchi Museum, the Boschi Di Stefano House Museum, the Necchi Campiglio Villa and the Poldi Pezzoli Museum.

Acknowledging the central status of the immersion process, widely considered as the very way for accessing experiences, our first goal is to understand whether immersion is reached by visitors within that peculiar kind of museum constituted by historic houses. Namely, highlighting the differences existing between the two individuated modes of immersion (immediate and progressive) in order to allow for a closer investigation of the mental processes carried out by individuals accessing the aesthetic experience through the progressive alternative. More specifically we aim to:

1. Discover whether immersion is reached by visitors within historic house museums;
2. Better understand the differences between immediate and progressive immersion;
3. Analyze the appropriation operations which characterize the process of progressive immersion in a peculiar museum context;
4. Assess the collected suggestions regarding how to facilitate the immersion process itself (leading to the role of the ambience and the environmental stimuli).

Once the experience of the immersion has taken place, the second goal of the this study moves to the role of the emotional stimuli and their impact on the visitor, describing in detail the role of emotions on consumer behaviour, according with the PAD Model, theorized by Mehrabian and Russel (1974) and Yani-de-Soriano, Foxall and Newman (2013)). In order to better explain this concept, Meharabian (1980) defined the Pleasure Arousal and Dominance Emotional state model (PAD model), as a potentially valuable theoretical model for studying the effects of store atmosphere on shopping behavior based on three nearly independent dimensions that are used to describe and measure emotional states (or feelings, affective conditions): pleasure-displeasure, arousal-nonarousal, and dominance-submissiveness. Pleasure-displeasure distinguishes the positive-negative affective quality of emotional states, Arousal-nonarousal refers to a combination of physical activity and mental alertness, and Dominance-submissiveness is defined in terms of control versus lack of control.

From the above, according to these recent studies and the specificities of the cultural context, it is expected that:

1. Arousal and dominance contribute to eliciting pleasure and appear as stimuli that can be used to foster a hedonic experience;
2. Their interaction positively affects pleasure; and
3. Pleasure has a positive and significant effect on consumer value, along both attitudinal and behavioral dimensions.

This thesis is structured in six chapters. Chapter 1: *Experiential marketing* deals with the literature framework of the general construct of the experiential marketing. Specifically, the concept of experience in marketing will be discussed both form an academic and practitioner perspective. Next, consumer immersion will be detailed after having analyzed the experiential marketing through thre service-dominant logic. Furthermore it will end with the experience consumption in the artistic context.

Next, chapter 2: *Environmetnt and consumption* will analyze literature on environment with the aim of enlighten the role played by the atmospheric, through the emotions, on consumer behavior as described in the PAD Model, by Mehrabian Russel (1974) and finally defining the role o pleasure in the cultural and artistic realm.

Chapter 3: *Context of study* is devoted to the description of the context of the house museums and the peculiarities of this form of hedonic consumption where together with the works of art exposed in them, the atmosphere and emotional environment plays a determinant role (Butcher-Younghans, 1993). In doing so, we will define the types of historical house museums and specifically the four sites belonging to the Milanese network of historic house museums.

Chapter 4: *Research methodology*, describes the doubled empirical research undertaken. Specifically, a qualitative research covering a wide set of methods, as suggested by Walle (1997), who applied them originally in the tourism industry, when studying the feelings and internal psychological processes of people. These techniques, a useful insight as far as artistic experiences are concerned, are: semi-structured interviews, ethnography, subjective introspective analysis and, finally, content analysis of supplementary material. Regarding the quantitative research, several aspects will be explained. First, the self-administered questionnaire used to gather data on the three main emotions specified in the PAD model; participants' attitudinal and behavioral responses; and participants' socio-demographic profiles. Next the sampling process and the fieldwork, undertaken after individuals have visited the site, will be described,

In Chapter 5: *Results* will cover all the main insights both of the qualitative and quantitative researches. In doing so, findings will be described putting in evidence whether the immersion is reached or not and the role played by some environmental stimuli in the facilitating of the immersion itself as well as particular state of the visitors, being novice or expert to the form of art exposed in the museum. Besides, regarding the application of the PAD model in the context of house museums, results about arousal, pleasure and dominance will be presented.

Finally, in Chapter 6: *Conclusions* a wide series of conclusions and managerial implication are provided together with the limitation of the research and path for further analysis. Specifically they will be divided in two sections. The first one related to the process of immersion and the second, regarding the role of pleasure.

Chapter 1

EXPERIENTIAL MARKETING

1. EXPERIENTIAL MARKETING

1.1 The concept of experience in marketing

Customer experience is considered a key concept in marketing management, consumer behavior, service marketing and retailing (Holbrook, 1980).
Despite of its ancient origin (from the main Greek philosophers, through Romanticism, just to cite two among the epochs in which experience it was investigated), the concept of experience in marketing emerged during the 1980s as a reaction against the previous extreme rationalization of the relationship between firms and customers (Addis, 2007).

Almost diametrically opposed to the utilitarian approach that had dominated until then, Carù and Cova (2007) noticed that the experiential conception underlined the idea of the production, exchange and consumption of symbolic meanings, which are often naturally embodied in experiences. According to this view, consumers started to be seen not only as rational beings, but also as emotional ones that may seek sensorial experiences during their market interactions (Schmitt, 1999). This being the framework, it is quite easy to understand how consuming experiences became to be seen as personal, subjective and with a strong emotional component (Holbrook and Hirschmann, 1982).

Moreover, consumption becomes absolutely central in the individual process of identity building and its boundaries are destroyed ~~as~~ to encompass a wide range of activities, from the pre-consumption experience to the remembered consumption and nostalgia (Arnould, Price and Zinkhan, 2002). As a result, a relevant stream of studies investigated the hedonic behavior of consumers, appreciating particularly the multisensory, imaginary and emotive aspects of consumption.

In recent decades, individuals have sought more intensely than ever the sensation and emotion produced by experiences so that what they want to obtain today is an experience and not merely a product or service. According to this view (Schmitt, 1999) consuming experiences become to be seen as personal, subjective and with a different level of emotional involvement. Consequently, firms are now progressively focusing on this new concept of marketing developing context where these kinds of experiences can take place. As a matter of fact, consumers started to refuse to be passively immersed in pre-packaged experiences, but begun seeking for a certain degree of freedom in order to create their experiences (Healy et al. 2007).

Being customer experience a complex topic, during the past thirty years' theories have tried to clearly explain this topic, but often obstacles to a univocal have been created. Academic contributions have deeply analyzed the experience as a development of the service marketing studies, like Thompson and Haytko (1997), Winsted (2000), Arnold and Reynolds (2003), Carù and Cova (2003), Frow and Paine (2007), Healy et al. (2007), Grewar, Levy and Kumar (2009), Verhoef et al. (2009). In the meantime, marketing practitioners have long displayed a similar interest in consumer experience and consistently supported the importance of experience marketing (Carbone and Haeckel, 1994), Pine and Gilmore (1999), Gilmore and Pine (1997), Schmitt (1999). Equally, experience marketing has also been widely addressed either in academic and practitioners' press with the main contributions by Johnson (2007), Leighton (2007), Bielski (2004), and the managerial implication of the research on pleasure flow and happiness conducted by Csikzentmihalyi (1988).

Many articles and research have been written on this topic, particularly on the necessity of reorganization the different meaning "experience" conveys (Tyran, 2009) and the different ways in which the term "experience" can be understood. Experience is both a noun and a verb and it is used variously to communicate the process itself, participating in the activity, the affect or way in which an object, thought or emotion is felt through the sense or in mind, and even the outcome of an experience by way of a skill or learning for example.

1.1.1 Academics' contributions on experience

During the years, many of the bestselling titles on experience marketing written by and for practitioner have provided step-by-step guides to managerial success obtaining great feedback, whereas the contributions of academics have gained scant attention.

Nevertheless, the path on the stream of research in experiential marketing and experiential consumption was paved by the paper by Holbrook and Hirschman (1982), who explained the subjectively-based "experiential" aspects of the consumption experience as the "three Fs": fantasies, feelings and fun, that recently have been extended as the "four Es": experience, entertainment, exhibitionism and evangelizing. These authors also highlighted other significant points. First, they identified the need to examine the whole consumption experience from pre-purchase through to disposal and outcomes. Second, the crucial aspect of emotions within consumption.

Almost diametrically opposed to the utilitarian approach, the experiential conception underlines the idea of the production, exchange and consumption of symbolic meanings, which are often naturally embodied in the experiences.

The scholars enucleated the basic differences between the so-defined hedonic consumption and the (traditional) more utilitarian use of goods and services. According to these academics (Holbrook and Hirschman, 1982), hedonic consumption is all about specific traits of a customer's interaction with products, these being the "multi-sensory", "fantasy" and "emotive" aspects of experiences.
In particular, according to the two academics "Hedonic consumption designates those facets of consumer behavior that relate to the multi-sensory, fantasy and emotive aspects of one's experience with products" Hirschmann and Holbrook (1980) were also-pioneers introducing the influential idea that consumer behavior has an experiential dimension. They postulated the experiential perspective as an alternative to the hegemonic information processing view to understand consumer behavior, obtaining positive feedback by the increasing recognition amongst academics and practitioners of the need for marketers to have a deeper understanding of the role of how particularly costumers behave in a service marketing or retailing context.

In her studies Richins (1997) understood that emotions are context-specific and may differ in character from those experienced in other contexts, and so any investigation of consumption meaning embedded in experience ought to be context specific.

Holbrook and Hirschman (1982) also noted that individuals not only receive experiences in a multisensory mode but they also respond to and react to them, and therefore put interaction at the heart of the experience, not only evoking the past in response to the experience but they can also respond by imagining what they have never actually experienced.

In order to better explain this concept, Meharabian (1980) defined the Pleasure Arousal and Dominance Emotional state model (or PAD model, latwr better described in the specific chapter of the thesis), a potentially valuable theoretical model for studying the effects of store atmosphere on shopping behavior based on three nearly independent dimensions that are used to describe and measure emotional states (or feelings, affective conditions): pleasure-displeasure, arousal-nonarousal, and dominance-submissiveness.

Pleasure-displeasure distinguishes the positive-negative affective quality of emotional states, "arousal-nonarousal" refers to a combination of physical activity and mental alertness, and "dominance-submissiveness" is defined in terms of control versus lack of control.

The importance of using all these three pleasure, arousal, and dominance dimensions has been widely demonstrated in research dealing with consumer purchasing experience. In particular, it is critical the role of dominance-submissiveness for understanding consumer behavior. Any environment will produce an emotional state in an individual that can be characterized in terms of the three PAD dimensions, which are factorial orthogonal.

Later, Hirschman (1984) identified three consumption motives including cognition seeking, that is the experience sought to stimulate thought processes, sensation seeking or the experience sought to stimulate the senses, and finally the novelty seeking experience or desire to seek out novel stimuli.

Csikzentmihalyi (1988) introduces in the psychological literature, then in marketing, the concept of experience as a flow, described as a particular emotional state where the challenge level and skill level should both be high. Then, according to the author, during the flow experience a high degree of concentration on a limited field of attention is (a person engaged in the activity will have the opportunity to focus and to delve deeply into it).

This not common interaction with the context in the flow experience is described by the author as a moment endowed with a loss of the feeling of self-consciousness, the merging of action and awareness when one's subjective experience of time is altered. Other characteristics of the flow are the presence of direct and immediate feedback, a balance between ability level and challenge (the activity is neither too easy nor too difficult) and the particular state of the people involved in the flow, which are become absorbed in their activity, and focus of awareness is narrowed down to the activity itself, action awareness merging.

Arnauld and Price (1993) studied how extraordinary experience considered are to be considered an unusual event with high level of: emotional intensity, human interaction and group devotion to a shared goal.

Thompson and Haytko (1997) compared consumer with the free reign in the play of sign versus the consumer imprisoned by the signs and codes of the historical moment.

Richins (1997) firstly put the attention on the emotions as the key aspect of the investigation on consumption as to be context-specific.

Moreover, Fournier (1998), once understood that many consumption experiences are shared rather than individual in nature, identified that value for customers derive from their experience with particular brands they were strongly involved with. Therefore, social and relational sources of value can be obtained through consumption experience of valued objects like brands.

Another identification of successful experience has been carried out by Poulsson and Kale (2004). They stated that the experience must engage the consumers and have personal relevance for them, offer novelty and surprise while producing learning, while other sources of value from the experience can be derived from the full gamut of emotions and feelings it generates (love, hate, fear, joy, boredom, anxiety, pride, anger, disgust, sadness, sympathy, lust, ecstasy, greed, guilt, elation, shame and awe).

In their work Arnauld, Price and Zinkhal (2004) studied the utilitarian value derived from perceived usefulness (ability to perform functional tasks and physical attributes) while on the same year Arnauld theorized the experience as a process: pre-consumption, customer experience, post-experience (2004).

Frow and Paine enlightened how at the basis of the experiential consumption there is the co-creation process where consumer and the context melt together for the aim of stage the experience (2007) and Grewal, Levy and Kumar (2009) listed the most important features of the staging an experience (information processing, memory, involvement, attitudes, affective processing, atmospherics, and consumer attributions and choices in consumer decision)

Table 1

Main Academics' contribution about consumer experience

Author	**Year**	**Contributions' summary**
Meharabian and Russel	1980	• Consumers respond to experience with different emotional states: pleasure-displeasure, arousal-nonarousal, dominance-submissiveness (PAD model).
Hirshman and Holbrook	1982	• Consumer behavior has an experiential dimension. • Active consumers look for "fantasy, feelings and fun". • Consumer responds and react to multisensory experience.
Hirshman	1984	• Identification of: cognition seeking, sensation seeking and novelty seeking.
Csikzentmihalyi	1988	• The mental state of operations in which the person is fully immersed in what he or she is doing by a feeling of energized focus, full

		involvement, and success in the process of activity is called "flow"
Arnauld and Price	1993	• Extraordinary experience considered as an unusual event with high level of: emotional intensity, human interaction and group devotion to a shared goal.
Richins	1997	• Emotion are context-specific. • Investigation of consumption meaning ought to be context-specific.
Thompson and Haytko	1997	• Consumer has the free reign in the play of sign vs. the consumer is imprisoned by the signs and codes of the historical moment.
Fournier	1998	• Social and relational sources of value can be obtained through consumption experience of valued objects.
Carù and Cova	2003	• Nesting, investigating and stamping process has been defined a model of immersion.
Poullson and Kale	2004	• The experience must engage the consumers and have personal relevance for them, offer novelty and surprise while producing learning.
Arnauld, Price and Zinkhal	2004	• Utilitarian value derived from perceived usefulness (ability to perform functional tasks and physical attributes).
Prahalad C. K. and Ramaswamy V.	2004	• Value is not added to goods, or created by services, but is embedded in the actual personalized experiences created through active participation. • Virtual world makes the consumers: informed, networked, empowered and active.
Arnauld	2004	• Consuming experience as process: pre-consumption, customer experience, post-experience.
Yani-de-Soriano, Foxall	2006	• The emotional power of place: The fall and rise of dominance in retail research.

Frow and Paine	2007	• Co-creation of value enhance customer experience.
Healy, Beverland, Oppenwal and Sands	2007	• Ethnography as a tool to understand retail experience.
Tyran C. and McKechnie S	2009	• Experiential marketing literature review
Grewal, Levy and Kumar	2009	• The importance of: information processing, memory, involvement, attitudes, affective processing, atmospherics, and consumer attributions and choices in consumer decision.
Yani-de-Soriano, Foxall, and Newman	2013	• The impact of the interaction of utilitarian and informational reinforcement and behavior setting scope on consumer response.
Zarantonello and Schmitt	2013	• Consumer Experience and Experiential Marketing: A Critical Review
Miniero, Addis, Rurale	2014	• Effects of Arousal, Dominance, and Their Interaction on Pleasure in a Cultural Environment
Cirrincione, Estes, Carù	2014	• The Effect of Ambient Scent on the Experience of Art:
Battaglia, Santagostino, Bargauan	2017	• Arts in Italy: Development Through Experiential Marketing. Some Empirical Evidences.

1.1.2. Practitioners' perspectives on experience

Starting from the firsts scholars' theories, who stated that often consumers look for "fantasy, feelings and fun" through consumption (Hirschman E. C., and Holbrook M. B., 1982), the concept evolved by practitioners in the logical consequence of the need to entertain stimulate and emotionally affect consumers through the consumption experience.

In 1998 Pine and Gilmore wrote that "An experience occurs when company intentionally uses services as the stage, and good as props, to engage individual customers in a way that creates a memorable event".
This view fixes the concept of experience firmly in the practitioners' domain.

Practitioners' challenges include many topics which could give a proper and feasible the stream of research on the experiential constructs: The increasing difficulties of differentiating goods and services in the marketplace (Carbone and Haeckel, 1994); the recognition of the importance of customer experience in the development of customer advocacy (Allen J., Reichheld F. and Hamilton, 2005); the drive to achieve competitive advantage (Gentile C., Spiller N. and Noci, 2007), while simultaneously achieving a reduction in the costs of production (Prahalad C. K. and Ramaswamy V., 2004).

Lately new technology has facilitated both the real and virtual world interaction, therefore a huge number of consumers are now members of brand communities who act as the living manifestation of the brand's personality and relationship with consumers (McWilliam G., 2000).

Thus the wide-scale adoption of the Net Promoter measure (Tiltman D , 2007) has motivated the adoption of experience marketing as personally relevant marketing experiences can generate brand advocacy and loyalty. In this way practitioners need an innovative solution to obtain competitive advantage.

It is widely accepted among practitioners that customer experience can educate, entertain, and provide an opportunity to display some particular knowledge, values or behavior socially, or offer an escapist, visual or aesthetic encounter (Pine and Gilmore, 1999). Firms provide these experiences in which customers can participate actively or passively and connect either by being absorbed or immersed (more distant spectator vs. more active participating).

In the same stream of research Prahalad and Ramaswamy (2004), state that value is not added to goods or created by services, but is embedded in the actual personalized experiences created through active participation.

Pine and Gilmore (1998) outlined the steps of developing a coherent theme around which to stage experience. In their opinion the first thing to do was to build a positive and consistent impression in the customer's mind, secondly to make the experience tangible with memorabilia and finally to engage all five senses in creating a memorable event.

Lately, this theory was developed by Schmitt (2003) with his five steps program:

1. To gain original insight into the customer's world
2. To develop an experiential strategy platform
3. To create a unique and vivid brand experience
4. To provide dynamic interactions at the customer interface

5. To innovate continuously to improve customers' lives

He asserts that experience marketing can deliver sensory, emotion cognitive, behavioural and relational value to customers, to which social and informational based value can be added. In this way experience, should have personal relevance for the customer, be novel, offer an element of surprise, engender learning and engage the customers (Poulsson S. and Kale S., 2004).

Another important topic discussed by practitioners is the relevance of web-based interactive media for staging experiences. In the virtual world consumers are informed, networked, empowered and active (Prahalad C. K. and Ramaswamy V., 2004). Interaction and thus the creation of bonds between firms, their brands, customers and fellow customers via the Internet have enabled the formation of brand communities (Kozinets R.V., 1999). These online brands based communities create value for all their stakeholders, including the host, members and any third parties.

Marketing practitioners have been inclined to overlook other occasions beyond the experience itself, which constitute value opportunities to offer value, that is at the pre-purchase and post-purchase stages.

Table 2

Main Practitioners' contribution about consumer experience

Author	**Year**	**Contributions' summary**
Carbone and Haeckel	1994	It is difficult to differentiate good and services in the marketplace.

Allen, Reicheld and Hamilton	1994	• Customer experience is important in the development of customer advocacy.
Pine and Gilmore	1998	• Services are used as the stage to engage customers in order to create a memorable event. How? - building positive and consistent impressions, - tangibilising the experience with memorabilia, - engaging all five senses.
Schmitt	1999	• Consumer need to be entertained, stimulated and emotionally affected.
McWilliam	2000	• Brand communities are the living manifestation of the brand's relationship with the consumers.
Schmitt	2003	• The experience marketing can deliver sensory, emotional, cognitive, behavioural and relational value to customers, to which social value can be added.
Poullson and Kale	2004	• Marketing experience should have: personal relevance, be novel, offer an element of surprise, engender learning and engage the customer.
Schwebel, McClure and Porter	2017	• Experiential exposure to texting and walking in virtual reality: A randomized trial to reduce distracted pedestrian behavior

1.2 Experiential marketing through Service-Dominant Logic

The world is becoming characterised by services (Melvin, 2016).

This evolution is transforming the way people consume services, with significant implications for both business and society (Ostrom, Bitner, Brown, Burkhard, Goul, Smith-Daniels, Demirkan and Rabinovich, 2010). The role of the consumer has also been transformed, with a much more active and integrated role envisaged (Grönroos, 2011; McColl-Kennedy, Vargo, Dagger, Sweeney and van Kasteren, 2012).

The role of the organization is now to facilitate consumer value creation through the design of the service system and appropriate provision of resources (Grönroos and Voima, 2013; Gummerus, 2013). Service-dominant logic (SDL), service logic (SL) and customer-dominant logic (CDL) have emerged, as marketing researchers attempt to better conceptualise the construct of value and how value is created. Recent definitions consider that value is a phenomenon relating to ‘value in use’ and ‘value in the experience’ (e.g. Heinonen and Strandvik, 2015; Helkkula, Kelleher and Pihlström, 2012b).

The relation between consumer and the source of experience implies an interaction. Co-creation adds a new dynamic to the producer/customer relationship by engaging customers directly in the production or distribution of value. Customers, in other words, can get involved at just about any stage of the value chain.

Vargo and Lush (2004) enlightened involvement in the process of value creation in the construct of the Service – Dominant Logic where co-creation fundamentally challenges two deeply embedded, traditional business assumption: that any given company or industry can create value unilaterally; and that value resides exclusively in the company's or industry's products and services.

Service-Dominant logic is a theory that emphasize experiences and the co-creation of value between firm and customers. It is a marketing concept postulated by Vargo and Lush (2004) whose main features are explained in Table 3. It offers a marketing-grounded understanding of value and exchange (Lusch and Vargo, 2006) through changing the focus of marketing from tangible goods and activities associated with their delivery to a focus on service as the process of doing something for someone.

According to the Goods-Dominant Logic, value was created within the business and delivered to the consumer and so value in exchange was paramount and value in use neglected. By contrast, S-D logic emphasizes the role of customers in the co-creation of value (Baron S. and Harris K., 2008) throughout the design, production, delivery and consumption process as they exchange knowledge, skills, processes, and core competences with suppliers and other partners. Therefore, service is the common core component in marketing and brings with it new marketing grounded understandings of marketing where value is created through participation in a value creation network.

In this case (S-D logic) value is determined by the user during the consumption process and not just at the point of exchange and then he/she participates in the creation of the core offering thereby becoming a co-producer. So co-creation of value is both inherently relational and strongly linked to value in use.

Table 3 From Goods-Dominant Logic to Service-Dominant Logic

(adapted from Vargo and Lush (2004)

Goods-Dominant Logic Concepts	**Transitional Concepts**	**Service-Dominant Logic Concepts**
Goods	Services	Service
Products	Offering	Experiences
Feature/attribute	Benefit	Solution
Value-added	Co-production	Co-creation of value
Profit maximisation	Financial engineering	Financial feedback/learning
Price	Value delivery	Value proposition
Equilibrium system	Dynamic system	Complex adaptive system
Supply chain	Value-chain	Value-creation network/constellation
Promotion	Integrated marketing communication	Dialogue
To market	Market to	Market with
Product orientation	Market orientation	Service orientation

Additionally, all members of customer and suppliers' network are involved in the value creating interaction. For instance, from the supplier's point of view, this brings with it the need to engage in a dialogue with costumers and member of the network, the offering of a total value proposition, an orientation to resource integration, and the necessity to engage in a process of learning to offer solutions which are achieved by jointly and flexibly working with costumers (Vargo, S. L. and Morgan F. W., 2005).

S-D logic joins together different aspects of value creation as:

- The application of skills and knowledge,
- The interaction,
- The co-creation concept of the value,
- The consumer's participation,
- The central role of the customer,
- The affirmation of value in use over that of value in exchange.

As S-D logic brings with it a change in emphasis from the traditional perspective on managing resources and capabilities to managing the customers experience in order to achieve this requires a fundamental change in perspective from that of producer producing and consumer consuming to one where producers and consumers both produce and consume.

The driver behind this is a new approach to mutual value creation, or co-creation, through the exchange of knowledge, skills and expertise (Vargo and Lush, 2004). Thus, it is important to take a holistic view of consumption experience from the customer's perspective analysing it as a unique complex and complete experience bigger and more absorbing than the sum of its single characteristics.

Referring to this approach, as Arnauld, Price and Zinkhan (2004) stated, the experience can be considered as a process that starts from a first phase of pre-experience, a core moment of the very customer experience and the final post experience phase.

In the pre-experience stage customers anticipate and prepare for the consumption by searching for information, imagining how experience might be, searching, planning and budgeting for the experience, whereas at the customer experience and post-experience stages customers obtain value from both engaging in the experience and from the consumption meanings they co-create (Peñaloza L. and Venkatesh A., 2006).

Customers obtain value from sensory meaning through sight, sound, touch, taste and smell associated with the experience (Schmitt, 1999), while emotional meaning extends far beyond liking and disliking to incorporate the whole range of emotions attached to the consumption experience (Richins, 1997). On the other hand, rational economic choice is driven by utilitarian meaning, where customers seek out functional value. But the relational aspect is also important. The relationship can be social in nature and be with other individuals or groups and also with inanimate figure like brands or the firms.

Nowadays customers also obtain informational value via traditional and online media (Kozinets R.V., 1999). Moreover, customers can acquire value through the consumption of novel experiences, and from utopian meaning with respect to the customer's relations with place and space (Poulsson S. and Kale S., 1994).

From the consumer's perspective, there are a number of outcomes in the experience. First a successful experience will have entertained and generated enjoyment (Holbrook M. B., 2000). Customers may also have learned (Poulsson S. and Kale S, 2004) and developed new skills. They may experience nostalgia for the experience and engage in the behaviour of nostalgic reminiscing when reliving it (Holbrook M. B. and Schindler R. M., 2003). Consumers can engage in fantasizing about how the experience could have been given more knowledge, other context or even other consumers to share it with. Fantasizing allows customers to go beyond things they have actually experienced and even experience things as their ideal selves. Customers also evangelize for an exceptional experience to persuade others to engage with it.

The main important tool in order to achieve these goals is the dialogue between partners in the network. In order to put in place the co-creation of the value it must be a concrete dialogue and not a simply one-way communication to develop an understanding of the customer's evolving needs. The dialogue must begin in the pre-experience stage to listen, get the customer involved, to suggest an offer and to support imagining, searching and planning activities. It must continue through to the post-experience stage to reinforce the positive outcomes (Arnauld, Price and Zinkhan, 2004).

Finally, the change from a focus on value in exchange to value in use under S-D logic makes it important to remember the temporal aspects of experience consumption: interaction with the customer can be extended over time, involve large number of touch-points, require substantial amounts of interaction with many parties in the network and brand community, and consequently, be complex and expensive to orchestrate. Using knowledge of the customers' needs to make the appropriate value proposition over the entire duration of the experience requires flexibility, innovation and learning (Vargo and Lusch, 2004).

1.3 Consumers' immersion

In the same way consumers enter in contact with products and services and interact with them during the phase of purchase and consumption (Hirschmann and Holbrook, 2004), in the experiential construct the interaction with the experience can be defined as the process of the immersion.

Given the strong emotional involvement they are able to arise, in fact, arts and heritage sites are the privileged ground for the application of such interpretive framework (Pektus, 2004). So, what drives consumers towards the hedonic consumption of products and services is basically a deliberate search for a hedonic response, which could be described as involving a varied array of emotions, senses, intellect an imagination. In other terms, consumers expect to live an absorbing experience that is able to affect both their bodies and minds.

In other words, in order to live the particular kind of experience that they pursue, customers have to face the crucial phase of immersion in a certain context, the very way of accessing any experience (Carù and Cova, 2006).

One of the trends highlighted by these studies was the modern consumers' growing quest for immersion in varied experiences signaled by Firat (2001) at the beginning of our century. The idea of immersion is strictly linked to that of experience, since consumers come to market eagerly seeking for the immersion experience (Thompson C.J., 2000).

While pursuing the objective of building their own identities through the exploration of new meanings embedded in experiences (Firat A.F., Dholakia N., 1998), consumers look for a total immersion in original experiences (Firat A.F., Dholakia N., Venkatesh A. 1995). Immersions in thematised (Pine and Gilmore, 1999), secured (Goulding C., Shankar A., Elliott R., 2002) and enclaved (Firat A.F., Dholakia N., 1998) contexts on the one hand can allow people to leave extraordinary experiences, but on the other one may result in something completely orchestrated by firms, with consumers relegated to the role of passive agents (Carù and Cova, 2007). Sociologists have paid great attention to the fact that consumers often accept and are satisfied by the immersion in hyper-real stages made up of copies and simulations (Baudrillard, 1988).

Coming back to the role of consumers, even if we state that they are not mere passive subjects that act in response to various stimuli but we confer them the dignity of real "prosumers", we have to acknowledge that firms are used to plan almost everything with the aim of facilitating the production of such experiences, as discussed by Falk J.H., Campbell C. (1997), Filser M. (2002), and Firat A.F., Venkatesh A. (1995).

Customers expect to live an absorbing experience that can affect their bodies and minds. In order to live the particular kind of experience that they are looking for, customers have to face the moment of immersion in a certain context, the right way of accessing an experience (Carù and Cova, 2006).

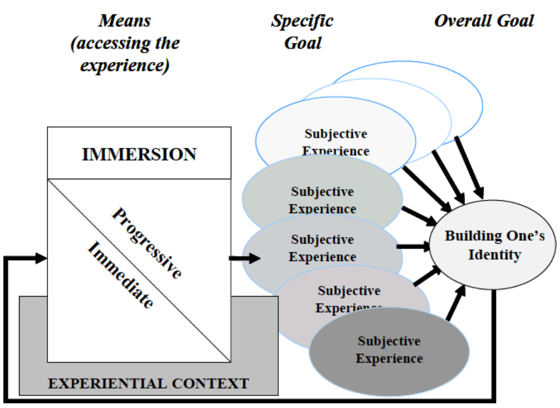
Many authors have underlined the variety of meanings that consumers can consciously ascribe to their lives by immersing in different experiences with the final objective of shaping their own identity (Arnould E.J. and Thompson C.J., 2005). Schmitt (1999), for instance, has explicitly defined immersion as the necessary process for accessing holistic experiences (where in order to achieve a pleasurable experience five strategic experiential modules, SEMs, have been distinguished: sense, feel, think, act and relate). Pine and Gilmore (1997) insisted that the consumer's "total physical and mental immersion" in a certain context is fundamental to make concrete something that, in this way, will become memorable.

Carù and Cova (2006) studied in particular the process through which it takes place as it was considered to be one of the major weaknesses of the experiential marketing theory being understood only as an immediate process to access the experience. In fact in accordance with the approach proposed by academics of the first wave of experiential marketing the idea of immersion has traditionally involved a more or less explicit sense of immediacy (Carù and Cova, 2003) as "in marketing, the immersion concept suffers from the sentiment of immediacy that is best conveyed by the often associated image of a consumer diving into something, a vision that tends to see immersion as nothing more than model of instantaneous emotional induction in so far as it seems to suffice that one 'be there' to cause an immersion".

This is confirmed by the recurring image of the deep plunge into something, used to easily explain this complex notion (Denzin N. K., 1994).

According to the considered perspective of Carù and Cova (2006) (Figure 1), there is no need for immersion to be a quasi-instantaneous, it may be partial and may call for a slower and gradual approach, involving a number of "appropriation operation". In this case immersion is defined as "progressive", otherwise it is called "immediate". A less valuable experience is not the logical consequence of an immersion that involves a progression of familiarity. In the same way, at the moment the level of satisfaction of the experience is not associated to the type of immersion.

Figure 1 Consumer immersion model (Carù and Cova, 2003)



In this perspective, the consumer plays a specific role. He can be passive, as the concept of appropriation states, or more active (Carù and Cova, 2007). The first hypothesis is referred to "immersed" customers, manipulated by knowledgeable firms. On the contrary, more recently other scholars have proposed the image of "immersing" customers that, in this new vision, become co-producer of their experiences (Filser, 2002) and doing this, through the living of various experience can pursue their identity building (Firat A.F., Dholakia N., , 1998).

Specifically, as far as artistic experiences are concerned, the idea of immersion is absolutely a topical one. In the latest decades, many authors in the fields of social sciences and of consumer research, on the one hand, have situated the artistic experience mainly in the realm of aesthetic experiences (Pine and Gilmore, 1998) and, on the other hand, have maintained that this kind of experience, through immersion, implies a transformation of the individual. So, when dealing with artistic experiences, the notion of immersion in literature has been frequently used, since it has been defined as the means by which people gain access to these subjective occurrences (Caune J., 1999).

Therefore, the central status of immersion has been variously underlined by many scholars from the very emergence of the experiential marketing. Schmitt (1999), for instance, has explicitly defined immersion as the necessary process for accessing holistic experiences, whereas Pine and Gilmore (1998) insisted that a consumer's "total physical and mental immersion" in a certain context (being this an activity or an environment) is fundamental in order to make concrete something that, in this way, will become memorable.

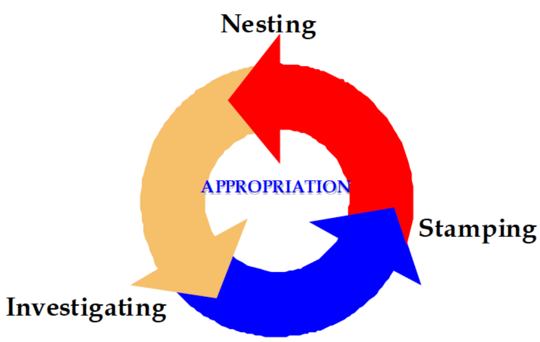
When customers are new to something (being this, for instance, either a context, or a theme, or its staging), they put in place those subjective operations (Filser, 2002) that, adopting the definition proposed by Ladwein (2003), have previously been called "operations of appropriation". As a result, their immersion can assume the sequence of "nesting", "investigating" and "stamping". Performing these psychological operations, consumers produce themselves in an effort to contribute to the creation of the experience (Holt, 2005). According to Carù and Cova (2006), who have applied the notion of appropriation to the sphere of artistic fruition, immersion in artistic experiences exists when consumers successfully put in place the appropriation methods that can allow them to eliminate (or, at least, to reduce) the existing distance between them and the context.

The three major operations of appropriation do not have to be seen as well-defined steps but rather read as parts of a cycle, and could be briefly summarized as follows:

- <u>Nesting</u>: a person feels at ease because s/he concentrates on something s/he has already got in touch with thanks to her/his previous experiences and background, pushing aside anything else.
- <u>Investigating</u>: it consists of a progressive extension of the field of knowledge. Starting from the nest above identified, points of reference are built with the aim of moving on from there.
- <u>Stamping</u>: an individual, elaborating over the experience (or one of its parts),

ascribes personal meanings to it with the support of both her/his competences and creativity.

Figure 2 Appropriation process (Carù and Cova, 2006)



Once the described appropriation operations have been carried out, Carù and Cova (2007) support the idea of their circularity, thus proposing a cyclical model, a person is ready to access the experience. The authors affirm that immersion concept literally implies becoming one with the experience and therefore conveys the idea of a total elimination of the distance between consumers and the situation. In their view consumers arte plunged in a thermalized and secure spatial enclave where they can let themselves go. Furthermore, it is worthwhile signaling that this process may assume different features depending on a number of variables, among which there are individuals' subject-specific competences, the kind of experience and the role played by customers within it.

The lack of expertise or competence in a given subject is the main obstacle for immersion to take place. To face this situation, on the one hand customers put in place the appropriation operations just explained, whilst on the other one firms are supposed to develop all the means to facilitate immersion. So, companies operating in various industries have found out some tactics to help not-too-expert individuals to reach immersion.

These practical instruments have the objective of reducing the distance that exists between the individual and the context, exactly as the operations undertaken by customers. The range of tactics, as put it together by Carù and Cova (2007), comprises: support systems, collective actions, and self-determination.

More in detail, support systems are usually put in place by the introduction of facilitators, these being either living people (and we could use for them the label of "guides"), or various kinds of "referents", or, again, a certain combination of them. Collective actions, instead, refer to the collective dimension of activities, with particular emphasis on the power of communities and on the possibility to participate in rituals.

Finally, self-determination, completely based on the idea of consumers' active role within experiences, is about training (with particular attention to the concepts of edutainment, autonomy and, thus, empowering).

The previously described model of consumer immersion by Carù and Cova not only allows for the identification of two complementary ways of facing immersion (progressive/immediate and through the simultaneous steps of nesting, investigating and stamping), but also paves the way for a constructive debate concerning the role played by consumers.

Whilst the first formulation of immersion suggested a passive role for customers, the very concept of the appropriation operations seems to support a more active status.

The first proponents of experiential marketing, for example, the view supported by Pine and Gilmore (1999), indeed, adopted the idea of “immersed” customers, potentially quite easily manipulated by knowledgeable firms. In contrast, other authors have proposed the image of “immersing” consumers that, in this way, become co-producers of their experiences (Filser, 2002).

In order to highlight the absolute non-triviality of the considered process, it seems appropriate to remind here that it is through the living of various experiences (of course, facilitated by immediate or progressive immersions) that the overall and final goal of identity building, is pursued by customers (Firat and Dholakia N., 2007).

1.4 Experiential marketing in arts and culture

Despite the fact that experiential marketing has driven many recent progresses in retailing, there is still a lot of potential to expand and develop its practices in cultural marketing. Given the experiential nature of artistic and cultural products, and given the progressively more recognized importance of being marketing-oriented for cultural institutions, marketing managers in the arts tend to put a lot of effort in pursuing experiential marketing activities. Although many arts organizations view the “visitor experience” as the critical key to their success, there are many more possibilities to effectively apply experiential marketing policies in arts institutions yet not fully explored. This section provides a short overview of some central studies on experiential marketing within the cultural and arts sector. In these heterogeneous researches different standpoints emerge.

Pine and Gilmore (1999) have been the first ones to observe and investigate museum visitors' behavior: their research has shown that a museum visit is not just a simple cultural attraction but it is a true experience (Pine and Gilmore, 1999) which takes into consideration several aspects linked both to the individual sphere (education and entertainment) and a social sphere (sharing values and knowledge with friends and family). Then, other authors highlighted the underlying visitors' motivations to visit and experience the museum.

Petkus (2004) endeavors to apply Pine and Gilmore's experiential models into the field of arts marketing. He aimed at providing a useful tool, based on strategic and tactical hints, to arts marketers in order to make the art experience truly unique (Petkus, 2004). According to Pine and Gilmore, there are four experiential “realms” that range from entertainment and educational, to aesthetic and escapist (Pine and Gilmore, 1999).

The first dimension, entertainment, requires a participant who passively attends the exhibition. Here, it is the experience itself, which provides sensorial inputs that are absorbed by the visitor after his/her consumption. Even though this dimension might appear evident when talking about an art offering, what arts marketers should do is embedding entertainment in activities outside the exhibition itself. In practice, this might be implemented through secondary initiatives such as a special event introducing a major art exhibition or also some happenings during a specific time of the year (Petkus, 2004).

Conversely, the education dimension encourages active participation in the art experience (Petkus, 2004). It contributes to visitors´ learning and understanding by actively engaging them in the cultural activity. Almost every arts organization understands the importance of the educational aspect, which is at the core of any institution mission. Administrators have some useful tools at their disposal like lectures that are complementary to the theme of the exhibition or exceptional educational initiatives. Whereas both the entertainment and educational dimensions mainly absorb sensorial inputs, the escapist and aesthetic ones provide the visitors with an immersive experience.

The escapist dimension, by creating experiences where active participation is required, allows the visitors to act as if they were the artists. The last dimension, the aesthetic one, engages visitors in a totally passive and immersive experience, with a higher level of proximity between the visitor and the artworks. Since these four aspects do not exclude each other, an experience can incorporate all or just some of them.

As a practical path to "stage" an experience, Petkus (2004) suggests an application of this model into the art sector:

1. Developing a cohesive theme.

An artistic topic, a social issue, a specific matter or an overall idea around the exhibition itself and around its peripherals contributes to give uniqueness to the art product, thereby creating a memorable experience.

2. Forming impressions.

With the aim of making the experience unforgettable, marketers should enrich it with several sensorial inputs that impress visitors for a long time. Pine and Gilmore made use of Schmitt and Simonson‟ (1997) six dimensions: time, space, technology, authenticity, sophistication and scale and Petkus tried to translate them into arts marketing terms. The time element refers to the historical period of the artistic product. For instance, some visitors will make a preference between contemporary or ancient art; while a diverse target audience might be attracted by more artistic movements at the same time. The space dimension stands for a geographic or spatial location. Art organizers might decide for an indoor exhibition versus an outdoor performance. A combination of both will result in a quite innovative proposition. Technology refers to the degree of technology in the art offering (e.g. manufactured or fabricated).

The dimension of authenticity involves the use of original creations or reproductions. With regards to the aims of arts marketing, this is recognizable in the distinction between museum's original artworks and a gallery's display of art replicas and reproductions. Considering the degree of complexity in the arts marketing, this concept may be applied in the segmentation of the target audience: greater audiences may be reached through artistic products that are easy and accessible.

Lastly, the scale dimension deals with the size and the scope of the offer. This is the case when art marketers have to make choices about the space; it is to say, on the number of pieces in an exhibition, or about the time-length of an event, the duration of an exhibition etc. It is important to underline that organizers, after an evaluation of the needs of their target audience, can leverage these dimensions in a strategic manner.

3. Eliminating distractions.

   Arts marketers should pay a great deal of attention to remove elements that represent sources of distraction from the art experience, for example, things that are far from being complementary to the main theme such as impolite ticket staff, or also long queues that might ruin the pleasantness of the experience.

4. Providing memorabilia.

   Another aspect considered by Pine and Gilmore (1999) is the importance of involving something tangible, the so-called memorabilia. According to Petkus (2004), marketers in the art field should play more with innovation and should provide gadgets that are somewhat linked to the exhibition. If memorabilia had more personal features (e.g. a real autograph on a print), visitors would feel much more involved.

5. Engaging all senses.

   "The more effectively an experience engages the senses, the more memorable it will be" (Pine and Gilmore, 1999, p.59). Since almost every artistic product has intrinsically one main sense involved in the experience, such as sight for visual art, arts marketers are challenged by the possibility to engage other senses besides the basic sensorial inputs. An idea might be combining senses like taste and smell by offering food during an art performance. Playing nice songs, installing special decorations or also radiating delightful perfumes are other tricks that can add to the visitor experience. Generally, playing with the senses might enhance customer satisfaction (Petkus, 2004).

6. Soliciting feedback.

The fact of receiving post-experience comments from visitors is crucial for managers who apply experiential marketing techniques. Indeed, thanks to feedbacks, marketers can improve the experience they offer. However, especially in art organizations, traditional tools like feedback questionnaires should be combined with elements of creativity in order to involve the audience more (e.g. organizing special focus groups after the event). According to Petkus (2004), a higher sense of participation is expected to increase loyalty among visitors.

Additionally, a research conducted by Goulding (1999) on contemporary museum culture highlighted the central role of museums in engaging visitors and in delivering valuable and meaningful information. She stated that the entertaining dimension is not sufficient anymore, yet thought inputs must be considered, especially when institutions segment and target their audiences. Here the issue is finding the right balance between museum's contributions to the experience and visitors‟ own participation.

In the field of cultural services, a small number of studies focused on the experiential characteristics of the museum services from the user's point of view; more specifically, only a few researchers explored needs, behaviours and attitudes of the museum-goers. Some previous studies have evaluated how social interaction influences the nature of a visit (Morgan 2006; Debenedetti 2003). After studying the behaviours of visitors to a festival, Morgan (2006) stated that the event was essentially an occasion to socialize, meaning that the central happening represented an excuse for the core purpose: meeting people.

As regards the museum experience, Debenedetti (2003) evaluates visitor behaviour through a social lens, by classifying the reasons that lead to prefer the participation of other people during an exhibition. Through the analysis of some social motivations underlying the visit, it is possible to identify two poles of a continuum. On the one hand, there is the visitor who lives the group visit in a positive manner and that attributes a lot of importance to the social dimension; on the other hand, there is the individual who rejects any cultural experience involving a group dimension. This last concept was also considered in different context of hedonic consumption as the cinema and its attendance (Cuadrado and Frasquet, 1999 and Cuadrado, Filimon, Kerrigan, Rurale , 2013)

Another topic of investigation has been the degree of involvement in the experience (active or passive). Voase (2002) proposed that the visitors' reactions to any art environment and any artwork are expected to be equally active and passive. In fact, more and more art institutions tend to think of new activities that are manly exciting and not just culturally relevant (Voase 2002). A further subject matter is how digital technologies and new media affect museums and exhibition spaces‟ activities. Some authors examined the outcome of new technological devices on the quality of the visitor experience. For instance, Collin-Lachaud and Passebois (2008) analyzed the technologies that provide an immersive experience for museums visitors. Others focused on the ability of new technologies in raising visitors‟ number and attracting new audiences (vom Lehn and Heath, 2005). They studied how technological tools can help in both better communicating with the audience and conveying a more sensorial message during the exhibition.

As in the consumer environment, the perceived atmosphere constitutes an important part of the exhibition experience, as this quotation from a recent exhibition review attests: ". . . the gallery has been beautifully designed and lit, creating a soothing blue subaqueous environment in which visitors swim in and out of pools of light like languid fish. Above their heads, the atmosphere twinkles and flows" (McAdam, 2011, p. 42).

Conversely, an exhibition perceived to lack these elements may be disappointing: "I expected to see the color of blood, the brightness of fire, the vast azure expanse of the sea, but I mostly saw the same dull grey" (Handley, 2014, p. 47). These examples illustrate how atmospherics can be considered as a form of interpretation and an additional communication medium within the exhibition space; an evocation of Kotler's "silent language" (Kotler, 1974).

The museums are institutions that keep alive the cultural assets of societies. In the 20th century, museums often concerned with collection and research than visitor-orientation. In recent years, museums compete increasingly with other leisure and educational institutions such as different cultural museums for visitors (Lehn, 2006; Bergadaà, 2005). Some examples of these institutions can be indicated as theatres, movie theatres, malls, circuses and amusement parks. So, museums need to compete with them using marketing strategies and they focus more and more on attracting visitors. This situation creates a shift from traditional "curators' dictation" to "visitor orientation".

Therefore, museum managers need a change for their marketing strategies.

Accordingly, museums today are expected to focus on visitors rather than to tell the public from curators' point of view (Rowley, 1999; Goulding, 2000; Harrison and Shaw, 2004; Lehn, 2006; Chang, 2006). In this way, the need to understand the museum experience has gained ground (Goulding, 2000).

The researches in the museum marketing area mainly focus on visitor profiling including demographics such as age, education, place of residence and nationality in order to determine who visits the museums (Harrison and Shaw, 2004).

For instance, it's often found that a strong correlation exists between the socio-economic class of a visitor and the habit of museum visiting (Kawashima, 1998). But in today's competitive environment, the focusof museums marketing techniques shape the messages about the products and experiences delivered by museums (Caldwell, 2000). In recent years, audience research is increasingly focused on visitor experiences and learning (Kelly, 2004). In terms of visitor studies, the focus is often the educational role of museums and the learning outcome of museum visits while ignoring other aspects of the museum experience (Lehn, 2006).

The recent researches on museum consumer behavior reveal that museum visits are not anymore a simple informative cultural visit, but they are experiences (Falk and Dierking, 1992; Prentice et all., 1997; Kawashima, 1998; Goulding, 1999; Rowley, 1999; Goulding, 2000; Thyne, 2001; Bollo, 2004; Hume et all., 2006; Rojas and Camarero, 2006; Slater, 2007; Bifulco and Ilario, 2007; McCarthy and Ciolfi, 2008; Chan, 2009).

The concept of experience becomes a key leading to consumer satisfaction. Consumers seek a “total experience”, where leisure, culture, education and social interaction could be included (Rojas and Camarero, 2006). Related with their role of service experience consumption, museums can be defined as experience-centered places that offer both emotional and cognitive stimuli. Thus, understanding of visitor experiences is vital for museums focusing on visitors and experiences (Chan, 2009) and they are important assets for policy analysis and managerial implications (Yucelt, 2000).

Chapter 2

ENVIRONMENT AND CONSUMPTION

2 ENVIRONMENT AND CONSUMPTION

2.1 The role of the environment in the consumer behavior

The term atmospherics was first used in describing the design of retail environments, where it has been defined as "the conscious designing of space to create certain effects in buyers" (Kotler, 1974, p. 50). The central premise of atmospherics is that the environment has the capacity to influence people's behavior; this influence can be manipulated in perceptible and predictable ways through design choices. Kotler described atmospherics as a "silent language": akin to body language, temporal language or spatial language.

At the time, such intangible forms of communication were beginning to receive more scholarly attention and atmospherics built upon these foundations (Kotler, 1974). Atmospherics' influence is posited to take place via sensory and emotional mechanisms (Kotler, 1974), with behavioural outcomes often taking place on a subconscious level (Turley & Milliman, 2000).

More broadly, the emergence of atmospherics parallels the growth of a consumer-based, service-driven economy over one that was primarily dependent on commodities and manufactured goods. Accordingly, Kotler predicted atmospherics' significance to be greatest in instances of pleasure-base (hedonic) consumption rather than purchases of necessity, and in market segments in which there is little to differentiate on the basis of price or quality alone (Kotler, 1974).

Atmospherics is now widely acknowledged as an important component of experience quality in a wide range of leisure settings (Chang & Horng, 2010; Lin, 2004), and the term is frequently used by marketers as an umbrella term for the overall design and ambience of a retail, leisure, or service environment (Baker, Parasuraman, Grewal, & Voss, 2002).

Kotler drew a distinction between the intended atmosphere (the sensory qualities conferred to a space by design choices) and the perceived atmosphere, which may vary for individual customers depending on their selective attention and specific goals (Kotler, 1974). Salient features of the physical environment inform the customer's perceived environment, which in turn can influence purchasing behavior through attention (standing out from the crowd); message (regarding the kind of establishment and its intended market); and affect (cues such as colors, sounds and textures to subtly influence the desire to purchase) (Kotler 1974).

Several variables such as layout, crowding, product location, music, color, lighting and aroma have been tested for their impacts on retail consumers' affective responses, perceptions of value and quality, and behavioral responses such as time spent, traffic flow and purchasing patterns (reviewed in Ng, 2003 and Turley & Milliman, 2000, with selected studies described below). Taken together, such studies support the notion that changes to the environment can lead to discernible changes in both attitudes and behavior. However, research to date has been dominated by experimental manipulation of isolated variables rather than exploration of the experience of whole atmospheres (Ballantine, Jack, & Parsons, 2010; Lin, 2004; Ng, 2003; Turley & Milliman, 2000; Vogels, 2008b). Several researchers have called for retail atmospherics research to move beyond experimental manipulation and into more nuanced and naturalistic enquiry (Bloch, Ridgway, & Dawson, 1994; Ng, 2003; Turley & Milliman, 2000). Such studies remain relatively limited, although a body of research is beginning to accumulate (Ballantine et al., 2010; Custers, de Kort, IJsselsteijn, & de Kruiff, 2010; Gilboa & Vilnai-Yavetz, 2013; Joy, Wang, Chan, Sherry, & Cui, 2014; Underhill, 1999, 2004).

Following extensive observational studies of retail settings, Underhill (1999) documented key features of customers' in-store behavior and examples of how subtle changes to design and layout can markedly influence purchasing. For instance, he noted customers' orienting behaviors upon entering a store, leading him to characterize the space immediately beyond a store's entrance as the "transition zone."

In this transition zone, customers are focused on adjusting to their new environment and, as a consequence, are less likely to notice signage or items such as hand-held shopping baskets. Underhill observed that when the baskets were moved further into the store, more customers picked one up, enabling them to carry and ultimately purchase more merchandise (Underhill, 1999).

In the museum context, design decisions such as positioning of directional signage, the presence of contextual "scene setters", and the location of choice points have similarly been shown to affect visitor orientation and the number of exhibits that visitors will encounter and attend to (Bitgood, 2011; Goulding, 2000; Klein, 1993).

These parallels indicate that studies of the retail environment may offer useful analogies for characterizing museum visitor experiences. Both retail and museum environments are entered voluntarily, sometimes with a set agenda and sometimes just for general browsing. Furthermore, there is a history of cross-fertilisation between retail and museum design, with the same practitioners undertaking both over the course of their careers (Henning, 2006).

More recently, museums and retail have both positioned themselves within the broader leisure sector, which is becoming increasingly customer (visitor) focused. In this context, experience is seen as creating a point of difference in a crowded marketplace (Bonn, Joseph-Mathews, Dai, Hayes, & Cave, 2007; Falk & Sheppard, 2006; Pine & Gilmore, 1999). Some shoppers have likened the tactile experience of trying and handling merchandise to that of being in an interactive museum.

Like a museum visit, to these customers the act of shopping is an opportunity to enjoy the aesthetics of the environment, gain inspiration, and learn about new things (Gilboa & Vilnai-Yavetz, 2013). Likewise, luxury brands make use of a contemporary art gallery aesthetic to position themselves as arbiters of good taste (Joy et al., 2014). Within the museum itself, the gift shop is being increasingly considered to be part of the overall visitor experience, leading to calls to pay greater attention to the atmospheric elements of museum retail environments and to the relationship between exhibition and retail spaces (McIntyre, 2010).

Although there are clear similarities between retail and museum environments, there are also important differences, particularly with respect to purpose and definitions of success. In designing museums, the general objective is to create settings where visitors feel comfortable and in control, on the premise that this will maximize the possibility of learning (Packer, 2006; Rui Olds, 1994).

On the other hand, the prime objective of a retail setting is to maximise sales (or, at least, profits) – anything that does not serve this ultimate goal, irrespective of any other customer benefits conferred, will not be considered "successful" (Uzzell, 1995). In contrast to straightforward quantifiable measures such as sales turnover or profits, the criteria for assessing the success of a museum exhibition (even if they are agreed to be some definition of learning) are far more nuanced, complex, and possibly not fully agreed upon – even by an exhibition's creators (Shettel, 2008).

Despite these differences in intent and desired outcomes, there are sufficient overlaps to consider the application of retail atmospherics research to informal learning settings to be a viable course of enquiry.

Many service organizations recognized the importance of all the atmospheric stimuli that are part of an environment and that influence consumers' emotions and behaviors. In 1973, Kotler stated that the term atmospherics referred to the "intentional control and structuring of environmental cues" (Kotler, 1973). Environmental cues have the power to manipulate visitors‟ behaviours by catching their attention and by eliciting reactions. Even though environmental inputs were proved to be significant mainly in industrial settings, Kotler extended their relevance to other service organizations such as cultural institutions. Visitors of an exhibition space are influenced by atmospheric cues all along the visit and from the beginning until the end, these external factors contribute in forming the overall opinion that a person builds on an environmental setting.

An important issue about atmospherics is linked to the learning sphere: Hooper-Greenhill (1999) has studied in depth the museum context and acknowledged that environmental cues directly influence the learning process of a visitor. Not only the content of an art exhibition will shape visitors‟ feelings about the visit, but also the design itself will add to his knowledge. Furthermore, according to Hooper-Greenhill (1999), there are three other aspects that influence visitor‟s reactions. First, how much the atmosphere is familiar for the visitor. Second, how much the visitor is involved with the setting. Finally, how great the visitor´s desire to browse the environment is (Hooper-Greenhill, 1999).

A notable research paper by Goulding (2000) suggests that the experience of a visitor inside a museum is influenced by socio-cultural and cognitive factors, psychological orientation elements and physical and environmental features. The considerations about the latter two factors are the most relevant for the purpose of the current study. Goulding used the observation method to investigate visitors‟ behaviors at the Birmingham Museum and Art Gallery in relation to three variables (Goulding, 2000): Scene setting, Routing and mapping and Crowding. Her findings revealed that in order to enjoy the experience, visitors need to feel oriented in the environment.

To avoid a feeling of confusion, museums and exhibition spaces should provide a clear setting for their audience (scene setting). Then, other tools such as maps or signage are essential to guide the visitors in the spaces (routing and mapping). Lastly, crowding is an element that usually elicits negative judgments about the surrounding environment but its level might change depending on the visitor participation (crowding and density level).

Moreover, Bradbourne (2001) analyzed the effect that the architectonic renovation of an exhibition space or the construction of a new one had on the flow of visitors. He discovered that the approach of creating new structures with fresh atmospheric sensorial elements, it has been frequently followed by museums or art organizations to face the problem of accounting for a small number of visitors. Yet, Bradbourne (2001) illustrated two drawbacks related to this strategy. On the one hand, the bigger number of attendants made the spaces overcrowded and in turn visitors were obliged to spend less time visiting the exhibition. On the other hand, due to this overload of visitors, people could not get pleasure from the artworks on exhibit in a relaxed manner.

In addition, Rui-Olds (1999) looked for ideas taken from environmental psychology that can be applied by museums in such a way that a visit becomes more enjoyable. She stated that "paradoxically, it is the sensorial blandness of a museum's setting that makes it difficult for visitors to absorb the details of even a particularly wondrous exhibit" (1999). In conclusion, she argued that museums environments often produce many limitations, including restricted movement, interaction with unfamiliar materials, and restricted territorial control. Therefore, some key environmental factors should be bear in mind in order to achieve an ambience with an optimal level of stimulation.

One more explanation for the increasing consideration of environmental factors within the cultural sector is that they pull people who would have otherwise ignored a specific museum site. This is the reason why today many museums or exhibition places contact the top architects and designers to cooperate in the construction of the ideal exhibition space and in the creation of the right atmosphere. As an example, the Frank Gehry-designed Guggenheim museum building in Bilbao became a popular tourist attraction, drawing visitors from all around the world.

Likewise, in museums built by Herzog and de Meuron, such as the Tate Modern in London, art is no longer just momentarily in a building with the aim of protection, but it expresses a relationship between "content" and "container". Nevertheless, Chong (2002) found that sometimes visitors go to exhibition spaces first for the bookshop or the cafeteria and only after for the exhibition. The Tate

Modern represents an example of a museum where visitors mainly go to enjoy the store: Rosey Blackmore, Head of Merchandising and Buying at the Tate Modern declared that after their own market research, they “found that people were visiting the shop first, then continuing into the museum” (Blackmore quoted in Kirwan-Taylor, 2001).

More recently Mao and Bai (2014) analyzed the determinants of online purchase intention and satisfaction as well as on how a proper web atmospheric design alters consumer shopping experience which entices favorable purchase intention and generates satisfaction.

Chaves and Montero (2014) focused on the role of the environment in the consumer decision making process in cultural goods focusing on the antecedents of cultural consumption and the influence of perceived image on intention to visit museums

Kalotra and Sharma (2016) investigated on the role of environment on the purchasing intention of hospitality services and noticed that many factors influences the decision-making process while searching and availing: these factors can be psychological, social, cultural, economic, personal, organizational, and external environmental factors. These factors influence the consumer behavior of people which ultimately influences consumers’ choices for availing the hospitality industry services.

2.2. The PAD Model

Entering in the specific description of the PAD Model, using a Stimulus-

Organism-Response paradigm, the Mehrabian-Russell approach (1974) suggests that the influence of a physical environment is mainly of an affective nature.

The model assumes that the environment influences a person's emotional state, which can be described along three orthogonal dimensions Pleasure-Displeasure, Arousal-Nonarousal and Dominance-Submissiveness (the PAD model). Pleasure indicates the degree to which a person is happy, pleased, satisfied, contented, hopeful, and/or relaxed.

A person would score high on the Arousal construct if he/she is frenzied, jittery, aroused, stimulated or excited. Dominance refers to the extent to which a person feels in control of the situation and is able to act freely in the environment (Donovan et al. 1994).

The M-R model, was first applied by Donovan and Rossiter in 1982 to investigate consumers‟ behaviour in retail settings. The M-R consists (Figure 1) of three parts: environmental stimuli, a set of emotional states (pleasure, arousal and dominance), and a taxonomy of reactions. Assuming a direct connection between stimuli and responses passing through the mediating variables, the M-R model proposes that physical elements in the environment evoke responses in individuals, thereby eliciting either approach or avoidance behavior.

The study conducted by Donovan and Rossiter (1982) has led to some interesting conclusions. First, it suggests that the state of pleasure has the power to determine in-store behaviours, such attitudes towards money and spending habits. Second, the feeling of arousal might induce costumers to stay longer inside the store and interacting with the staff. Finally, the last emotional state of the model, dominance, is not proven to be relevant in a shopping context. Given the clear relation existing between changes in the environmental setting on individuals‟ emotions and behaviours, this approach has been extensively followed by marketing scholars to study the link between emotional reactions and marketing stimuli (Donovan and Rossiter, 1982).

The Mehrabian-Russell model gives a clear definition of what the intervening variables and the response taxonomy are. Yet, selecting the appropriate environmental stimuli is an issue left unanswered. This is due to the myriad of stimuli involved in any environment. In the past, researchers attempted to categorize stimulus inputs by grouping them according to their properties within an environment (Craik 1970; Ittelson, Rivlin, and Proshansky, 1970).

They commonly describe an environment in terms of the objects that can be found in it and the links between them. As a matter of fact, a seaside place might be depicted like a beach full of palm trees, white sand, beach umbrellas and waves. Yet, this list of descriptors could be endless and only one list of descriptors does not result in a comprehensive description of the setting. Moreover, the objects are defined in a too vague way. Therefore, it seems very hard to explore behavioral changes elicited by variations in environmental setting outlined in such a way (Mehrabian and Russell, 1974).

Other environmental studies used elements that appeal the senses, like color, sound, temperature and texture, as environmental factors that encourage emotions in individuals (Crane and Levy, 1962).

However, even this list of descriptors is long because of the simultaneous stimulation of all the senses, together with the multiple stimulus facets within each mode. For example, a color might differ in tone and brightness or the seaside described above might vary according to time of the day or the weather.

For what concerns Mehrabian and Russell (1974), they suggested the concept of information rate of an environment, which is a general measure, thus appropriate for various settings, of the overall quantity of information in a given setting (Mehrabian, 1976).

Since the measurement of this rate is done according to how many stimuli a person perceives per unit of time in the environment, the more information a subject can handle, the higher the rate will be. This rate is also called the “load” of the environment, which has been defined as the union of novelty and complexity. Novelty involves the degree of unfamiliarity, uncertainty and surprise, while complexity consists of the number of characteristics and changes in an environmental setting.

These authors assume that environmental load is directly correlated to the level of arousal stimulated by the environment. The higher is the load, the higher will be the individual’s arousal level. A high-load environment (i.e., unfamiliar, surprising, crowded, and complex) will make people feel stimulated and excited. On the contrary, a setting with common and usual features generates emotions close to states of calm or sleepiness. Still, the personal way of reacting to outside stimuli will influence the level of arousal too.

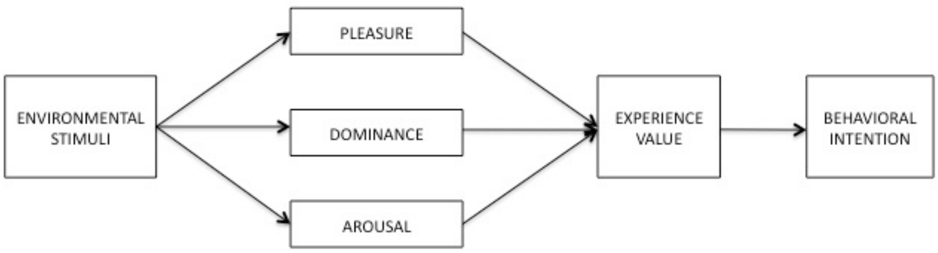
Both the authors have paid particular attention to individual differences in arousability but especially Mehrabian (1976) proposed a dichotomy of individuals into “screeners” and “nonscreeners”.

These subjects differ in their personal way of screening or filtering environmental stimuli, thereby determining different levels of arousal. “Screeners” are quite selective in what they experience; they automatically separate environmental components according to the degree of importance that they attribute them. They tend to be less amused by elements of novelty thereby reducing the load of the environment. In the opposite extreme, there are the “nonscreeners” who are much less selective.

They experience settings as more complex and novel than do “screeners”. “Nonscreeners” feel more sensorial inputs and perceive more stimulus changes. In conclusion, making a distinction between screeners and nonscreeners gives hints to better illustrate individual characteristics and preferences.

Mehrabian and Russell's (1974) model proposes that individuals interact with the environment through three emotional responses: pleasure-displeasure, arousal-disarousal, and dominance-submissiveness (the initials of Pleasure, Arousal, and Dominance form the acronym PAD).

Figure 3 PAD Model (Mahrabian and Russel 1974)



"Emotional reactions to ones environment can be characterized by three response dimensions of pleasure, arousal and dominance. These dimensions are conceptualized to be relatively independent from one another" (Mehrabian and Russell, 1974, p. 18-20).

The model specifies that one´ s emotive status consists of a combination of these three assessable reactions to any kind of environmental stimuli. More specifically, Mehrabian and Russell (1974) assessed the existence of these variables with the use of a survey: people interviewed were asked to evaluate several situations by means of semantic differential scales. From this study, the factors that came out to have a significant effect were pleasure (27% of the total variance), arousal (23%

of the total variance) and dominance (14% of the total variance).

The first dimension of the PAD scale is *pleasure* and it assesses the degree to which individuals feel happy, pleased, satisfied or joyful in a situation. The authors measured pleasure by visitors‟ verbal assessments of their positive attitude towards a situation or with an environment. For instance, whether subjects perceive the surrounding setting as enjoyable or not or whether they were pleased as opposed to annoyed, or hopeful rather than desolate. For instance, playing pop music contribute to boost pleasure among shoppers, while unknown songs may reduce their pleasure.

The second emotional state is *arousal*. It refers to how much the environment stimulates a person and it was evaluated by items such as the level of activity, excitement, stimulation, or alertness opposed to relaxed or calm. In addition, playing soft songs appeared to generate slower clients‟ movements in the store compared to fast music (Milliman, 1982); this might be due to a decrease in arousal, it is to say, individuals were not in a receptive state leading them to feel stimulated.

The last dimension, *dominance*, represents the status of feeling dominant or in control of the circumstances as opposed to being submissive or under control in the environment. In other words, under this emotional state an individual might feel autonomous or influential.

Some years later, Russell (1980) reviewed the PAD scale and his new findings were no longer consistent for the dominance dimension. This study was followed by Russell and Pratt (1980) who deleted dominance from the model and claimed that the two remaining factors (pleasure and arousal) fairly represented all the emotional reactions of an individual in any environmental setting. Moreover, Russell argued that a thorough interpretation is required when dealing with dominance and that this element does not fit in those situations calling for emotional responses.

The last part of the model is the response taxonomy: Mehrabian and Russell (1974) suggested that the PAD emotional states prompt individuals to either approach or avoidance behaviors. According to the application of this model in a retail context (Donovan and Rossiter, 1982), shoppers tend to react to store environments with approach or avoidance behaviors. Approach behaviors are positive responses, for instance a desire to stay in a particular facility or actively explore the environment, while avoidance behaviors mean negative responses such as the desire to leave or avoid that specific place.

The approach-avoidance behaviors can be classified according to four aspects of the behavior (Yalch and Spangenberg, 2000):

1. *Time*: a desire to physically stay (approach) or to get out of (avoid) the environment. This communicates the choice to buy or not to buy at the store and it also relates to the amount of time spent inside. Attractive in-store environments

most likely encourage individuals to enter the store and then hang around. Still, it might be not easy to achieve both at the same time. For instance, some vivid colors magnetize clients but if the exposure is long it may represent an overstimulation and thus, encouraging the customer to go away (Donovan and Rossiter, 1982).

2. *Exploration*: a desire or willingness to explore (approach) the environment versus a tendency to remain indifferent (avoid). Stores are usually designed in such a way to persuade people to browse. The trick of hiding some sale displays might push customers to walk around in the whole environment. If dark, colors have the power to deliver a sense of mystery and invite shoppers to explore more (Donovan and Rossiter, 1982).

3. *Communication*: the wish to interact with (approach) people rather than avoid any form of relation. This is crucial in retail stores in which sales people often show to customers the items they sell (Babin and Darden, 1996). Neutral colors might provide with a relaxed environment which cancel status differences and thereby increase the level of social interaction.

4. *Satisfaction*: satisfaction or dissatisfaction with task performances (approach/avoidance). This is linked to the skill of shoppers to make purchases with short queuing, and to carry the article to their house/car in an easy way (Machleit and Mantel, 2001).

In a paper of 1997, Richins underlines the differences in the objectives between the PAD scale and other measures based on emotion theory by making a distinction of context and content. Regarding the context, she states that the PAD model was designed not to catch all the possible emotional facets of an experience but rather "*to measure emotional responses to environmental stimuli such as architectural spaces*" (Richins, 1997: 128). Another difference that she points out is in term of context: the aim of the PAD scale is not assessing emotions in isolation but measuring the pleasure, arousal, and dominance elicited by environmental stimuli.

The PAD model includes 18 semantic differential items, six each for the three independent variables pleasure, arousal, and dominance. Therefore, the degree of specificity of precise emotional status of a one‟s PAD scores is quite low. Consequently, the author concludes stating that the PAD scale is more appropriate "*when a researcher is interested in measuring the dimensions underlying emotion states and does not need to know the specific* emotions being experienced by study participants" (Richins, 1997: 128).

The model has been widely applied by the English speaking research community (Turley & Milliman 2000) but has also been translated for use in Hungary (e.g.,Trőcsik 1995), Germany (e.g., Bost 1987) and Austria (e.g., Meixner 1999), for example. A significant effort has been made to understand which specific environmental cues need to be modified in a store (e.g., lightning, scent, music etc.) in order to increase sales, extend the time spend in the store or other approach behaviours.

Among the service marketing literature, the surroundings in which service encounters take place have been coined 'servicescapes' in the early 1990's. Servicescapes are "all of the objective physical factors that can be controlled by the firm to enhance (or constrain) employee and customer actions" (Bitner 1992, p.65). This definition adds the important notion, that atmospherics affect employees as well as customers (Baker, Levy & Grewal 1992).
A somewhat broader definition suggests they are "consciously designed places, calculated to produce commercially significant actions" (Arnould, Price & Tierney 1998, p. 90). While the scope in terms of objectives is wider, this approach assumes that enterprises are actually able to influence all elements of the servicescape, or at least limits atmospherics to those cues which are being deliberately designed. However there can be no doubt that environments affect consumers regardless of the fact if they were consciously designed or not.

The servicescape literature has stressed that both customers and employees are an important part of the environment, and the model has been extended to include the effects of atmospherics on people, whose behaviour in turn has an effect on other people (Bitner 1990).

2.2.1 Atmospheric variables in the cultural experience

As in the consumer environment, the perceived atmosphere constitutes an important part of the exhibition experience, as this quotation from a recent exhibition review attests: "… the gallery has been beautifully designed and lit, creating a soothing blue subaqueous environment in which visitors swim in and out of pools of light like languid fish. Above their heads, the atmosphere twinkles and flows" (McAdam, 2011, p. 42).

Conversely, an exhibition perceived to lack these elements may be disappointing: "I expected to see the colour of blood, the brightness of fire, the vast azure expanse of the sea, but I mostly saw the same dull grey" (Handley, 2014, p. 47). These examples illustrate how atmospherics can be considered as a form of interpretation and an additional communication medium within the exhibition space; an evocation of Kotler's "silent language" (Kotler, 1974).

Market research in the cultural sector has demonstrated the importance of the environment to visitors' overall perceptions of museums and other cultural attractions. In a survey of 500 visitors to four Florida attractions (a museum, an aquarium, a performing arts centre and a zoo), ambience factors (including colour scheme, lighting and signage) had a marked impact on visitors' intention to revisit and willingness to recommend an attraction (Bonn et al., 2007).

Applying a modified S-O-R framework to the museum environment, Kottasz (2006) found that atmospheric variables had an impact on the affective state of visitors and self-reported behavioral intentions (as determined by post-visit survey). In this study, all three dimensions of pleasure, arousal and dominance impacted on visitors' approach intentions. This is in contrast to other studies from the retail sector that have failed to show a significant role for dominance (Turley & Milliman, 2000). It is possible that dominance (which can be interpreted as feeling in control of the environment) is significant in the museum context, as has been proposed by Rui Olds (1994).

Alternatively, there could be specific elements of this study that made dominance appear more salient. Structural Equation Modelling supported a relationship between atmosphere, affect and approach intentions in line with the S-O-R model, however, this was with a relatively small sample size of 140 visitors across a number of different UK museums (Kottasz, 2006).

The findings of Bonn et al. (2007) and Kottasz (2006) indicate that atmospheric factors such as lighting, colour schemes, layout and signage play an important role in creating an overall perception of an exhibition environment. However, both of these studies were primarily focused on characterising the visitor experience from a marketing perspective. Thus the dependent variables were visitors' intention to recommend and re-visit an attraction, rather than aspects of the experience itself.

These studies do not provide an in-depth understanding of role of atmospherics in the visitor experience, although both suggest this would be a fruitful area of future research (Bonn et al., 2007; Kottasz, 2006).

The importance of atmospherics is also supported by additional qualitative evidence. In a series of semi-structured interviews with museum visitors exploring perspectives on the value of the visit, comments regarding the general atmosphere or ambience emerged in 43 percent of interviews (Packer, 2008).

In another exploratory study using open-ended interviews with museum visitors, atmospheric factors were a recurring theme in the way people described their visit and what attracted their attention (Roppola, 2012). Furthermore, a longitudinal qualitative study demonstrated that exhibition layout and spaciousness were capable of evoking a "spatial feeling" among visitors, which remained as a lasting impression of the museum experience (Schorch, 2013).

These findings support the assertion that the atmospheric dimension of a museum experience is important to a significant proportion of visitors.

However, despite its importance in shaping experience, exhibition atmospherics (as opposed to more specific and tangible dimensions such as content) has received relatively little research attention: "Research to date has rarely investigated the impact of atmospheric cues on visitorresponses and behaviour in museums and little is known about this important topic" (Kottasz, 2006, p. 97).

Cirrincione, Ester and Carù (2014) noticed how art institutions are also beginning to dedicate resources to enhance the environmental sensorial richness of exhibitions and took in to consideration The Melbourne Museum in Australia, the Kelvingrove Museum and Art gallery in Glasgow, the National Museum of Scotland in Edinburgh (McIntyre, 2009), and the Jewish Museum in Berlin are all examples of museums designed (or redesigned) to enhance sensorial stimuli in order to foster immersion.

2.2.2. The role of pleasure in the artistic contexts

Understanding emotions is important, because they are causing consumer's reaction to either approach or avoid an environment (Aubert-Gamet 1997, Hutton & Richardson 1995), making them the key link between atmospherics and consumer behaviour. Several studies have shown that servicescapes affect customers' emotional states, by either enhancing or suppressing them (Hui & Bateson 1991, Baker, Levy & Grewal 1992, Wakefield & Baker 1998).

However, emotions are difficult to verbalise and transient and thus difficult to recall (Donovan & Rossiter 1982). The original PAD-model states that pleasure, arousal and dominance are sufficient to capture emotional effects caused by consumer environments (Mehrabian & Russell 1974). This view was confirmed by a study examining the underlying factors of 36 items measuring a number of basic emotions in consumption behaviour (Havlena & Holbrook 1986).

The three dimensions are conceptually orthogonal; however, the model suggests a co-dependency of pleasure and arousal: When pleasure is neutral, i.e. neither pleasing nor displeasing, moderate levels of arousal cause approach behavior whereas very high or low levels of arousal cause avoidance (Donovan & Rossiter 1982).

Mehrabian and Russel (1974) measured pleasure and arousal with 8 items each, contented, happy, satisfied, pleased, relaxed, important, cares, hopeful (loading high on the factor pleasure) and stimulated, excited, jittery, aroused, frenzied, autonomous, wideawake, controlling (representing the factor arousal). Other studies have used reduced measures while still achieving acceptable levels of computed reliability. One study used 4 and 3 items achieving alpha scores of .72 and .64, respectively (Ridgway, Dawson & Bloch 1989). Scales with six elements each were also used, with alpha values of .88 and .77, respectively (Donovan et al. 1994). Higher reliability coefficients where reached when each dimension was measured with six semantic differentials, e.g., happy/unhappy, unsatisfied/satisfied and so on for 'pleasure'. In one study with 130 undergraduate students in a laboratory setting, alphas of .95 for pleasure, .76 for arousal and .83for dominance where achieved using this approach (Spangenberg, Grohmann & Sprott 2005).

Dominance represents the feeling of the customer controlling as opposed to being controlled and being influential as opposed to influenced. This may be increased by clear signage, or increased personal space (Bitner 1990). In situations of crowding, dominance has been shown to be relevant (Machleit & Eroglu 2000).

Several studies suggest that dominance is an independent or even moderating variable. Perceived control may be an antecedent of pleasure influenced by both consumer density and consumer choice. Depending on the service setting, perceived control can lead to high pleasure in a high-density bar, but to low pleasure in a crowded bank (Hui & Bateson 1991).

Dominance has been deemed unnecessary by several studies, with the two orthogonal dimensions of pleasure and arousal being sufficient to represent emotions (e.g., Ridgway, Dawson & Bloch 1989, Sweeney & Wyber 2002). Furthermore, there may be emotions who load high on both dimensions, and create four additional vectors. For example, boring would be the combination of unpleasant and unarousing, and so forth (Russell & Pratt 1980, T.rőcsik 1995).

One study has developed a measurement instrument based on the eight emotional states, called the affect grid, and applied this in a study in which 270 students were asked to indicate their emotional state in the grid, which is a 9 x 9 matrix along the dimensions' pleasure and arousal, allowing to simultaneously indicate a response on both dimensions (Dub., Chebat & Morin 1995). A recent expansion of the model discussed the gap between expected and experienced levels of dominance and arousal. In this study, the two latter variables are considered moderators to the organism within the S-O-R typology, and were shown to positively/negatively influence the effect of store atmospherics on pleasure if expectations were met/not met (Massara, Liu & Melara 2010).

It has been suggested that even small changes in the environment can influence the customers' mood, for example a quick smile of a salesperson or having to wait too long for a doctor's appointment (Gardner 1985). Arousal interacts with pleasure to cause approach type behaviours in pleasant servicescapes and avoidance in unpleasant servicescapes (Donovan & Rossiter 1982, Donovan et al. 1994, Aubert-Gamet 1997).

The impact of pleasure on behavioral intention in cultural contexts has always been considered to be the result of a multiplicity of factors interacting with one another. Since the publication of Berlyne's (1971) psychobiological framework, aesthetic pleasure has been seen as tied to changes in arousal level, and motivational factors such as novelty, surprise, and complexity have replaced formal beauty or harmony as the fundamental basis of psychophysical aesthetics.

Goulding (2000) described the relation between visitors and the ambience of a museum that generates emotions and influences behavioural intention. Goulding theorized that psychological well-being, from the perspective of the spatial interaction between the visitor and the museum environment, depends on a number of factors that can be analysed through scene-setting, routing and mapping, and crowding and density levels. More recently, research taking advantage of sophisticated new neuro-imaging tools, following Goulding's path, and focusing on the role of emotions and their interaction with a cultural environment was conducted at the Kunstmuseum in St. Gallen, Switzerland, during a 2009 exhibition. Visitors were invited to wear electronic gloves through which their locomotion, heart rate, and skin conductance were continuously recorded (Tröndle & Tschacher, 2012).

The dimensions of Aesthetic Quality, Surprise/Humor, Dominance, and Curatorial

Quality were found to be associated with cardiac measures (heart-rate variability, heart-rate level) and skin-conductance variability.

Thus, since the first conceptualization of the centrality of pleasure to the arts and culture (Holbrook, 1986), marketing managers working in these fields have been alerted to the need to pay great care in creating and managing pleasurable and memorable experiences (Schmitt, 1999). Arousal, heightened involvement, perceived freedom, fantasy fulfillment, escapism, fun, pleasure, enjoyment, dreams, sensations, and so on represent the relevant aspects of the consumer value extracted from artistic and cultural experiences (Bloch & Richins, 1983; Dodds, Monroe, & Grewal, 1991; Hirschman, 1983; Holbrook & Corfman, 1985; Zeithaml, 1988).

Consumer value, defined as an “interactive relativistic preference experience” (Holbrook, 1999, p. 22), is therefore based on the individual’s overall assessment of both qualitative and quantitative factors of the experience (Zeithaml, 1988) and thus depends heavily on the environmental context (Dodds et al., 1991; Holbrook & Corfman, 1985). Indeed, the consumer value of arts and culture is a function of the whole interaction—even if consumers do not actually purchase any good or service (MacInnis & Price, 1987)—and as such it incorporates all the stimuli, emotions, ambience, and environment that shape an artistic performance, exhibition, good, and so forth.

Given the centrality of pleasure in artistic and cultural consumption, marketing managers should take great advantage of a complete understanding of the strategies and operative tools that can stimulate such an emotion. However, despite its managerial relevance, the topic is still far from fully exploited. Indeed, the main stream of research focusing both theoretically and empirically on pleasure and its antecedents is the one referring to the PAD model (Mehrabian & Russell, 1974).

The PAD model proposes a traditional Stimuli → Organism → Response paradigm to explain the influence of environmental physical and social stimuli, such as store layout, personnel, and lights and other equipment, on individuals' emotions and, via them, on customers' behavioral intentions and attitudes.

The main assumption of the PAD model is that the physical and tangible stimuli have a direct impact on the three main emotions—pleasure, arousal, and dominance—and as such influence the way individuals experience their environment, whether it is a shop, a school, a museum, or even a digital environment. As a result, if those stimuli act properly, they result in consumers having positive and favorable opinions of the experience, along with higher satisfaction and even higher behavioral intentions.

Although many studies have applied the PAD model empirically (Baker & Grewal, 1992; Bitner, 1992; Donovan & Rossiter, 1982; Eroglu et al., 2001; Goulding, 2000; Russell & Pratt, 1980), their findings are based on different measurements in an attempt to take into account environmental specificities and in general to adapt to a specific context. As a result, these studies do not offer a complete and clear framework of the model and its functioning.

Specifically, there is agreement neither about environmental stimuli and their measurement (for a review, see Turley & Milliman, 2000) nor on the affective dimensions that exert a positive and significant effect (Donovan & Rossiter, 1982; Donovan, Rossiter, Marcoolyin, & Nesdale, 1994; Menon & Kahn, 2002), as recently pointed out by Yani-de-Soriano and Foxall (2006) and Yani-de-Soriano et al. (2013). An even more intriguing finding challenges the simple structure of the affective dimensions. Massara et al. (2010) proposed and empirically supported that the three main emotional dimensions are hierarchical rather than occupying the same level, and that arousal and dominance have a significant effect on pleasure.

Specifically, they showed that the interaction between expected (goal-derived) and experienced levels of arousal and dominance predicts the degree of pleasure, whereas neither arousal nor dominance has a direct effect on pleasure. It is the interaction between the two that ultimately generates pleasure. Similarly, Yani-de-Soriano et al. (2013) found that interactions among affective dimensions might occur. Specifically, they showed that an interaction between pleasure and arousal in high-pleasure (i.e., hedonic) environments confirms the synergic effects of utilitarian reinforcement and informational reinforcement on behavior.

Chapter 3

CONTEXT OF THE RESEARCH

3 CONTEXT OF THE RESEARCH

Any discussion regarding historic house museums nowadays is bound to lead to reflection on the relationship between these two entities, the house and the museum, that is, on the hybridization of two civic institutions with diametrically opposed objectives but with a long history of relatively close contacts (Pavoni, 2001).

"This house looks like a museum" (Pavoni, 2001 p.2) is a sentence that conjures up the picture of objects displayed in cold and inhospitable surroundings, and seems to mirror the complex relationship between the changeable aspects of everyday life and its permanent setting (Besana, 2006).

This relationship was explicitly enshrined in the nineteenth-century passion for collecting relics of the past and using them for a personal reconstruction of history displayed within the walls of the home (Friemert, 2006). In this process, which treats interior design as a simple and recognizable tool of self-representation (Belk, 2008), the house was forced to abandon its potential freedom to accumulate all sorts of objects, and to change its normal appearance for a kind of "museomization", reflecting the owner's approach in the reproduction of one or more styles (Mortara, 2006).

On the other hand, the transformation of the home into the rigid structure of a museum gave rise to a debate in the wake of the many museums of applied art that came to adopt the atmosphere of the furnished environment typical of the home in order to facilitate visitors in the understanding of the exhibited objects (Ponzoni, 2006).

The nineteenth century has thus left us with an ambivalent picture of the house. On the one hand, an inspirational model for the fitting out of museums, and on the other the result of the cited "museomization" of history and of the past (Pavoni, 2006). In other words, the nineteenth century has bequeathed to us to the following complex relationship: a house rich in history and stepped in the past, and a museum imitating the environment of the house to better display its own treasures.

As the ideal point of encounter between the two institutions, the specific museological typology of the house museum captures the conservational and educational capabilities of museums, but also the communicative, cognitive and emotional connotations of the house. The crucial question to that kind of subject is to identify the correct mix that enables the reciprocal reinforce and validation of these qualities. (Pavoni, 2001).

3.1 Historical house museums

Historical house museums have started to be taken systematically into account just in quite recent times. As a matter of fact, as affirmed by Pinna (2001, p 5): "It was in November 1997, on the occasion of a major conference the topic of historic house museums, a rather particular type of museum, was extensively discussed for the very first time". During that conference, not only they debated aspects of restoration, security, teaching and communication, but they also expressed the general wish for the International Council of Museums (ICOM) to set up an international committee more specifically dedicated to historic house museums. In response to that request, the following year the International Committee for Historic House Museums was created by the ICOM. That was a very significant moment, since it represented not only the official recognition of a specific (and, until then, quite overlooked) category of museum but also the beginning of an international reflection on that subject. Historic houses constitute a peculiar museum category of a special and rather varied kind (Sheldon, 1996).

As a matter of fact, they have necessarily to comply with museological and technical constraints that are different from those that are appropriate for other museums. Their category is, as just said, different by necessity, because historic houses may comprise sites of all sizes and kinds, ranging from royal palaces to residences of powerful personages, the houses of famous people, artists' or writers' studios, rich bourgeois houses, coalitionists' temples and even modest cottages (Pinna, 2001).

Historic house museums differ widely in nature and size depending on the diversity of their cultural, political and social contexts (Mortara, 2006). As a matter of fact, originally the notion of historic houses comprised only royal palaces and major private houses whose artistic values were their distinctive features, thus allowing for the creation of a set of relatively homogeneous rules and operational criteria. However, quite recently that notion has started to be applied to houses of famous people, artists' studios or premises of high historical importance and that has some relevant managerial implications (Morales and Gerarlo, 2000).

This trend has come mainly from the United States, where major national heroes' houses, such as Jefferson's one at Montecello, were transformed into museums in order to become commemorative monuments to the glory of the heroes' achievement for the country (McManamon F.P., Hatton A., 1999 and Gouldling, 2001).

In fact, historic houses have come to identify a sort of meeting places where history and the person who once wrote it come together (Ritzer, 2000). So, according to this perspective, historic house museums deal mainly with the representation of history (Pinna, 2001).

The historic house is certainly an incomparable and unique museum in that it is used to conserve, exhibit (and sometimes also to reconstruct) real atmospheres, which are difficult to manipulate if one does not wish to alter the very meaning of "historic house" (Smith, 2002). Moreover, unlike the situation in most museums, the blending of furnishings and objects of many different kinds in the historic house museum requires the careful use of a variegated set of conservation methods that are consistent with that variety.

In fact, the structure of the historic house, together with the impossibility of changing its interior space or the furnishing and objects conserved and exhibited, raises problems in terms of security norms, the organization of public visits and the safeguarding of the heritage itself (Bortolotto, 2006). Moreover, the significance of this sort of places in which emphasis is placed not on the value of individual objects but on the whole set of objects and its interaction with the spirit of the people who once lived in the house, poses special problems in terms of communication with the public as described by de Gorgas (2001, p. 23): "Although the house museum seems to be almost untouched (which is never completely true, given that it must have passed through different hands, different uses and different restorations) and derives its atmosphere (for the most part) from the original objects of its owners, the fact that it is organized as a museum portrays a more or less clear purpose. Its objective is not history or life per se, but portrayal of history or life; not the past per se, but its representation. Each room is stage managed in order to portray a theme. This choice of scenography as the driving force of communication is aimed at surprising visitors in a framework of strong sensory impressions, which are to accompany the viewing of the object and strengthen its impact and message. Objectivity does not exist in the exhibition given that each object is displayed as an interpreted object, with emphasis being placed, in some form or other, on certain aspects".

In particular, the undeniable power displayed by these museums, more than by any others, to evoke history and put the visitors into direct contact with it, is a very peculiar aspect. In fact, this aspect of the historic house takes on special importance against the background of another of its exclusive characteristics, which is, its immutable significance and the impossibility of manipulating that meaning with the same ease with which objects can be arranged in order to support different stories in other kinds of museums. (Pavoni, 2001).

Thanks to its extraordinary representative power, the significance of the historic house is therefore either completely accepted or completely rejected. One striking example is given by what the Italian Government and the House of Savoy did at the dawn of national unity. Early in the second half of the nineteenth century, in fact, the government and the ruling house enacted a policy designed to destroy the symbols of the old Italian states by dispersing their cultural heritage. Items of that heritage were taken away and used to furnish the residences of the new rulers. The aim was obvious: to compose a new national unity by breaking up old political realities. What is probably less obvious but nevertheless results completely visible is the role of the historic houses (most of which have later become museums) in the process of identity formation and perpetuation. (Pavoni, 2001).

The previous discussion brings us to the need of elaborating a working definition of historic house museums. This need was addressed in the already mentioned conference “Inhabiting History: Historical House Museums” (Milan, 1997), with the result of the production of the following preliminary definition:

Museum-homes which are open to the public as such, that is, with their furnishings and collections, even if on successive occasions, which have characteristic colour schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects.

Briefly, the specific character of this type of building is the indissoluble link between container and contained, in other words between on the one hand palace/house/apartment and on the other one permanent collections/ furnishings/ ornamental features (Pavoni and Selvafolta, 1998).

In this definition, the stress is laid on the integrity and historical accuracy of the immovable and movable effects determining the value of the residence and the degree of its "museomization": as a result, the architectonic container, as meaningful testimony to the history (better, to a particular history or period), cannot be considered on its own as the sole characteristic of house museums, because such building must be habitable (witness the objects and furnishings reflecting the social rites and the private lives conducted in these particular surroundings).

Habitability is thus assigned the role of relating in appropriate language the artistic, economic and social aspects of the history and of the cultural background of particular surroundings and epochs, aspects that would be lost with other approaches (Risnicoff de Gorgas M., 2001)

This raises the problem of the character of dwellings that do not fit into this definition of house museums even if they can boast a past and a prestige of considerable historical interest. These are dwellings that have lost (for example because of war damage or neglect) their original features, not so much in architectural aspects as in their interiors. In these circumstances, the attitudes of those involved in the resulting discussion differ greatly, and could be exemplified by two extremes encompassing a wide range of gradations. On the one hand, there are those who stress the historical importance of the habitation and its role in local and national records, and hence the need to restore everything that has been destroyed, the better to preserve the values and taste that combined to make the building well known. Decorations and furnishings in these cases are introduced ex novo on the basis of descriptive and photographic records, and sometimes, for lack of such documentation, on the basis of simple resemblance to undamaged contemporary buildings. On the other hand, there are those who stress the uniqueness and unrepeatability of what has ceased to exist and can therefore only be replaced at the risk of falsification given by the interpretative taste reflecting the imaginary of a culture dealing with other cultures or other periods. This extreme simplification enables us to take a further step in the search for a closer understanding of what we purpose to define as a house museum. (De Capoa, 2006).

3.2 Types of historical house museums

As a matter of fact, it is possible to speak of various types of house museum, each with specific educational and communicative qualities, and each reflecting a particular cognitive approach (De Capoa, 2006). As far as we know, there is no a unique classification of historic houses. So, two of the most agreed upon attempts (Pinna, 2001) at typological differentiation are going to be presented.

The first of these attempts is a classification of historic houses into three broad categories proposed by Butcher-Younghans (1993):

1. Documentary historic house museums: these recount the life of a personage or place of historical or cultural interest in which the environments must contain the original objects, and if possible in their original layout;
2. Representative historic house museums: this type documents a style, an epoch or a way of life. In these environments, settings may be reconstructed using items that are not originals: they may be either copies of the originals or pieces which did not belong to the house but were acquired on the market;
3. Aesthetic historic house museums: which are places where private collections are exhibited that have nothing to do with the house itself, its history or its occupants.

A second approach to a classification was produced by Pavoni and Selvafolta (1997). These two authors saw an imperative need to break down the unity of the definition of the house-museum, and recognized instead several different subcategories. They presented a checklist covering the most common types of current house museums, stressing the different characteristics resulting from, or contributing to, specific scientific and cultural objectives and the provision of a public service. The cited objectives usually change according to our definition of houses, and according to whether we want to stress the fact that people lived in them (including famous men and women), or whether we prefer to stress their artistic qualities as the product of a particular culture and of particular tastes (in this category we can include the houses of art collectors and of artists); or, again, whether the house is to be considered an explicit representation of a particular social function (a royal palace, for instance).

This being the general framework, it is possible, for any given building, to define a series of museological features that can be combined under the heading of house museums (Pavoni and Selvafolta, 1997): palaces, homes of famous people or, anyway, houses dedicated to illustrious men, homes of artists, houses representing particular epochs, periods or styles, homes of collectors, family homes reflecting the passage of time and sedimentation of the history of generations, houses representing homogeneous social groups, or houses with a specific socio-cultural identity, historic residences that have become settings for various contents and collections unrelated to the history of the residence itself.

On the one hand, according to Pavoni (2001) this attempt at typological differentiation is not meant to force the material into a rigid taxonomical straight-jacket, but rather to bring out the variety and differences we can meet when dealing with the identity and history of particular house museums.

On the other hand, this classification of the museological aspects of certain residences, though a great help in extending the suggested methods and in disseminating knowledge of the considered museological typology, must not, however, be allowed to create misunderstandings about the alleged absence of boundaries and the consequent extension of the definition of the house museum to every possible dwelling-type structure, on the grounds that it is a house. In fact, it is an absolute prerequisite of every museological building, no matter what field it refers to, to protect, conserve, display to the public, and foster scientific activity and lifelong education, and these qualifications also apply to house museums, however varied the uses they are devoted to.

A significant contribution to the understanding of the inner nature of our object of study was provided by Pinna (2001). As a matter of fact, with reference to the Butcher-Younghans classification, he tried to shed light over the difference between a historic house and a historic house museum. According to his view, only the latter goes beyond the edifice as such to include collections and original furnishings, and it is this integrity of the overall project that gives the historic house museum its distinctive ability to evoke the past, which in turn makes it a monument of great social and political significance. In that sense, he maintains, Butcher-Younghans' "aesthetic historic house museums" do not fall into the category of historic house museums.

Of course, there is room for further discussion also regarding "representative historic house museums", since the most intransigent museologists warn us against the reconstructions of artefacts from old houses (Cabral, 2001). In fact, they affirm that the transition from the mere reconstruction of furnishings to a kind of Disneyland-type reconstruction (Thompson, 2000) of, just to make an example, medieval castles seems all too easy, so manipulating history for commercial purposes.

3.3 A Milanese network of historic house museums

The Milanese Historic House Museums Network is a creation of 2004 but only since October 2, 2008 four museums in the city of Milan (the Bagatti Valsecchi Museum, the Boschi Di Stefano House Museum, the Necchi Campiglio Villa and the Poldi Pezzoli Museum) have been together in this brand new network.
As the press releases produced on the occasion of its launch explain, the network was born mainly in order to make known and to promote the history of nearly two centuries of Milan's cultural and artistic patrimony as seen through the eyes of its protagonists: the nobles Gian Giacomo Poldi Pezzoli and the brothers Fausto and Giuseppe Bagatti Valsecchi in the nineteenth century, as well as the Boschi Di Stefano couple and the industrialists Necchi Campiglio of the twentieth century. The creation of the network has made it possible to introduce a cumulative ticket (called "CasemuseoCard") aimed at favouring an increase in the number of visitors of each institution.

According to the Internet site devoted to the network (www.casemuseomilano.it), the four historic house museums, all situated in the centre of Milan, are places that have in common the generosity of their founders, who made their homes and art collections open to the public. Notwithstanding this basic common feature, as the brief presentations of the four museums will make clear, the four institutions are very different among themselves. As a matter of fact, everyone is characterized by a number of peculiar elements that make it absolutely unique.

3.3.1 The Poldi Pezzoli Museum

Descending on the part of his mother, Rosina, from the ancient noble Trivulzio family and exceptionally rich thanks to the wealth inherited from the family of his father, Giuseppe, the young Gian Giacomo Poldi Pezzoli (1822-1879) was educated in the love of art and collecting. Involved in the “Five Days” uprising, he was heavily fined and exiled, as were many Milanese aristocrats. Exile for him, however, was a chance for a long artistic trip in Italy, London and Paris. In 1849, after having regained possession of his patrimony, Gian Giacomo began to furnish his “personal apartment”.

The apartment of Gian Giacomo was created after 1846 in a part of the family palace situated in the corsia del Giardino (now via Manzoni). Following the dictates of historicism, then-avant-garde style, each room of the suite was decorated by the interior designers Bertini and Scrosati to evoke a different style of the past, echoing the historical period of the objects on display.

In 1943, during the Second World War, a bomb destroyed most of the decoration of the rooms. The original setting is shown in the photographs visitors can find in each room. The Gothic-style Arms Room created by the scenographer of La Scala theatre, Filippo Peroni, was totally destroyed, and now restyled on the ground floor by the sculptor Arnaldo Pomodoro. Since its reopening after the Second World War, the museum has been enlarged with new rooms to accommodate the numerous works added - whether by acquisition, or donation - after the death of the collector.

Today, the visit of the Poldi Pezzoli historical rooms begins with the Neo-Baroque staircase decorated with a fountain by Bertini and seventeenth century sculptures, and passes upstairs to the Stucco Room "in Rococò style" divided from the Golden Room by a display case full of porcelain. In the Salon many masterpieces of Renaissance painting are gathered. The visit continues with the Antique Murano Glass Room, formerly the Bedroom, which offers carved wood furniture, and from which one enters the Dante Study, created in the Italian fourteenth century style and exceptionally completely conserved. These historical and predominantly reception rooms are flanked by four rooms dedicated exclusively to the display of paintings. The apartment lacks a dining room, while the service areas (kitchen and rooms for the servants) were on the ground floor. (Source: www.poldipezzoli.it)

3.3.2 The Bagatti Valsecchi Museum

The brothers Fausto (1843-1914) and Giuseppe (1845-1934) Bagatti Valsecchi belonged to an important Milanese family whose baronetcy was conferred in 1826. The two boys precociously acquired self-assurance in the art world thanks to their father, Pietro, quite appreciated in his day as a painter of enamel and ivory miniatures. Beginning in the 1880s, the restructuring of the family home and the collecting of art works destined to furnish it became their principal occupation.

When their mother died, in 1880, Fausto and Giuseppe decided to restructure their family home (a property located in the "Borghi" – the quarter between via Spiga and via Manzoni –) and to transform it into a sumptuous evocation of a patrician dwelling of the Lombard Renaissance. Their focus was dedicated exclusively to fifteenth and sixteenth century art, in line with the Renaissance revival with which post-Unification Italy expressed its own official artistic language. Furthermore, for the Bagatti Valsecchi such a magnificent restructuring of their home contributed to increasing their family's social prestige.

Teams of craftsmen worked under the direction of the two brothers on the system of Neo-Renaissance decoration, which harmonized the house with the collections that they had acquired. Beginning with the first room of the visit, the Room of the Fresco in Fausto's quarters, the interest of the Bagatti Valsecchi in applied arts is evident. The two brothers considered their project as a kind of all-encompassing collecting. To the stylistic unity of the collected objects - all from the Renaissance - corresponded a great variety of objects, from ceramics to glass, from paintings to ivory objects and from furnishings to precious metalwork. This happened because the Bagatti Valsecchi thought that then-modern craftsmen should learn by studying antique objects, although they were more motivated by the possibility of giving life to the project of a real dwelling in which the works of art were to furnish the home, and the single objects were to be used by the home's inhabitants, rather than by a search for qualitative excellence. (Source: www.museobagattivalsecchi.it)

3.3.3 The Boschi Di Stefano House Museum

Antonio Boschi (1896-1988), with a degree in engineering from the Politecnico of Milan, worked for the Pirelli company in the field of rubber production and elaboration. Marieda Di Stefano (1901-1968), whom he married in 1927, came from a family of builders originating from the Marche. Her father directed the Società Anonima Immobiliare Picena (Picena Construction Company), which realized the structure in via Jan where the couple lived. From her father, Marieda inherited a taste for art and collecting that she began to share with her husband. Student of the sculptor Luigi Amigoni, Marieda worked as a ceramicist her whole life, exhibiting her works in various galleries, and founded a school for ceramics on the ground floor of the building in via Jan. The Boschi couple immediately began acquiring their first art pieces notwithstanding their modest early economic situation. Since the boundaries between true collecting and personal relationships are often hazy, the Boschi immersed themselves in the cultural context of their time. The salon of via Jan was, in fact, the site of small concerts and evenings of intellectual exchange frequented by various artists, such as Martini, Carrà, Sironi and Fontana.

Of the network of historic house museums in Milan, the Boschi Di Stefano home is the only middle class flat. It is located in a 1929-31 structure designed by Piero Portaluppi, the designer of the Necchi Campiglio Villa. Contrary to the Necchi Campiglio Villa and the Bagatti Valsecchi home, both governed by rigorously unified interior design, the original furnishings (now mostly lost) of the Boschi home did not receive particular attention from the owners. For the creation of the museum, furniture contemporary to its period was distributed throughout the home, though not according to the rooms' original functions. Original is instead the Bechstein grand piano thanks to which small concerts were organized. The collection, ranging from Futurist works of the first decade of the twentieth century to those of Informal Art of the end of the 1950s, is distributed in the rooms according to movements and trends. (Source: www.comune.milano.it/cultura)

3.3.4 The Necchi Campiglio Villa

The Necchi Campiglio (the sisters Nedda and Gigina Necchi and the latter's husband, Angelo Campiglio) can be considered typical exponents of that entrepreneurial upper middle class that had a determining role in twentieth century Lombardy.

The home of the Necchi Campiglio is distinctly distinguished from the other homes of the Milanese historic house museum network by its very architectonic nature. It is not a mansion, such as the one in via Manzoni (Poldi Pezzoli) or that in via Gesù (Bagatti Valsecchi), nor is it a condominium in an elegant multi-family building, such as the one in via Jan (Boschi Di Stefano), although the latter was designed by the same architect, Piero Portaluppi. Instead, it is a villa in the very heart of the city, a truly independent one-family home, with a garden, a tennis court, and a swimming pool. The style is that of the early 1930s, influenced in part by the emerging rationalist style, which is evoked on the exterior of the building in the rigorous design of lines and surfaces, while the inside is characterized by a lively Art Déco style. Inside the villa, the ample volumes permit that fluidity of space so desired in 1930s-40s architecture, conferring on the entire architectonic project the additional value of modernity. On the other hand, however, the distinct separation of the floors of the house based on their diverse functions betrays a vision of the home tied to the centuries-old tradition of Italian buildings.

As far as the furnishings are concerned, the Necchi Campiglio Villa originally was a coherent whole of architecture, furniture and decoration, since it was entirely of the hand of Portaluppi, at least at the beginning.

This stylistic unity recalls that worked by the Bagatti Valsecchi brothers about fifty years earlier, albeit in the Neo-Renaissance style. After the Second World War, however, the taste of the Necchi Campiglio changed, and they filled the interiors of their home with antique furniture and art objects, mostly of the seventeenth and eighteenth centuries, having completely removed the original furnishings.

Only the unmarried Nedda revealed a personal interest in contemporary art, and created a little exhibit room for her own small twentieth century collection (now dispersed). With the arrival of FAI (Fondo Ambiente Italiano), important donations contributed to the enrichment of the artistic patrimony of the Necchi

Campiglio Villa. (Source: www.fondoambiente.it)

Chapter 4

RESEARCH METHODOLOGY

4. RESEARCH METHODOLOGY

4.1 Research objectives

The general objective of the research is to draw the framework where the interaction between visitors of house museums and the environment take place. The main goal of this thesis in fact is the description of the unique experience of a house museum visit and how, eventually, the emotional experiences stimulates the interest of the visitors.

Given the articulated investigation on the relation among visitors and environment in the framework of experiential marketing, a combined research question is presented.

At first the aim is to explore the insight of the immersion process (Carù and Cova, 2006) in a cultural organization such as a house museum, given the simultaneous stimulation it provides to the visitors, referring to the model of appropriation (i.e. nesting – investigating – stamping).

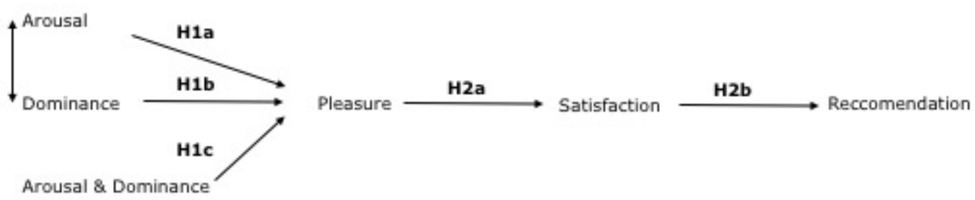
More formally **the specific objectives of the qualitative research** was:

1. Discover whether immersion is reached by visitors within historic house museums;
2. Better understand the differences between immediate and progressive immersion;

3. Analyze the appropriation operations which characterize the process of progressive immersion in a peculiar museum context;
4. Assess the collected suggestions regarding how to facilitate the immersion process itself (leading to the role of the ambience and the environmental stimuli).

Second, according to the recent studies and the specificities of the cultural context represented by the house museums, the PAD model will be tested and it is expected that: (1) Arousal and dominance contribute to elicit pleasure and appear as stimuli that can be used to foster a hedonic experience; (2) Their interaction positively affects pleasure; (3) Pleasure has a positive and significant effect on consumer value, along both attitudinal and behavioral dimensions

Figure 4 PAD Research question and hypothesis



More formally, the following hypotheses are tested:

H1: Visitors' pleasure is positively and significantly affected by arousal (H1a), dominance (H1b), and their interaction (H1c);

H2: Pleasure will then affect visitors' satisfaction (H2a) and, via that, their behavioral intentions (H2b).

To achieve these specific objectives, a double research, both qualitative and quantitative, was undertaken. The combination of qualitative and quantitative methods allowed to have a deep and wide description of the aim of the research, a first phase of the research, through qualitative methods it was possible to obtain the description of the experience and the process of appropriation through the simultaneous phases described in the literature (nesting, investigating and stamping, according to Carù and Cova, 2006)

In a second phase, thanks to the quantitative approaches and the use of Structural Equation Models, it was possible to explore and define not only the role of the environment in the definition of the experience, but also define the ultimate role played by emotions (and, eventually the role of pleasure) in the process of appropriation of the experience.

4.2 Qualitative research

In order to draw an extensive picture of the consumer immersion, due to the specific object of study (this being the subjective operations taking place inside people minds while accessing artistic experiences), it has been considered appropriate to follow the approach suggested by Walle (1997) applied originally in the tourism industry.

This scholar has discussed the need facing researchers to utilize diverse forms of evidence and information when the feelings and internal psychological processes of people are being studied. Even if Walle's contribution has emerged in the tourism research field of study, it seems to be a useful insight also as far as artistic experiences are concerned.

Therefore, a plurality of qualitative methods has been adopted in order to allow for that triangulation of data that usually confers a higher level of validity and integrity to the final findings (Arnould, 1997).

More in detail, the qualitative methods adopted (Table 4) in several research projects were conducted in different years (Fugazzola, 2009; Rurale, Fugazzola 2010; Chiapparrone 2010; Chiapparrone, A., Rurale A , 2010; Miniero, Addis and Rurale, 2014).

The techniques consisted of: semi-structured interviews, ethnography, subjective introspective analysis and, finally, content analysis of supplementary material (this being made up of visitors' annotations and suggestions collected in museums' comments books).

Table 4

Qualitative methods adopted (Personal elaboration)

Method	**Sample**	**Main objective**
Semi-structured	8 experts pertaining to	Favoring the emergence of a

interviews	the museological community	professional point of view to be compared with the actual findings
Ethnography	24 observational sessions	Gaining insights from the evidence given by visitors' behavior in the real context
	82 unstructured interviews with visitors	Collecting individuals' description of the experience and making explicit their mental operations
Subjective introspective analysis	5 people involved	Obtaining in-depth data regarding how the immersion process takes place
Content analysis	6 comments books	Verifying the validity of the data collected through direct interaction with visitors

4.2.1 Semi structured interviews

Before conducting the ethnographic research, various interviews have been taken with people deeply involved in the museological field (1999). This group of people (in our discussion we will refer to them as experts thanks to their profound competence) is composed as follows:

- Seven persons linked to the Milanese Network of Historic House Museums;

- One person from outside the Network.

In particular, among the seven-people involved in the network, three of them belong to FAI, the organization that has become the owner of the Necchi Campiglio Villa; one is employed in the Boschi Di Stefano Foundation, which runs the homonymous museum; two pertain to the Poldi Pezzoli Museum and the last one works for the Bagatti Valsecchi Museum.

As far as their background and role are concerned, four of them perform curatorial activities or are responsible for the artistic aspects of the considered museums, while the remaining three occupy roles pertaining to the educational sphere (of course, within the investigated museums).

In addition to a group of people variously linked to the Historic House Museums Network, another person has been interviewed with the aim of gaining access also to the opinion of an expert in the museological field of study who is in no way involved in the analysed institutions.

The aim of that preliminary phase of interviews has mainly been the collection of "institutional" (or, said in other terms, "professional") ideas regarding the way(s) in which visitors access aesthetic experiences. In particular, interesting positions have emerged about the differences between a more traditional museum experience and the visit of a historic house museum. Another issue considered during the interviews has been that of the service elements that are (or, conversely, may be) provided by this particular kind of museum in order to facilitate the process of immersion.

These opinions have been compared with the findings emerged thanks to the other methods of research, which, in contrast, have given space to visitors' voices and actions. The method chosen for this part has been that of semi-structured interviews in order to allow to experts' visions to emerge in a relatively un-constrained way while investigating the topic of interest.

4.2.2 Ethnography

The quantitatively more relevant part of this work has been informed by the salient elements of ethnography conducted following the path described by Adler and Adler (1994) and Mariampolski (2006). By the 1980s, ethnographic techniques were increasingly applied to marketing research with the aim of gaining insights into customers' behaviour, emotions and consciousness (Hirschmann, 1998). From a methodological point of view, ethnography can be defined as a technique that emphasizes direct contact and observation of individuals in the natural context of interest (Gouldling, 2006). This standard of not mediated engagement with the real world is commonly contrasted with more laboratory-based probabilistic and statistical styles of analysis. Ethnography, however, is not hostile at all toward alternative ways of gaining knowledge (Mariampolski, 2006), which are usually considered complementary and useful triangulation and validation techniques.

The principal features of ethnography as a qualitative approach include the following attitudes towards knowledge and practical steps in conducting research, all of which are generally oriented toward revealing reality from the subject's perspective through the process of induction (Peñaloza , 2006). The founding principles of the ethnographic approach have been categorized by Mariampolski (2006) as below specified:

- Engagement, meaning that applied practice is based on intensive face-to-face involvement. In this way both behavioural and attitudinal data can be gathered.
- Context, since high significance is placed on the real environment. Here the founding operative assumption is that the authentic context represents the highest level of grounded reality as experienced by individuals.
- Subject-centred, because researchers attempt to understand subjects on their terms radically suspending their own assumptions and analytic categories.
- Improvisational and flexible, as it is based on a combination of both formal and improvisational interviewing and observational procedures.
- Triangulation, that consists of obtaining support and validation by using multiple subjects and methodological tools.
- Holistic, since it tries to be comprehensive and inclusive while searching for a thorough, contextual understanding of the individual's perspective. Moreover, since it is the least directive of research methods, it permits the emergence of highly unfiltered findings, thus offering novel insights into people's minds.

As clearly emerged from the provided list of founding principles, among the main goals of an ethnographic study there is the search for in-depth understanding of individuals. To do so, researchers usually move from the evidence given by people's behaviours in order to grasp the inner feelings and emotions motivating them (Mariampolski , 1998). It is quite evident how this research method is perfectly suited for the kind of analysis required by this work.

Basing the entire research design on the rationale that sometimes actions speak louder than words (Grove and Fisk, 1992), a series of twenty-four observations has been conducted in the considered four historic house museums. Although the interviews with visitors constituted a precious source of information, it has to be acknowledged that, when asked about experiences (and particularly when dealing with aesthetic ones), people are neither always fully aware of them nor able to articulate their feelings and inner thoughts (Mariampolski, 2006).

Within the four historic house museums visitors were observed alone, in couples and in groups, and observations included the whole age spectrum. People were observed both while moving freely within museums and while engaged in guided tours. At this stage, observations were focused on a number of actions felt to be indicators of the nature of the experience and of the subjective mental processes, according to the framework provided by Goulding (2000). These included: interaction with each other and with the environment (for example with the building or the objects displayed), exchange between visitors and guide (whenever on the occasion of guided tours) and number and content of spontaneous comments.

Other significant factors were: the amount of attention given to particular explanations, the topic and level of enquiry, the time spent contemplating something specifically, the degree of familiarity with the context and the manifested level of knowledge regarding the house, the artistic style or the historical period. In addition to these, body language that suggested various feelings such as boredom, engagement, excitement and frustration was noted.

Since there is no guarantee that observational data taken alone provide direct access to the feelings and perceptions of people and that they are always able to completely reveal individuals' internal states (Laws, 1998), an expansion of the sources of data through unstructured interviews is usually performed by researchers. So, on the occasion of the visits to the four historic house museums, during which observational data were systematically gathered by taking field notes, 82 interviews were conducted. Informants were chosen as to encompass all the ranges of age (however, no children were involved) and, all the levels of art, architectural and historical competences. In the majority of cases, at the beginning of the conversation, general open-ended questions were asked to visitors regarding the nature of their experience.

4.2.3 Subjective introspective analysis

In order to obtain that depth of analysis structurally not possible to reach with ethnography, a further research method was adopted, that of subjective introspective analysis following the procedure suggested by Richardson (1993). The main advantage of this method is primarily the possibility to interact with a small number of very motivated individuals (Carù and Cova, 2006). According to the accepted rules for the adoption of the retrospective type of introspective analysis, participants are preliminary given instructions so that they are able to analyse on their own specified facets of their experiences and to provide structured relevant material for the successive study (Richardson, 1999). Among the advantages that go with this technique, we must remind on the one hand that introspective reports represent deep and serious sources of data that offer the potential to explore even aspects previously overseen by researchers and on the other hand that it does not require taking extensive records during the considered experience (Wallendorf M., Brucks M., 1993). On the contrary, although it probably constitutes the best way to decode the relevance of the different emerging elements, with the introspective analysis alone it is not possible to evaluate the dominance trait (Mehrabian A., Russell J., 1974), which, in contrast, can be effectively detected using ethnography. Moreover, because of its own nature, it is rather impossible to deploy this technique to investigate the inner feelings of huge numbers of people.

In the introspective investigation five people were involved (the researcher plus four other individuals). The four persons were chosen according to two criteria: the first was their ability to provide an output responding to the desired characteristics and the second was their personal background. As a matter of fact, they have been selected in order to cover various degrees of competence regarding the context of historic house museums. Only in this way it has been considered possible to make a reliable comparison between more expert people and novices, with the final aim of assessing the different operations taking place in their minds while accessing the experience. So, besides the researcher, the four people involved were an architect, an engineer, an arts graduate and a marketing student.

The underlying hypothesis, of course, was that novices would have put in place those appropriation operations described above, whilst, as put it by Bourdieu (1984), connoisseurs would have shortened the phase before the experience would have actually concretized because of their proximity to the subject matter. Even the non-expert participants manifested at least an interest for this kind of experience, witnessed by their decision to visit all the historic house museums of the Milanese network.

As above anticipated, before the first visit, each participant received a brief set of instructions (selected within those suggested by the majority of the literature covering this topic) in order to clearly understand what they would have been required to handle. Everyone was asked to focus mainly on the felt distance from (or, from another point of view, proximity to) the overall context and the components of the experience and to take notes about what they individually went through. A couple of days later they were supposed to hand in a brief (consisting of two or three pages) introspective report of their subjective experience. Obviously, this procedure was repeated for all the museums.

Following the route traced by Carù and Cova (2006) in the analysis of introspective reports of aesthetic experiences, a pluralistic approach to content interpretation was applied. More specifically, these authors devised a multiple arrangement combining elements of content analysis with others from interpretative analysis. This method has its main point of strength in the fact of relying simultaneously both on an intra- and on an inter-textual approach while accounting for structural, lexical and thematic analysis. So, three kinds of treatment were performed:

- A syntactical intra-textual analysis, with the aim of comprehending the structure of each report;
- A thematic type of inter-textual analysis, in order either to better characterise the various operations of appropriation or to understand whether an immediate kind of immersion took place (depending on the case – here the decisive factor was primarily the personal background)
- A further inter-textual thematic analysis, performed with the objective of focusing on the service elements that could potentially have an experiential impact, affecting (as facilitators) the appropriation operations (Sherry, 1998).

Moreover, as suggested by numerous scholars, the gap inevitably existing between any text and its interpretative framework was reduced by the researcher's participation in the four scheduled visits (Arnould, 1998, Carù and Cova, 2006).

In this way, thanks to the simultaneous sharing of the context object of study, the process of textual analysis was made easier.

4.2.4 Content analysis of comments books

In accordance with that flexibility of methods (declared when discussing the suitability of a qualitative approach for this kind of study) which has informed this work from its very beginning, a very specific type of supplementary material was taken into consideration for a successive analysis.

As a matter of fact, it is well-known that museums provide visitors with books over which, if they will, it is possible for them to leave personal opinions, comments, complaints and suggestions. Although they constitute not only a source of reliable data but also an information set released in a completely spontaneous way, academic studies devoted to the analysis of visitors' subjective mental processes have not yet taken them seriously in account. Of course, this is because of their lack of any structure and their usual extreme fragmentary style.

Despite these underlined deficiencies (which, of course, have anyway to be borne in mind), there is no reason for excluding a priori what has been labelled "comments books" from an exploratory type of analysis. So, whenever historic house museums provided the researcher with that particular and very museum-specific instrument represented by these registers, a sort of content analysis has been performed over them. The basic principles of content analysis (Spiggle, 1998) could be applied just in a quite simplified way, accounting for the peculiarities of the texts object of study.

The validity of such comments as an instrument of data triangulation has been demonstrated by the findings, since their style and content were generally very similar to those of the impressions collected when directly engaging in conversation with informants immediately after their visits. What is being sustained is that comments released face-to-face to a researcher that solicits them are similar at all to those left in written form in registers.

4.3 Quantitative research

Data were gathered through a self-administrated structured questionnaire submitted in two of the above-mentioned house museums in the Milanese area, that is, Villa Necchi and Boschi De Stefano. By testing the PAD model in a realistic environment, it was possible to investigate the role of visitors' emotions in driving consumption experiences (Wakefield, Backer-Olsen, & Cornwell, 2007).

Data collection took place at the end of customer experience. Just before leaving the villa, visitors were asked to complete the questionnaire. The questionnaire was used to gather data on (1) the three main emotions specified in the PAD model, as visitors experienced them; (2) participants' attitudinal and behavioral responses, commonly regarded as the relevant output of the PAD model; and (3) participants' socio-demographic profiles. All the constructs included in the questionnaire were previously used and validated Likert-type scales.

The research team randomly (simple random sampling) collected a total of 846 questionnaires from first-time visitors to the house museum in January 2015; of these, 745 (88%) were completed and thus considered for the analysis. Since customers buy a ticket for their experience, the chosen context was both commercial and artistic at the same time. The ambivalent nature of this visitors' experience makes it an interesting and suitable context in which to investigate and apply a revised and updated version of the PAD model (Mehrabian, Russel, 1974; Donovan and Rossiter, 1992). Further, in order to eliminate any effect of prior experiences with the venue, only first-time visitors were included in the analysis.

Respondents were 38% males, and the average age of the total sample was 42.3 years. Their levels of formal education were quite high: 31% had up to a high school education, 63% had earned a university degree or higher, and the rest had not completed high school.

4.3.1. Emotions

Emotions were assessed using the three dimensions suggested by Mehrabian and Russell's (1974) model. Each was estimated using two indicators based on a semantic differential scale: pleasure (*dissatisfied / very pleased; bored/entertained*), which showed a satisfactory degree of reliability (α = .74), arousal (*depressed/cheerful; indifferent/surprised*), whose reliability test also returned a satisfactory value (α = .78); and dominance (*influenced/influential;*

controlled/*controlling*), with a high level of reliability (α = .84).

Only two indicators for each emotional state were used in order to guarantee satisfactory data reliability because the data were gathered at the end of the visit, when people usually have little time to spend filling out questionnaires. Indeed, previous studies showed that the original scale initially developed by Mehrabian and Russell (1974) might be successfully reduced, gaining scale reliability (Eroglu et al., 2003).

4.3.2 Dependent variables

Similar to previous research on consumption experiences, this study measured the ability of emotions to influence consumer perceptions on the basis of brand attitude and its behavioral manifestations (Russell & Pratt, 1980). Specifically, the focus was on satisfaction, according to the consequences of experiences identified by Mathwick, Malhotra, and Rigdon (2002), and on recommendation, which is regarded as a relevant individual response that is critical for future growth (Reichheld, 2003).

Satisfaction

Satisfaction was measured with three 7-point Likert-type items (1 = *not at all,* 7 = *very much*) adapted from the well-known measures developed by Oliver (1999): "I was pleased with the visit to this villa," "I really had a good time in visiting this place," and "It was wise to visit this place." Each of these indexes showed a high level of reliability (α = .89).

Recommendation intention. As commonly done in the literature, this variable was measured using a 7-point Likert-scale item (1 = *not at all,* 7 = *very much*): “I will recommend visiting this villa to relatives/friends.” This is in line with previous research on variety-seeking in hedonic consumption and on the unicity and non-replicability of hedonic experiences.

4.3.3 Control variables

Information about the general demographic profiles of the respondents, including age and gender, as well as previous experiences with the villa, if any, were collected to be used as control variable data.

Chapter 5

RESULTS

5. RESULTS

5.1 Qualitative analysis

5.1.1. Insights from interviews with experts

Before presenting the insights gained with the fruitful conversations undertaken with experts, it is necessary to better clarify the process undertaken. In contrast with the following section devoted to visitors as far as this part is concerned, what has been investigated is not the informants' personal way of immersing into aesthetic experiences, but rather a more impersonal approach has been chosen, asking them about someone else's experience.

As a matter of fact, thanks to their personal interest, background and expertise, it is supposed that they are able to gain access to the artistic experience of historic house museums in a direct way, through what has been defined an immediate kind of immersion. It has been considered particularly useful to try to benefit from their professional (rather than personal) experience. However, it is necessary to note that this goal regarding the immediate immersion undergone by "better-skilled" people has not been taken for granted a priori, but has been tested (and, as we will see, confirmed) during the subjective introspective analysis.

According to the majority of the experts interviewed, what mainly differentiates a visit to that peculiar category of museum constituted by historic houses from a visit to a less-particular type of museum (for instance a traditional art museum) is the pervading feeling of astonishment provoked by the inevitable and immediate link between specific objects or settings and their being part of a previously inhabited unicum.

As one informant, has said:

"It is a kind of astonishment induced not by the masterpiece or object per se, but rather derived from the immediate perception that all the objects displayed were part of the furnishing of a house once really inhabited by someone".

Another expert instead, has identified a feeling more similar to (a not negatively connoted kind of) envy,

"...something that is commonly synthesized by the often-heard exclamation: 'Look! They had it at home!'. While they say these words, their faces express both excitement and something very similar to frustration".

However, huge differences exist between the houses of the network examined and sometimes generalizations are neither feasible nor desirable. In order to account for such differences, some experts have highlighted that the role played by fantasy and imagination varies a lot depending on the house considered.

"Since the Bagatti Valsecchi House Museums has been conserved untouched,

fundamentally you see it as it was while inhabited. This is why you are not compelled to ask yourself where a specific piece was originally located… Conversely, when you visit, for instance, the Poldi Pezzoli House Museum, your fantasy and curiosity play a much more relevant role".

Quite different is the position of another informant according to whom historic house museums constrain the imaginative potential of visitors more than traditionally intended museums.

"(Traditionally intended) museums do not build boundaries to limit individuals' imagination, but, like good books do, naturally allow for a sort of personal and totally imaginative fulfillment. Historic house museums, instead, are already saturated and do not leave any room for filtering the art objects by means of your competence and feelings".

According to another expert, a visit to a house museum elicits a "chain of thought" not comparable to the one inspired by traditional art museums.

"When you are in Florence in front of the Venus by Botticelli, you inevitably start thinking about mythology, the artist, the idea of beauty, the Italian Renaissance and so on. When you are inside a house museum, instead, you just start wondering about the hosts".

Starting with an initial moderated level of curiosity towards the past inhabitants of such artistically connoted houses, visitors are said to show soon the desire to discover more and more about the history of the house itself and, with even more urgency, about that of its hosts. According to the experts, while proceeding with the visit of a house, visitors' questions usually become more frequent as they gain confidence with the context.

"Whereas at the beginning of each guided tour visitors seem shy, almost intimidated by the house, after a couple of rooms they become more interactive and start asking curious questions about the private life of the inhabitants".
"Among the most frequently asked questions, there are those pertaining to the hosts' everyday life within these walls".

In general, responding to the audience's quest for this kind of information and following the unique opportunities offered by this type of museum, when leading guided groups, the informants usually do not drive visitors' attention towards specific objects or art pieces, but tend to focus on the (real) fiction that stands behind the specific context. For instance, they always speak about family matters (such as marriages and money) and try to re-evoke the atmosphere that once characterized the house.

"I think that my role as a guide within house museums consists primarily in helping individuals creating their own movie. In other words, I try to make them imagine how real people lived their real life right here".

In particular, the person suggesting the "movie" idea and identifying the guide as the privileged facilitator of this imaginative act states that visitors are often "kidnapped" and mentally transported into their movies. This position seems extremely relevant, since the idea of "kidnapped visitors" could be read as a metaphor for explaining the concept of immersion. As a matter of fact, when the immersion construct was first introduced in this work, it has been said that metaphors are usually adopted to illustrate it because it is not an easy-to-grasp concept. Moreover, if we consider that the people interviewed are neither interested nor knowledgeable about experiential marketing topics, the cited statement appears even more interesting. What we can deduce, indeed, is that in the experts' view, visitors of historic house museums usually manage to reach immersion (even if the latter is not identified and consequently labelled as "immersion"). Furthermore, they highlight the guide role as the main service facilitator that this kind of museum could provide.

Although almost every informant has underlined the pivotal role played by guides in making people experience house museums as "real houses", other service elements have been considered because of their potential impact over visitors' perceptions.

As a matter of fact, the experts have mentioned the topic of informative panels and labels, debating about the suitability of their presence in this kind of museum. In general terms, the informants think that it is better to avoid too intrusive information displays. Different positions, instead, have been maintained about the suitability of the use of labels.

All the informants except one agree that people in historic house museums are offered the opportunity to live an experience completely different from the one lived while visiting other kinds of museum. As one (#5) of them has put it:

"When entering a house museum, a visitor is literally catapulted into a complete historical reality. Every individual is able to feel that this is something completely different so that s/he transfers the perceived relevance from the object to the sensation that s/he derives from the whole setting".

In the words of another informant (#1):

"Visitors go away after having spent some time in the house of someone towards whom they now feel a sort of sympathy. That happens because they have been emotionally involved".

As the reported excerpts confirm, the experts think that historic house museums allow people to live a particular kind of aesthetic experience, whose peculiarity stands more in the possibility to establish a strong emotional linkage with the hosts than in the intrinsic value and authenticity of the setting (considering both the building and the displayed objects).

Furthermore, they affirm that visitors usually manage to reach immersion, with no particular reference to their subject-specific competences. According to their view, this is due mainly to the narrative reading key proposed by guides. If the latter have been cited thanks to their facilitating role, other service elements (namely, panels and labels) have been considered quite problematic in nature, since they could disturb the immersion process.

5.1.2 Insights from visitors

With the aim of favoring the emergence of a visitors' common vision (to be juxtaposed to the experts' one), the evidence resulting from data collected thanks to diverse methods (ethnography, subjective introspective analysis and content analysis) will be exposed within one discourse.

However, this is not to say that diverging voices have been ignored; on the contrary, consistently with what done when dealing with the previous group of informants, whenever the opinion of individuals firmly disagreeing with the general chorus was to be considered relevant for the discussion, it has been reported. Furthermore, the choice of presenting jointly all the data, which have visitors as their original source has been informed by the founding principles of ethnography, that has to be considered the primary method among those deployed.

The simultaneous use various ways of gathering information concerning a singular identified object of study is not only in the nature of the ethnographic research methodology, but also highly recommended by experienced ethnographers (Mariampolski, 2006).

Evidences will be exposed according to a predetermined logical order that will allow providing an answer to the first research topic (how visitors access the appropriation process in cultural context):

1. Discover whether immersion is reached by visitors within historic house museums;
2. Better understand the differences between immediate and progressive immersion;
3. Analyze the appropriation operations which characterize the process of progressive immersion in a peculiar museum context;
4. Assess the collected suggestions regarding how to facilitate the immersion process itself (leading to the role of the ambience and the environmental stimuli).

5.1.2.1 Discover whether immersion is reached by visitors within historic house museums

We quite easily affirm that the vast majority of visitors are able to immerse themselves into the historic houses' context and, consequently, to successfully access the aesthetic experience. As we will later discuss in more detail, the level of subject-specific competence possessed by individuals strongly affects the easiness of immersion reaching, but does not seem to have any impact over the intensity of the experience lived through.

If on the one hand it is quite difficult to assess whether immersion is reached relying just on mere observations, on the other hand it is true that looking carefully at people could unveil part of their feelings. For this reason, gazes that from astonished became almost absent often were an effective means for revealing that people progressively got lost within their daydreams. Moreover, while observing them, it was quite frequent to hear people saying words that sounded similar to the annotated:

"What have you just said? Could you repeat it? Sorry, but I was wondering about how it should have been here".
"While he (the guide) was speaking, I could see in front of my eyes the whole family sat here chatting with friends".

From the extracts, above (both part of discourses casually "captured" while walking within museums and observing visitors), it appears clearly that it is easy for episodes of immersion to take place in such a context. Moreover, it seems that the pivotal element provoking (or, better, giving start to) immersion stands in the peculiar nature of the historic house itself. As a matter of fact, during one interview, a woman stated:

"Although I am a quite assiduous museum visitor – they relax me a lot – I have to confess that this is my first time in a historic house museum. I have never lived such an experience before! Every time I turned or entered a room for a moment I had the impression that the hosts were there. Here you can see their beds, their

chairs.... inevitably you start seeing them everywhere".

Another informant, asked to describe the kind of experience lived through, provided the following answer:

"It's a strong feeling, a sort of semi-conscious temporary madness. You materialize people and they accompany you across the house, but you know they are not really next to you. I should define it a holistic experience".

The statement cited above is quite similar to many other answers received. However, its relevance stands in the two adjectives ("semi-conscious" and "temporary") used to convey the feelings and sensations perceived during the visit. As a matter of fact, these attributes seem to perfectly suit the academic concept of immersion, particularly if associated to a noun ("madness") that identifies a sort of altered state of mind. What emerges is that visitors surely realize that, when they are into house museums, they find themselves into a "parallel reality", one in which living people coexist with the past inhabitants. In addition, the fact that the experience lived was labelled "holistic" clearly conveys the idea of that totalizing feature typical of immersion. Having acknowledged this, the words of another informant describing his perceptions could be read as a further support to our convincement:

"It is something very difficult to explain... feelings, emotions and sensations all converging together. I feel as I have been immersed into another world since I

stepped into these marvellous rooms".

As it has been surely noticed, in the previous contribution the concept of immersion appears with its proper name. Furthermore, it is necessary to say that, the term "immersion" (whether as a substantive or as a verb) has been cited by seven different individuals among the eighty-two people interviewed. However, if on the one hand the fact that the precise word "immersion" has been pronounced various times could further support our position, on the other hand it should be said that alternative words or phrases very often have been used to express what seemed to be exactly the same concept.

In particular, among the most recurring words used to describe what had been experienced, it is necessary to mention the expressions "to be transported into", "to find oneself into", and "to step into", that are very significant for the purpose of this analysis. Not only the direct interaction with visitors, but also the comments books have provided numerous examples from which the same feelings could be unveiled. It seems sufficient to cite three of them as they appear in one of these registers:

"During my permanence in this museum, it seemed to me to be living in a marvellous dream with a stunning setting!".

"Absolutely mind-blowing!".

"A real plunge into the past!".

5.1.2.2 The differences between immediate and progressive immersion

The second of the considered issues regards the differences existing between the immediate type of immersion and the progressive one. Just to contextualize this discourse, the two constructs have first been identified in literature. More in detail, when the concept of immersion emerged for the first time, only the immediate possibility was contemplated. However, successive academic studies brought to life the progressive alternative, a sort of parallel (and, we should say, less direct) path to reach the same goal. The main research question that is being answered in this section regards the impact of the level of personal competences related to the considered context, topic, or situation on the type of immersion an individual put in place. In other words, what is being questioned is whether better-skilled people gain access to a specific experience through the immediate kind of immersion, whilst for individuals that do not possess the necessary background the progressive type takes place.

The most prominent insights and contributions that have been identified in order to describe the alternative form of immersion (i.e. immediate versus progressive) were in the subjective introspective analysis. Thanks to this research methodology, the reports written by more expert people have been compared with those handled in by individuals that could be considered novices as far as historic house museums are concerned.

Even from a first rapid reading of the reports it has appeared straightforwardly

that the two individuals equipped with a relevant degree of content-specific knowledge were able to eliminate the distance separating them and the context sooner than the other participants. As a matter of fact, as we will see later, for the novices two or three rooms were needed before they could, in a certain sense, feel close to a house museum, whereas the two experts “got in touch” with the context approximately as soon as they got into it. However, in order to avoid committing the error of proposing not sustainable generalizations, it is necessary to underline that the two experts did not manage to reach immediately the same level of confidence with the four historic house museums. In fact, whereas the arts graduate was able to abolish very soon the distance between her and two of the historic houses (namely, the Poldi Pezzoli and the Bagatti Valsecchi), the architect managed to do the same only with the Necchi Campiglio villa.
A different result has characterized the findings related to the Boschi Di Stefano house museum, since both the experts were able to access the aesthetic experience only through progressive immersion. So, we will now move on to the presentation of the data briefly introduced above.

In order to clarify how experts (i.e. more experience visitors who have a background in art or in museum engaged in more than one visit are able to feel the difference between a context stimulating an immediate immersion and another more difficult to get mentally and emotionally in touch with, it seems effective to propose some extracts taken from the report written by the arts graduate following the visit to the Necchi Campiglio Villa. Before leaving space to this contribution, it is necessary to explain that the one at the Villa was the third of the visits undertaken. As a matter of fact, previously, the Bagatti Valsecchi and the Poldi Pezzoli had been visited.

"Differently from what happened to me in the other two historic house museums, today at my entrance into the building I was not captured by that complex array of strong sensations which I felt the other times. At the beginning, I thought this was due to my personal taste, more in tune with other kinds of setting. But while our tour within the house was proceeding I realized the real cause of my initial difficulty: I took just two exams about that historical period – the worst I have ever had to prepare – and, despite my degree, I must confess I do not know a lot about the Italian Novecento...

... After a while (to be sincere, we had already got to the second floor), I started imagining what the guide was describing. From that moment on, I could even see in front of me the three hosts and their servants animating that huge house...

... It was like living inside one of the old photographs displayed. I definitely got a marvellous tour within a picture!".

The extracts proposed succeed in explaining how immediate and progressive immersion differs in nature. As a matter of fact, the writer of the report could certainly be considered an expert as far as the Poldi Pezzoli and the Bagatti Valsecchi are concerned, whereas, as she explicitly affirms in her diary, she does not possess a comparable level of competence regarding the Necchi Campiglio kind of setting.

Considering the profound differences shaping the identity of the four diverse houses, it is more than acceptable that the same individual could occupy both the role of the novice and that of the expert according to the specific house museum investigated. So, she has been able to sketch both the occurrences: on the one hand, she has described what we could identify as the immediate type of immersion (in another passage referred to as something “sudden” and “totalizing”), whilst on the other hand she has told us about the initial difficulty and gradual improvements leading to the experience typical of progressive immersion.
The discussed contribution has allowed obtain a very relevant piece of information. As a matter of fact, it is quite rare to have the possibility to compare two different immersion modes, as they have been experienced by the same person within two similar but highly differentiated contexts.

However, it should be said that such an effective analysis has been written after the third visit, that is when the individual had already gained an appreciable level of familiarity with the explanation of her mental processes. Anyway, since it seems a quite complete piece of writing, it makes superfluous to insert any further contribution to cover our second point.

5.1.2.3 Operations leading to progressive immersion

Reading the contributions of the visitors and observing during the visit, trying to access the historic house museum experience it was investigated whether the three form of operations (nesting, investigating and stamping) described in three studies by Carù and Cova (2006), took place in the sample involved.

a) Nesting operations

As far as nesting operations are concerned, consistently with the theory of reference, we could relate them to the feelings and sensations linked to the search for points of anchorage. Sometimes, it has been observed that people translate their search for anchors into a real search for "famous" objects known for being part of the furnishing of a house. In particular, we found this happening frequently at the Poldi Pezzoli house, for sure the one possessing the major number of renowned art pieces among the four museums of the network. As an informant confessed during an interview taken at the end of his visit of the cited museum:

"I immediately started looking for the masterpieces which I knew had to be found here. As I turned right, my eyes were captured by the marvelous fountain, which I had noticed within the museum Internet site. I suddenly felt secure: I would have found what I wanted to see".

Other times, visitors started their visit of the house conserving a quite skeptic attitude, and then changed their mental state while moving from a room to another. This was the most frequent case, as it could be easily detected by the facial expression of people. The same finding could be confirmed, on the one hand by the dialogues heard while passing by groups of visitors and, on the other one by the statements pronounced during many interviews. For example, these are the words of a person interviewed at the end of her visit to the Bagatti Valsecchi museum:

"It was when I got in the first bedroom that I managed to recognize the setting that I expected".

As it is possible to deduce even from the previous contribution, usually people do not enter a historic house museum by chance. Engaging in conversation with a good number of visitors has allowed to see the initial supposition confirmed: differently from what happens for other museums (the most cited case for Milan has been that of Brera), it is quite difficult that people decide to visit a historic house without a minimal amount of background information about the host(s) and what can be found once entered.

As a matter of fact, (with the exception of the Poldi Pezzoli), historic houses are still not enough famous to be part of the conventional routes proposed by editorial products suggesting sites to be visited when spending a few days in Milan. Although this is certainly a limitation (especially for the attraction of foreign tourists), it allows to have an audience generally better skilled than the one that can be encountered in the majority of museums.

From this, it follows that usually visitors enter a historic house with a quite defined image in mind related to the setting they will find themselves into. So, they are provided with a set of potential anchors that become effective once really met and recognized as familiar.

Often, the referents proposed by the guides both before and during visits were extremely useful for facilitating the nesting operations undertaken by individuals. In particular, guides insisted in the provision of quite general information at the very beginning of each tour. In this way, people could more easily leverage on that basic degree of contextual information, which as just said, they were generally provided with. Telling them about the hosts' private life and the historical period of reference helped individuals to fix in their minds their own points of anchorage. Conversely, during guided tours, they usually made people notice specific objects they could be familiar with.

This strategy has turned to be particularly effective for elderly visitors, for whom the "house" component (versus the museum one) became predominant as soon as their attention was caught by pieces of furniture they were already familiar with. In the words of a woman visiting the Bagatti Valsecchi museum:

"Seeing that wooden cradle for babies, similar in all its features to an old one my family once possessed, made me immediately realize that I was inside a real house".

On the contrary, the total absence of personal points of anchorage was an obstacle for some individuals visiting house museums on their own (meaning without a guide who could remedy to this deficiency). For instance, into the Boschi Di

Stefano historic house museum, a middle-aged couple, made up of an art lover (the man) and a person totally untrained as far as twentieth century art is concerned (the woman) was noticed.

They were visiting the museum on their own, just looking at the content sheets provided for each room. In those cards, they could find only the indication of title, author, year and technique of the art pieces. It is not that difficult to imagine that the woman was quite bored and continued repeating:

"I imagined I would have seen something different. You told me about a house but here I can see just an apartment full of paintings put one too close to the next".

The case reported above was meant to demonstrate how important it is to be able to identify soon some personal anchors from which to start one's own adventure. As a matter of fact, in the absence of any competence or service element that could be helpful in finding a person's fixed points it is not automatic that the immersion process could be initiated even in the most secure, contextualized and enclaved of contexts.

b) Investigating operations

When visitors successfully went through the nesting operations (as it usually was, with just a couple of exceptions – one being the episode reported above –), they started carrying out the so-called investigating operations. Within the context of

historic houses, as all the research methods deployed have confirmed, investigating operations appear to be characterized by an extension of one' s own territory both at a cognitive and at an emotional level.
Furthermore, according to the specificities of the aesthetic experience studied, the ethnographic method of analysis has provided enough data to suggest another ground for advancement, which is spatial familiarity.

Before starting the exposure of findings supporting the existence of those internal dynamics labelled as investigating operations, it is worthwhile saying that this is the section for which the highest level of consistency among the information provided by the various informants has been registered. As a matter of fact, the enhancement in the felt proximity between the individual and the context has generally been possible thanks to the supplementary information provided by museum personnel.

Of course, the primary facilitator of the advancement has usually been the guide, already identified as a really valuable actor within this kind of experience. As variously pointed out by many scholars studying the immersion process in different contexts, in fact, the guide (whose title changes according to the specific situation) often occupies a peculiar position, being the "element" that stands between the individuals and the context of reference.

As far as historic house museums are concerned, the guide's main merit is that of providing visitors with the needed information and the most suited referents in a timely fashion. Quite intuitively, this is because guides materially follow people during their staying into the houses, so that they can choose exactly the words most appropriated with regard to the numerically reduced audience standing in front of her/him. As many people admitted, it was primarily thanks to the guide that they managed to reduce the perceived distance initially separating them and, for example, a sumptuous and suggestive environment. In order to better appreciate the basis of the whole discourse, two contributions are reported below:

"With his pleasant voice, he (the guide) accompanied me in that marvellous and incredible journey throughout this enchanted museum. All the objects surrounding me became almost animated, in the sense that I could perfectly see them as actively responding to the needs of a real house".

"Once concentrated on his narration, I managed to let my mind free to be transported wherever he and my fantasy would have decided. This is *how I found myself completely immersed into an ancient novel"*.

As it has surely been noticed, in the second of the above proposed contributions the immersion concept is exposed in our words. That fragment has been considered particularly relevant because it perfectly addresses the issue of the ability of an experienced guide to help visitors during that delicate phase.

However, sometimes people decided to visit a museum alone, with the only support of a quite diffused technical device, the audio guide. In those cases, the provision of this kind of instrument could be effective, particularly if compared with a situation in which visitors lacking basic competences try to go through the house without any kind of support. Anyway, the findings of the study demonstrate that generally speaking human guides are the privileged facilitator, since they succeed in correctly supporting individuals in the very critical moment of their search for a certain kind of enhancement. Coming back to the audio guide, as it could be noticed from the analysis, this facility has been particularly appreciated by individuals visiting the Necchi Campiglio Villa. A quite long fragment of an interview is proposed below with the aim of reporting how investigating operations are carried out in the mind of a visitor recurring to that support:

"It was due to the audio guide if I could appreciate features that otherwise would have remained unnoticed. The peculiarity of this device (this being also the characteristic that helped me more in letting me be completely conducted) is that its functioning is totally different from that of any other audio guide I had previously used. In other museums, you usually walk until you stand in front of a certain art object, and then you have to read the number assigned to that piece, compose it, and finally you listen to the explanation. Here, instead, you press the start button and the audio guide begins conducting you across a couple of different rooms, speaking for various minutes without any interruption. It even tells you to turn, let's say, left, and to look at the picture you find, for instance, at the right of the window on the wall in front of you. It's a revolutionary approach! It allows you to totally relax yourself and let your mind follow its instruction...

... While I was hearing that calm voice driving me throughout the house I found

myself catapulted in a past era. It conducted me by the hand in my voyage of discovery!".

From this quite long extract, two main findings could be highlighted. On the one hand, audio guides could be helpful in providing people with that information needed to advance their knowledge, while on the other hand, in some cases, thy could be effective even as far as the emotional involvement is concerned. In addition, thanks to the frequent use of adjectives and pronouns identifying the individual as absolutely central, the proposed excerpt stresses with relevance the "personal" feature, suggesting the shaping of one's own unique experience.

However, when introducing investigating operations, it has been said that, due to the specific nature of the experience, felt proximity with the context could be enhanced also from a further prospective. As a matter of fact, since the physical movement across the house constitutes a founding element for every visit, also the spatial dimension should be considered. Of course, the degree of familiarity with the space of reference could be assessed only thanks to the conducted ethnographic observations, because one's own relation with the environment is often something we do not have complete conscience of.

So, looking at the way visitors moved within historic house museums, it could be noticed that at the beginning they were usually quite static, privileging the movement of the eyes over that of the entire body, and avoiding getting too close to the real things (these being paintings, statues, or even walls). Following this first phase, people used to follow more their curiosity, for example abandoning for a moment the group to better observe a certain object.

It seemed that the highlighted path could be the symptom of a search for an advancement pertaining to the mental sphere. In this way, also the physical component has been inserted among the various dimensions (just as a reminder, the other two being the cognitive and the emotional one) defining the territory that an individual seeks to expand with investigating operations.

c) Stamping operations

When we consider the imaginative activity through which personal meaning is attributed to what has been lived through, we are dealing with the so-called stamping operations. Since in this phase individuals' own attitude, background and fantasy play the principal role in elaborating over service elements, the outcomes emerging from this analysis could potentially be the most diverse. In other words, when the moment of forming impressions related to the specific situation gone through arrives, every individual inevitably draws upon her/his subjectivity.

Predictably, thanks to the multiple research methods deployed, a vast set of data has been collected witnessing the extreme variety of personal interpretations that could emerge. As it will become clear after the presentation of some contributions, as far as stamping operations are concerned, service elements do not directly facilitate the process of meaning attribution, but they are relegated to a quite marginal role, this being the mere support of a totally imaginative activity driven primarily by one' s own background. This finding contrasts with what observed for the other operations of appropriation, where the impact of service elements (and, in particular, of the guide) assumes a higher relevance. As already anticipated, a selection of sentences reporting various impressions and meanings ascribed to the context is proposed:

"I leaved the historic house museum with the strong convincement that contemporary designers continue re-proposing something originated in the past".

"So gorgeous! And how great the collection! It reminded me of the glorious history of this nation... you could feel it!".

"I was quite surprised by the images this museum called back to my mind. It reminds me of my childhood".

"It was delightful to find out the treasures our ancestors collected here in Milan".

"I had never wandered that a piece of paradise could be found here!".

"Absolutely inspirational to my soul! It makes me think about our Lord and his extraordinary gift of talent to artists throughout history".

As the previous contributions confirm, impressions have usually been elicited by the environment in its more general definition. As a matter of fact, a huge number of comments inspired by the pervading and completely thematized atmosphere reigning within every historic house museum has been collected. Consistently, also the process of meaning attribution has seen the physical context as the sole element stimulating visitors' imagination. For this reason, (that is, lacking any concrete reference in the data gathered), other elements have not been extensively addressed within this section.

5.1.2.4 How to facilitate the immersion process

Although they had not been directly asked for suggestions regarding how to further facilitate their immersion process, sometimes visitors made explicit what they were disturbed by, thus making it possible to identify which kinds of occurrences potentially take them apart from the intense moments lived through. Other times they expressed their appreciation for some elements or features, which, in our words, help them accessing the artistic experience. Even if the managerial implications deriving from the emerged insights, it seems worthwhile presenting briefly in this part also this kind of findings more directly related to the following discussion.

As far as the "distracting" elements are concerned, they could be grouped into two big categories. First of all, even if it could sound somehow strange, in certain cases people lamented the presence of some facilities that are usually meant to make them feel as comfortable as possible when visiting a museum. Here the reference is to chairs and other structures where it is possible to rest.

“I was totally absorbed into my fantasies when my eyes encountered those horrible plastic benches. They abruptly made me come back to reality. I was really annoyed by their presence”.

Predictably, chairs have been criticized because of their being made up of plastic and, so, in sharp contrast with the overall setting. Of course, this comment has been moved by visitors pertaining to guided tours, while among persons proceeding at their own pace no one has been heard complaining about the provision of chairs. At this point it seems useful to make a comparison between this complaint (“captured” both within Poldi Pezzoli and within Bagatti Valsecchi) and the manifested appreciation for the old-style (but, obviously, recently produced) sofas where visitors can sit, which are present in the Boschi Di Stefano apartment.

“It is marvelous. You feel like you are going to take a tea with the hosts!”

As it could be noticed, the Necchi Campiglio Villa has not been mentioned while dealing with the presence of chairs and benches. The reason is straightforward: this kind of facility is not provided by that historic house museum.

Another of the most frequently mentioned “disturbing” elements are represented by labels and information panels. As a matter of fact, visitors sometimes have described them as too intrusive and, thus, a potential obstacle for the emerging of the peculiar domestic feature that characterizes this museum category. However, it could be noticed that the ones raising this point were usually the most trained visitors, meaning the ones that did not need any informative support.

Regarding the labels issue, it is necessary to remember that this problem had emerged also during the preliminary interviews taken with the experts pertaining to the four museums. In that occasion, they affirmed that every museum adopted its own policy regarding the display of objects and the informational supports. Anyway, it has to be said that, generally speaking, in the four historic houses labels and panels are far less intrusive than in traditional kinds of museum.

In contrast, individuals appreciate a lot the lack of noise and crowds inside these museums. Although it is quite intuitive that people visiting a museum enjoy it more if not too many other individuals are contemporarily present, this condition assumes far more relevance when dealing with historic houses.

This happens because, as it has been various times highlighted, immersed people start daydreaming, managing to see in front of them a sort of movie representing domestic scenes. It is easy to understand that the presence of crowds could negatively affect this imaginative activity. So, in order to minimize this already identified risk, house museums tend to limit the number of groups visiting them in the same moment.

5.2. Quantitative analysis

5.2.1. Sample description

The empirical study is based on the data collected through a survey presented to the visitor at the end of their experience: the questionnaire, consisting in 25 questions, was built on the base of previous experience of visitors' studies and of measuring satisfaction in museums.

The questionnaire was distributed during December 2014until the half of January 2015 with the help volunteers and staff and in order to collect the greater number of possible questionnaires, a convenience sample method has been applied.

Finally, 533 valid questionnaires have been collected at Villa Necchi Campiglio and 212 at Villa Boschi de Stefano, for a total sample of 745 cases.

The structure adopted for the questionnaire and the item selected were the same for both the Villas, just few differences are present in the survey as some particular characteristics of the two properties had to be taken into account.

Different areas regarding the visiting experience can be analysed to better understand the public and find out ways to increase the services' and before building a questionnaire it is necessary to well identify the main objectives that have to be achieved.

5.2.2. Descriptive analysis

The questions included in the survey were based on previous audience researches

carried out by other cultural institutions and on the preliminary interviews, but at the same time, the need to limit the number of question to maintain the length of the questionnaire reasonable for the visitors had to be considered.
It is possible to find in Appendix the complete version of the questionnaires whose structure is here explained.

5.2.2.1 Socio-demographic profile and related information

In order to get a general overview on the public of Villa Necchi and Villa Boschi de Stefano and to understand if the museums succeed in reach a heterogeneous audience, some basic information about *Gender* (n° 20), *Age* (n°21), *Education* (n°22) and *Provenance* (n°23) have been required.

To understand if the public is most composed by occasional or more loyal visitors, question regarding the frequency of visits have been included (n°3 "*Is this your first visit at Villa Necchi / Boschi?" – n°4 "how many times (including today) have you already been here?"*).

To understand the relationship with the community and at the same time, to have an idea of the degree of attractiveness of the two museums, visitors had to specify if they live in Milan, if they were in Milan for personal reasons and they took the occasion to visit the Villa or if they came on purpose (n°5).

To understand the relationship with FAI visitors had to specify if they were members, if they had already visits other FAI properties (n° 14-15). Moreover, as Villa Necchi and Villa Boschi de Stefano are located just twenty minutes' distance from one to the other, to the visitors of one was asked if they have ever heard about the other (n°16).

5.2.2.2 Information about the pre-visit phase

Visitors were asked to select the main source of information through which they became aware of Villa Necchi or Villa Boschi de Stefano, with the aim to identify the areas in which communication can be improved (n°1).

To gain a better comprehension of the main reasons influencing the decision to visit the Villa visitors were asked to select maximum two options from a list of possible motivations (n°2), including both pull factors (related to some specific characteristic of Villa Boschi de Stefano and Villa Necchi) and push factors (such as curiosity, desire to increase knowledge in arts and architecture, spend time with family.)

5.2.2.3. Post visit evaluation

In order to assess satisfaction, visitors were asked to express their agreement in relation to different statement related to service quality, disconfirmation of expectation, overall satisfaction and post-consumption behaviors, that will be better explained later (n° 6.-7-8).

The experience of visiting a museum is made up different elements beyond the exhibition itself and due to this reason, it is important to understand the usage of the additional services therefore questions related to the use of the bookshop and the Restaurant / Cafeteria have been included (n°11- n° 12).
Furthermore also the opinion in relation to the price of the ticket has been required (n° 13).

Visitors have also been asked to choose a maximum of 3 types of activity from a list of possible events, that would make them come back to Villa Necchi and Villa Boschi de Stefano.

Finally an open question to express personal comments as been included in order to catch further aspects of the experience that are relevant for visitors.

Considering the hypothesis previously stated 8 are the main variable to be analyzed in order to verify the model that includes the cognitive and the affective influence on satisfaction.

The questionnaire consisted also of two variables a part from the affective aspect of PAD: Disconfirmation and Perceived Quality.

Disconfirmation: it has been measured through two different items using a 5-point semantic differential scale: "the overall experience was" from much worse than expected to much better than expected" and "the architectural value and the atmosphere were" from much poorer than expected to much better than expected" (Oliver, 1980; Bignè et al., 2005; Churchill and Suprenant 1982).

Perceived Quality: elements of service quality have been selected after having analyzed the literature (in particular: Harrison and Shaw, 2004; Higgs at al, 2005) and adapting the items to the particular nature of Villa Panza and Villa Necchi and considering the main findings of the preliminary interviews.

Therefore 12 items have been selected that can be grouped into three main categories:

Table 5 Items selected on Perceived Quality

Service It includes those elements that are more related to the way the service is provided	- Staff friendly and efficient - Well exhibited collection -Exhaustive and interesting information - The guided tour / audio-guide system is appropriate
Experience It includes more intangible aspects strictly correlated to intrinsic characteristic of the museum. In order to	- Valuable collection (artworks and furniture) - Uniqueness of the place - Stimulating experience - Fascinating context - Particularly impressing work of art (the last three item had to be expressed

	in slightly different ways due to the differences between the two Villas)
Facilities: It include more tangible aspects related to the environment.	- Panels are visible and clear - Villa well preserved - Relaxing time in a very neat garden

In order to investigate the affective influence, three dimension of emotions have been considered according to the Meherabian & Russel model.

Pleasure: 4 items measured with a 5-point semantic differential scale: Angry-Satisfied, Unhappy- Happy, Dissatisfied- very pleased, Bored- entertained (Russel and Pratt,1980).

Arousal: 4 items measured with a 5-point semantic differential scale: Depressed-Cheerful, Calm- Enthusiastic, Passive- Active, Indifferent- Surprised (Russel and Pratt,1980).

Dominance: 4 items measured with a 5-point semantic differential scale: Influenced- Influential, Controlled-Controlling, Awed- Important, Guided-Autonomous (Meherabian & Russel 1974)

Satisfaction: it has been measured using 3 item with a 5 point Likert scale based on the on Oliver (1997) example: "I was pleased to visit the Villa", " I really had a good time visiting the Villa", "The decision to visit this place was a wise one".

Behavioral intentions: as commonly in the literature, they are measured through two main items intention to recommend and intention to return and a 5 point Likert scale has been used.

5.2.3. Measurement Model

Before testing the proposed hypotheses, M*plus* software (Version 5.2) was used to conducted confirmatory factor analysis (CFA) to assess the convergent and discriminant validity of the measurement scales (see Table 6).

The results of the CFA indicated good model fit: $\chi^2(30) = 28.148$, $p = NS$; comparative fit index (CFI) = 1.000, Tucker–Lewis index (TLI) = 1.001, root mean square error of approximation (RMSEA) < .001, standardized root mean residual (Srmr) = .021. These measurement model fit statistics indicated that the measurement model fit well.

Table 6 Descriptive Statistics and Results of Confirmatory Factor Analysis.

Construct and Item	Standardized Loading	AVE	CR
Pleasure		.591	.743
Dissatisfied/Very pleased	.789		
Bored/Entertained	.748		
Arousal		.670	.800
Depressed/Cheerful	.914		
Indifferent/Surprised	.711		

Dominance		.717	.835
Influenced/Influential	.824		
Controlled/Controlling	.869		
Satisfaction		.772	.910
Pleased	.917		
Good time	.876		
Wise visit	.841		

Note. AVE = average variance extracted; CR = composite reliability.

In order to assess convergent validity, it was first checked whether all items significantly (all p values < .05) and substantially (all standardized parameters > .50) loaded onto the expected latent construct. This condition is satisfied when the lowest factor loading is equal to .711 and all p values are less than .001. It was then computed the average variance extracted (AVE), for which all constructs showed satisfactory levels (lowest AVE = .59).

Furthermore, in order to check for internal reliability, it was computed the composite reliabilities of the latent constructs. The results can be considered satisfactory, as all values were higher than .74 (lowest value = .743). Finally, because all AVEs were larger than any squared correlation among the constructs (largest squared correlation = .34; see Table 7), discriminant validity was tested across constructs as suggested by Fornell and Larcker (1981).

Table 7

Correlations among Latent Constructs.

	Pleasure	Arousal	Dominance	Satisfaction	Recommendation
Pleasure	1				
Arousal	0.506	1			
Dominance	0.353	0.519	1		
Satisfaction	0.579	0.293	0.205	1	
Recommendation	0.308	0.156	0.109	0.532	1

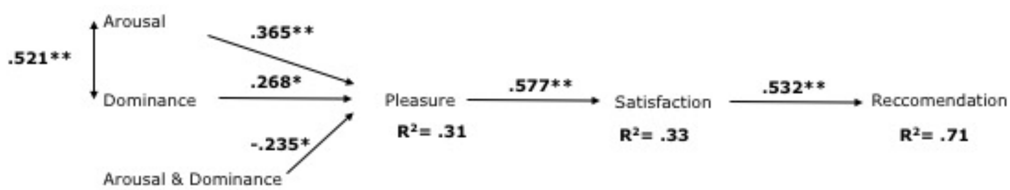
To test the model Structural Equation Model was applied using Mplus software (Version 5.2), and tested the relationships hypothesized among the latent constructs as measured by several indicators (Rigdon, 1998). Because this model proposes a moderating effect, the interaction term was modeled using the parsimonious latent-variable interaction modeling technique suggested by Ping (1995), which is highly manageable when relying on a latent interaction term depending only on a single indicator.

The results point to sound model fit: $\chi^2(37) = 45.046$, $p = NS;$ CFI = .997, TLI = .995, RMSEA = .02 (90% confidence interval from .0 to .038), and Srmr = .023.
The findings show highly significant main effects for the two independent variables and a highly significant interaction between arousal and dominance.
The model presented in figure 2 shows the estimated standardized path coefficients and the variance explained. Overall, the model explained 71% of the

variance in recommendation intention. Hypotheses were tested by examining the significance level of the corresponding path coefficients, which were provided by the structural model testing.

Figure 5

Structural Model results



*Note: * p < .01; ** p <.001*

$\chi^2(37) = 45.046, p = .1707$; CFI = .997, TLI = .995, RMSEA = .020, Srmr = .023.

Not only do arousal and dominance positively and significantly affect pleasure (respectively, $\beta_{Pleasure,Arousal.Dominance} = .365, p < .001$; and, $\beta_{Pleasure,Dominance.Arousal} = .268$, $p = .001$), as predicted respectively by H1a and H1b, but there is a significant interaction effect on the two predictors on the key emotion ($\beta_{Pleasure,Arousal\times Dominance.Arousal,Dominance} = -.235$, $p < .001$). Thus, partly contradicting H1c, which predicts a positive and significant structural link, the negative and significant effect of the interaction between arousal and dominance seems to indicate that an overloading effect could be such that pleasure experienced by people who are high in both arousal and dominance decreases.

Further, the results indicate that pleasure positively, strongly, and significantly affects satisfaction ($\beta_{Satisfaction,Pleasure.Arousal,Dominance,Arousal^{*}Dominance} = .577$, $p < .001$), confirming H2a, and, via that, recommendation

($\beta_{Recommendation,Satisfaction.Arousal,Dominance,ArousalxDominance,Pleasure}$ = .532, p < .001)—again as predicted by H2b—through a fully mediated impact of .307 ($\beta_{Satisfaction,Pleasure.Arousal,Dominance,ArousalxDominance}$ × $\beta_{Recommendation,Satisfaction.Arousal,Dominance,ArousalxDominance,Pleasure}$ = .577 × .532 = .307).

The conceptual framework provided integrates, although not exhaustively, the analysis of consumer–environment interaction. The main outcome of the model provided is the confirmation of pleasure as the main predictor and influencer of satisfaction in hedonic consumption such that pleasure generates satisfaction and, via that, recommendation.

While visiting a cultural heritage site, consumers experience pleasure, which explains satisfaction directly and recommendation indirectly.

Arousal and dominance positively and significantly affect pleasure: detracting visitors from the tedium of the visiting experience, and using tools to keep their attention and involvement high, helps create a pleasant and enjoyable visit that in turn leads consumers to recommend and to suggest the experience to others.

In the same way, an experience made rich in dominance a goal easily met thanks to efficient wait-time management, queuing, path indicators, exit paths, and so forth—results in a more pleasurable visit.

Further, the findings show that it is not the direct connection between dominance and arousal that eventually generates visitor satisfaction and recommendation to others but an indirect effect through their impact on pleasure.

The latter, again, emerges as the key concept in cultural experiences, as anticipated by the experiential view of consumer behavior (Hirschman & Holbrook, 1982; Holbrook & Hirschman, 1982).

Chapter 6

CONCLUSIONS

6. CONCLUSIONS

The conclusion of the research is divided in two separate sections considering the methods adopted: on one side the contribution and the managerial implications for the analysis of the process of the immersion are presented, with a particular emphasis on the way an organization can stimulate and increase its realization in its audience.

Secondly, the outcome of the exploitation of the role of the pleasure is presented with the aim of emphasize the outcome for any cultural organization operating in the sector.

6.1 Conclusions regarding the process of immersion

6.1.1 Immersion as a succession of moments of intensity

The first contribution of this research relates to the nature of the immersion construct itself. Consistently with the findings of the analysis of musical experiences carried out by Carù and Cova (2006) and already used as a reference point for various parts of this work, gathered data has depicted the aesthetic experience as being made up of a succession of episodes of immersion rather than constituted by a single and prolonged one, defined as “a moment of intensity that individual lives through” with some occurrences or elements may disturb people so as to cause the interruption of the intense moment lived. So, the emerged findings support the perspective according to which an experience is made up of a succession of intense moments interrupted by other moments characterized by a much lesser intensity, and indicate disturbing elements as one of the primary reasons for such interruptions.

6.1.2. The role of individuals' attention and concentration

Despite the acknowledgement of the impact of elements "external" to the individuals, it seems useful to state that various scholars have underlined the role of a person's attention and capability of concentrating in creating the necessary antecedents for the living of aesthetic experiences (Fried, 1999). As a matter of fact, it has been widely detected that this kind of experience (and, particularly, the museum experience) is deeply embedded in the perceptual activity of individuals (Sherry, 2003). Moreover, many agree that attentive viewing (in the general sense of the term) is a "conditio sine qua non" for aesthetic experiences, and, consequently, that inattention is essentially a barrier preventing the living of the experience (Kesner, 2006).

The concept of "good viewing", as a kind of viewing grounded in attention, has repeatedly been elaborated in different cultural contexts, to culminate in modern psychological research. In what could be considered the most comprehensive empirical study on the aesthetic experience carried out in a museum, Csikszentmihalyi and Robinson (1991) have identified attention (or lack thereof) as the single most important determinant of such experiences. This is because they have defined the aesthetic experience as "an intense moment of attention in response to a visual stimulus, for no other reason than to sustain interaction".

In this sense, inattentive and not focused vision logically emerges as the antithesis of attentive seeing, and becomes indeed a fundamental obstacle to the development of any deep and enduring experience. Accordingly, we should underline that it is almost unattainable that visitors manage to maintain their minds totally devoted to the experience lived through, particularly if the latter has a significant temporal extension (Serrel, 1997).

Anyway, it goes without saying that it is difficult for individuals to be conscious of the internal origin of their distraction, whereas it is far more simple to remember and report an interruption when it has been caused by an external element.

6.1.3 The importance of context-specific competences

Also, the temporal dynamics related to immersion (in other words, the frequency of interruptions) has revealed to be extremely subjective, thus not permitting to propose any kind of generalization regarding the average extension of a single moment of intensity. The only feasible generalization attempt as far as the temporal dimension is concerned is strictly linked to the level of context-specific competences possessed by individuals. As a matter of fact, it has been noticed that more expert visitors have reported an inferior number of interruptions (and, consequently, longer episodes of immersion) than less skilled ones.

So, as it has been introduced above, it seems that the amount of knowledge an individual can count on is highly relevant as far as the immersion occurrence is concerned. This finding is particularly important especially if confronted with the museum personnel's opinion, as it has emerged during the preliminarily conducted interviews. In fact, various people involved in the management of the four museums expressed the convincement that, thanks to the peculiar and involving nature of historic houses and to the narrative reading key usually adopted by guides, the level of specific competences does not have any impact over the individuals' capability of getting immersed.

In clear contrast with the above exposed vision, among the factors that keep the gap between possibilities and real outcomes wide, and prevent immersion to take place, an entire stream of literature has developed that attributes primary significance to the background competence of visitors (Walker, Scott-Melnyk, Sherwood K, 2002). As a matter of fact, as introduced in a previous chapter, the possession of a certain degree of competence has long been recognized as an essential prerequisite for various type of cultural consumption, including museum visiting. Bourdieu (1993), in particular, laid the ground for the concept of cultural competence that every museum requires from its audience. In other words, the history of previous engagements and exposures to such activities is said to build the cultural competence of the individual and, thus, to significantly determine the actual outcome of the artistic experience. However, when applied specifically to museum visiting, Kesner (2006) has pointed out that the concept of cultural competence should be first of all considered with reference to its perceptual and cognitive dimensions, anchored primarily in the dynamics of visual encounters.

On such an account, the view expressed by this scholar attenuates the position maintained by previous literature, because museum-specific cultural competence is seen basically as a peculiar form of visual literacy, that is as the capability of establishing visual encounters with the objects and the context.

In this way, content-specific competences (here intended as a basic previous knowledge of what a visitor will meet) are seen as a less relevant antecedent. In any case, as demonstrated by our findings, this is to say that a certain (at least, minimal) degree of context-specific knowledge has to be considered a fundamental prerequisite.

To sum up, collected data totally support the theoretical model proposed in a previous section of this work, according to which a basic distinction can be made between immediate and progressive immersion. Moreover, the findings of this research on the one hand suggest two basic modes of immersion and on the other one indicate the level of individual context-specific competences as one of the main criteria driving visitors followed path.

So, what has clearly emerged is that, despite the various service elements that could be put in place by historic house museums, only competent visitors gain access to the experience through immediate immersion. Furthermore, it has been showed that such elements are quite effective in facilitating the immersive process when this takes place through a combination of nesting, investigating and stamping operations that characterizes the progressive mode. Indeed, even if the starting point is always defined by one's own competences and knowledge, service elements can facilitate, or, conversely, impede those inner operations.

6.1.4. Service elements facilitating nesting operations: the role of guides

As far as nesting operations are concerned, the emerged findings have highlighted that the guide and the referents provided by this figure constitute the main facilitating element deployed by historic house museums. As soon as they enter a house museum, visitors usually start looking for objects or settings they already know to be there thanks to their previous knowledge. In fact, a quite interesting finding is that the average visitor of a historic house museum at her/his arrival is generally already quite informed regarding the building, the collection, the hosts, and the historical context of reference.

Anyway, we should not consider the art objects as a service element capable of providing anchorage and orienting visitors, as they constitute part of the core offering. So, excluding art pieces, rooms and furniture themselves, the only further effective facilitator has to be found in the explanations and referents provided by the guide. The importance of guides has already been detected in marketing literature, as various studies confirm (Arnould, 1993). As a matter of fact, also from the findings of this work, guides have emerged as figures able to mediate between the individuals and the context. More in detail, guides perform a very important facilitating function, since they help visitors in getting in contact with the context.

This is because, especially in the initial phase of a visit, they provide people with the information that they need for getting in touch with the house. In other terms, guides assist visitors in their individual search for personal points of anchorage.

In particular, guides result to be so effective because they have the possibility to shape the contents communicated and the way in which these are expressed according to the immediate response of the group following the tour. For example, the references that have been used while accompanying a small group of elderly persons within a historic house are completely different from the ones deployed in the same museum by the same guide when dealing with people pertaining to a younger age segment.

As a matter of fact, when confronted with more aged individuals, referents pertaining to something they could have directly experienced in their past could become really effective in facilitating the establishment of a personal emotional linkage with the context (Goulding, 2001). Conversely, the most suited referents for younger visitors seem to be those they are already familiar with thanks to movies and novels with historical content.

However, even in the latter case, visitors are not satisfied with a pre-packaged standardised set of reference, since they enter historic house museums willing to be stimulated in a very particular and personal way. These findings totally support the perspective exposed by Goulding (2000), who has widely referred to the importance of the personal characterization of the stimuli provided by museums for accessing the related subjective experience.

Of course, the facilitating potential possessed by guides, depicted in the previous paragraph as these figures' ability/possibility to help visitors in identifying their own anchors from which to start immersing themselves, is absolutely intertwined with their function as far as investigating operations are concerned. In fact, this is what emerges from the findings of the research: whereas at the beginning of each tour guides try to provide the most suited information and referents to permit everyone to find at least a fixed point, during the visit they have the possibility to favour individuals' exploration of the context.

The means possessed by guides with regard to investigating operations are exactly the same as those they can rely on when dealing with nesting mental activities and are represented by the contents they expose. Although at the beginning this kind of result could sound quite strange, a closer investigation has allowed for the provision of the correct explanation for this finding. As a matter of fact, due to the absolutely subjective nature on the one hand of the operations of appropriation and on the other of background knowledge, it is easily predictable that individuals carry out those internal operations in very different ways. For instance, anchorage points may be the most diverse among different people and the three groups of mental activities may develop across extremely varying temporal extensions. Accordingly, the same statement that for an individual may be useful to recognize an anchor could represent an advancement for another person. As many informants, have put it while engaged in interviews and conversations, visitors conceive their visit of a historic house museum as a journey of discovery, during which guides are the only persons able to leading them thanks to their presence. This finding is absolutely consistent with Peñaloza's vision of individuals as explorers (Penaloza, 1999), perspective that makes it possible to indicate the guide as the expert "conducing" the others.

6.1.5 Other mediating elements

Although it is true that, generally speaking, human guides have resulted to be more appreciated than audio guides because of their capability to adapt to the actual audience, in some cases even the above mentioned technical devices have demonstrated to be quite effective in facilitating immersion.

It has been observed that this happens especially when audio guides are designed with the purpose of conducting people throughout their visit rather than aimed at explaining the specific features of some pieces of art (the latter occurrence being also in sharp contrast with the general desire for an all-encompassing – as opposite to focused – experience expressed by the management of every historic house museum).

Furthermore, it seems necessary to highlight that labels and signage, although they could result useful according to a totally cognitive perspective, have not emerged as a service element able to facilitate immersion, since they do not affect at all the emotional sphere, which, as it will be discussed in a while, could be considered central as far as the access to the peculiar aesthetic experience that could be lived through within a historic house museum is concerned.

Regarding the stamping operation, then, as Pekarkik (2002) has correctly pointed out, when dealing with the process of meaning attribution, the personal emotional response to a certain stimulus constitutes the main element informing the subjective mental state. Consistently with this position, the findings emerged from this research have demonstrated that the specific meaning an individual ascribes to an experience is totally built on the basis of her/his subjectivity, as has developed because of her/his personal antecedents.

From this it follows that stamping operations result very difficult for historic house museums to directly accompany. In particular, Case (2002) has indicated that artistic institutions often tend to overemphasize the role of cognitive factors, overlooking the impact of other inner influences, thus erroneously thinking that meaning attribution could be directed as a mere logical process.
On the contrary, Hooper-Greenhill (2002) has insisted that meaning is produced by museum visitors from their own point of view, starting from whatever skills and knowledge they could have, and according to the contingent demands of the moment.

Again, Case (2002) has explicitly identified an internal, rather than external, locus of control for any kind of interpretive activity. To sum up, the majority of scholars involved in this debate agree that the process through which objects acquire meanings for each individual member of the public always involves the specific memories, expertise, viewpoint, assumptions and connections that the particular individual brings with her/him (Silverman, 2002).

Not surprisingly, from the gathered data it has emerged that a great variety of impressions and reflections has been elicited by every house museum. Accordingly, since stamping operations are primarily driven by individuals' creativity, it has not been possible to individuate a single service element able to influence for sure this mental process. As already underlined when the related data have been exposed, this finding contrast with the situation depicted as far as the other groups of appropriation operations are concerned, as the latter could be more easily facilitated.

Anyway, one common trait could be individuated that unifies at least a part of the diverse meanings attributed to the experience lived within historic houses. As a matter of fact, approximately one third of the visitors interviewed manifested a profound desire for the establishment of a personal connection with the past. The identified will not only could be seen as the primary "reason why" for the visiting of such museums, but has also been a crucial factor in the phase of meaning elaboration.

As far as its influence in planning a visit of a historic house museum is concerned, what has emerged from the interviews has been that this search for an almost not-mediated connection with the past constitutes the main driving force for such a decision, whilst the interest for specific objects or for the art of a certain period occupies just the second position. This is in sharp contrast with the situation of more traditional kinds of museum (such as arts museums), for which, as admitted by informants themselves, the main attractor is simply given by the presence of renowned pieces of art, that, alone, are not able to convey the same sensations and emotions elicited by the unicum proposed by house museums.

On the other hand, as previously stated, the desire to get "directly" in contact with the past represents the only recurrent element influencing the totally personal step of meaning attribution. In literature, this quite particular attitude towards the past has already been investigated and has been termed "numen-seeking" impulse. In particular, Cameron (2003) and Gatewood have defined it as "the desire for an affective connection with an earlier time". According to their view, time travelling may allow for the creation of a deep and durable emotional connection with other epochs.

Of course, it is possible to affirm that the reported immersion episodes represent time travel experiences, thus making it relevant to discuss the findings of this research in the context of the proposed theoretical framework. As underlined by the mentioned theory of reference, the will for such a connection is strictly linked to the interest in authentic history as conveyed by authentic objects. Consistently, visitors of historic house museums pursue the living of a numenous (aesthetic) experience through the immersion in authentic contexts. I

In previous parts of this work the issue of authenticity has already emerged as a significant concern for the management of historic houses, since it affects the quality and the nature of the experience lived through (Thomson, 2000). However, after the introduction of the numen element, this issue assumes even more importance, because authenticity is seen as something actively sought for by a consistent group of people.

Responding to the opportunity that this current trend offers them, historic house museums should try to leverage on the authentic character that clearly distinguishes their offer. As a matter of fact, a visit to such museums not only allows for the living of a valuable experience, but is also able to provide access to the desired connection with the past.

A complementary perspective through which our findings can be read is that supported by Prince (1990), who has individuated one of the strengths of museums in the possibility of helping visitors in the production of meanings (as opposed to a stable set of beliefs) people can link to their lives, or interpret their lives by. Elaborating over this contribution, Combs (1999) has affirmed that museums are able to provide multifaceted experiences involving also intellectual exploration. Even if in the present work a more moderate approach is proposed (partially disagreeing with the idea that experiences are provided by museums in favour of the acknowledgement of the active role played by individuals – seen as co-creators –), the findings make it clear that museums can solicit the (personal) production of meanings.

The adopted approach is absolutely consistent with the perspective endorsed by Goulding (2000), according to whom museums offer to the individuals' imagination various stimuli for the construction of mental experiences.

Following this scholar, what is really able to stimulate people's minds is the overall atmosphere as it is conveyed by the whole context. Narrowing our focus, Leighton (2007) has highlighted the enormous potential of heritage sites for imaginative interpretation.

The relevance of such conception for historic house museums is quite immediate to grasp, since one of the peculiar characteristics making them unique is the possibility to get immersed in a completely thematized (and, as said above, authentic) context. Of course, the total harmonization of every detail on the one hand has a positive impact over the immersion process and on the other one allows for the emergence of a rich set of personal meanings. As a matter of fact, from our findings it has emerged that visitors leave historic house museums carrying with them a vast array of subjective impressions and thoughts. This has been confirmed by the fact that every respondent has reported a great variety of original meanings ascribed to the context. This is because, thanks to their "domestic" characterization, among the various types of artistic and heritage sites, historic houses can be seen as the ones "by nature" most linked to their audience.

Quite significant for the purpose of this analysis seems to be the contribution of Merriman (1991), that affirms that museums should act as "enablers" of the past, rendering their offer both intellectually accessible and culturally relevant to visitors.

The cited view is absolutely consistent with the suggestion provided by Foy Donnelly (2002), who has focused her research on historic house museums. As a matter of fact, this scholar on the one hand stresses the special role played by material culture in providing a linkage with history and on the other hand insists that historic houses should use their "real things" in engaging the public with the past.

So, it well seems that such institutions could benefit from the adoption of an experiential marketing approach. In fact, although we recognize that the most part of the visitor experience is strongly influenced by individuals themselves through their personal thoughts, feelings, imaginations and background (the latter including personal interests, values, past experiences and motivations) (Fark and

Dierking, 1992), it is necessary that museums implement coordinate actions with the objective of facilitating the living of aesthetic experiences.

Moscardo (1996), in particular, refers to the need for museums to render their visitors "mindful", meaning to make them sensitive to the specific context. According to this scholar, the successful facilitation of a mindful experience, vital in aiding effective heritage management, is the main objective museums should pursue. Elaborating over this view, and acknowledging that the behaviour of heritage visitors is extremely sensorily complex and emotion laden, McIntosh (1999) suggests that museums act over the individuals' subjective embodiment with the aim of influencing their imaginary.

6.1.6 Acknowledging the physical component: further forms of stimulation

Embracing the exposed perspective, the findings of this work has allowed for the relevance of the physical component of such experiences to emerge. In particular, a progression in the level of familiarity with the houses' spaces has been underlined. However, the role of physical engagement (a quite obvious component of a tour within a house museum) has long been object of study, so that Csordas (1994) has defined bodily experiences as the ones making up the "existential ground of culture". Then, Joy and Sherry (2003) have elaborated over the framework introduced by Schmitt (1999) and by Pine and Gilmore (1999) with the aim of sustaining the advantages that could be obtained through corporeal stimulation.

More in detail, on the one hand they affirm that an institution's success depends on the memorability of the aesthetic experience and on the other one they state that the intertwining of mind and body is crucial for creating unforgettable experiences.

Consistently, our findings make it possible to reflect over the suitability of the moderate introduction of devices aimed at the poly-sensorial stimulation. This reflection is based on the assumption that visitors already try to make more “concrete” their experience through the mental visualisation of the past inhabitants of the houses (an activity often referred to as “daydreaming” throughout the work).

Moreover, they seem to appreciate greatly the sight of objects that perform a material function displayed together with precious paintings or other art objects with a mere embellishment destination. On this ground, it is possible to state that the introduction of further sources of stimulus could reasonably be appreciated.

Of course, this is because such a choice would not constitute a totally fictional creation of a fake reality (think, for instance, at the newly built attractions devoted to the re-creation of Victorian settings that have recently become very popular in Britain), but conversely would be based on solid and authentic foundations (Goulding, 2000).

More specifically, what is being suggested on the one hand is to organize sort of historical re-enactments and on the other one is to propose events and special occasions during which individuals’ five senses (or, at least, a certain combination of some of them) are jointly stimulated.

It seems useful to underline that both the proposals should be implemented as special (and, so, temporary) events (this being a solution informed with prudence, since it allows for the analysis of visitors' response to a temporary offer). As far as the former proposal is concerned, it is based on the following rationale: if visitors have been found to appreciate guides thanks to their ability to make the past hosts "appear in front of them", it is predictable that they would respond positively to the presence of people acting like houses' past inhabitants.

As a matter of fact, it seems to be an effective means both for helping visitors in engaging with the past and for facilitating their immersion. This is absolutely consistent with the view expressed first by Price (1993) and then by Leighton (2007), who have highlighted the potential benefits attainable by authentic heritage sites thanks to the use of actors for providing visitors with a further humanized component. However, it is necessary to say that this suggestion should be implemented paying particular attention to the conservational requirements of each historic house. Concerning the five senses stimulation suggestion, it certainly constitutes a proposal that should be implemented maintaining a moderate attitude, in order to avoid a refusal response to the felt excessive coercion that may be lamented by some visitors, as the research conducted by Addis, Carù and Rurale (2007) over a similar experience has highlighted. In particular, the main risk accompanying an excessive use of extraneous tools and applications is that of preventing people from feeling free to give personal meanings and interpretations to the context. This is the reason why, for a context already quite rich in "natural" stimuli, it is appropriate to propose this kind of experience just as a time-limited event.

Of course, the introduction of special events could also contribute to make historic house museums more visible and appealing to the wide audience, thus enhancing the number of visitors. This last implication appears particularly relevant, since it has been noticed that the Milanese historic houses (with the only exception of the Poldi Pezzoli museum) are not within the most renowned institutions of the city.

6.1.7 Supporting immersion and increasing visitors

Finally, it seems appropriate to suggest that historic houses try to benefit also from their being part of a network. As a matter of fact, collected data have shown that visitors eagerly look for complementary information concerning, for instance, hosts' private life and the related historical period. This quest could quite easily be not only met but also exceeded thanks to the presentation of the facts linking on the one hand the protagonists of the nineteenth century (Poldi Pezzoli and Bagatti Valsecchi) and on the other hand those of the twentieth century (Necchi Campiglio and Boschi Di Stefano).

In fact, having inhabited the same city, it is obvious that individuals lived during the same period have been touched and influenced by the same events. Furthermore, it is quite probable that they could have got in touch with the same people. The findings of the present research have shown that this is exactly the kind of additional contextual information that is appreciate by visitors because it allows them to penetrate into the context in an even more effective way, thus making immersion far more simple. However, it is necessary to underline that on the Internet site created for the network it is possible to find a section in which a short presentation of each house museum is offered together with some brief notes about the historical period of reference.

These institution-specific cards have been written with the aim of making it easier for people visiting all the four historic houses to make comparisons among them, since a paragraph is devoted to the presentation of the people and their context. Anyway, it seems that the provision of such contents should not be limited to their publication within a Internet site. On the contrary, short seminars could be organized in order to provide prospect visitors with further points of anchorage that could result extremely useful for giving start to their immersion.

Moreover, also during guided tours inter-museum referents could easily be proposed with the purpose of stimulating individuals' reflection and helping them with the meaning attribution phase. Finally, the use of inter-museum referents could instil in visitors' minds a certain degree of curiosity, which, in turn, could lead to a desire for a successive autonomous learning and, even more important for the management of the four institutions, could be extremely relevant as far as the decision to visit also the other historic house museums is concerned.

Table 8

Findings and managerial implication of the qualitative research

Finding	**Literature**	**Managerial Implication**
Immersion as a succession of moments of intensity interrupted by falls in the level of attention	For the succession of moments of intensity: Carù and Cova (2006) For the role of attention and concentration: Csikszentmihalyi and Robinson (1991), Fried (1980), Kesner (2006), Serrell (1997)	Stimulating visitors: keeping them interested and involved through the provision of contents of interest. Moreover, inter-house referents regarding topics of interest could influence the choice of visiting a further house museum.
More expert visitors report less interruptions and reduce sooner the distance with the context	For the role of individual context-specific competences: Bourdieu (1993), Carù and Cova (2007), Kesner (2006)	Organizing seminars and diffusing information in order to raise individuals' knowledge (again, suitability of inter-house synergies).
At their arrival visitors look for physical anchors (such as famous objects)	For the activities pertaining to the nesting group of operations: Aubert-Gamet 1997, Carù and Cova (2006, 2007), Fischer (1981, 1983, 1992), Fischer and Atkin-Etienne (1997), Ladwein (2003)	Diffusing information (e.g. through the Internet site) that could constitute a set of potential points of anchorage. Within the museum, providing also complementary mental anchors (see below for the role of referents).
Guides are considered the most effective	For the acknowledgement of the role of guides:	Teaching guides how to shape contents and

facilitator for the nesting and investigating phases: they accompany visitors and provide the necessary mediation	Arnould and Price (1993), Price, Arnould and Tierney (1995) For the importance of the personal characterization of stimuli: Goulding (2000)	referents according to the specific people comprising the group (e.g. adapting to their age).
Individuals conceive their visit as a journey of discovery	For the similarity between individuals and explorers: Peñaloza (1999)	Helping visitors in their exploration activities (again, role of guides).
Audio guides appreciated when designed to conduct visitors rather than to provide punctual explanations (since they favor immersion)	For the different dimensions involved in exploration: Combs (1999)	Transforming audio guides into an "accompanying device" (more similar to a human guide than to a "speaking panel") able to affect also the emotional sphere.
Emotional factors prevail over cognitive ones in shaping visitors' impressions	For the role of the emotional response: Case (2002), Pekarkik (2002)	Avoiding providing excessive punctual contents (e.g. detailed characteristics of each object) during the visit, but favoring contextual information.
General positive attitude towards the past emerged as recurring element (reported in meaning attribution)	For the numen-seeking attitude: Cameron and Gatewood (2003) For nostalgic consumption: Goulding (2001) In support of the use of actors:	Emphasizing the time travelling dimension through ad-hoc narratives (especially during guided tours) and historical re-enactments.

	Leighton (2007), Price (1993)	
Visitors choose historic house museums because they are authentic and thematized settings	For the relevance of authenticity: Goulding (2000), Leighton (2007), Thompson (2000) For thematization: Firat and Dholakia (1998), Pine and Gilmore (1999)	Placing emphasis on the overall atmosphere, which represents the gate for immersion and the main input for the personal elaboration of impressions.
Visitors naturally quite linked to historic houses because of the “domestic” component	For the museum need for being intellectually accessible: Merriman (1991)	Linking the objects to their past everyday function through the use of a narrative reading key.
Individuals appreciate the sight of functioning objects since they add concreteness (and favor immersion)	For the role of objects within historic house museums: Foy Donnelly (2002)	Making people notice that precious objects are not just masterpieces, but functional pieces of furnishing (also distinguishing the museum offering).
Relevance of the physical dimension of investigation	For the role of subjective embodiment: Csordas (1994), Joy and Sherry (2003), McIntosh (1999) For corporeal stimulation: Addis, Carù and Rurale (2007), Pine and Gilmore (1999), Schmitt (1999)	Suitability of the introduction of further sources of corporeal stimulation. For instance, organization of special events during which tools for the sensorial stimulation are deployed (wider audience appeal).
Visitors usually daydream while visiting historic houses:	For museums as stimuli for the creation of mental experiences:	Adding concreteness to their fantasies: on an event basis proposal of historical

they manage to see past hosts in front of them	Goulding (2000) In support of the use of actors: Leighton (2007), Price (1993)	re-enactments (raising the figure of visitors).

6.2 Conclusions regarding the role of Pleasure

As said Massara et al. (2010) proposed and empirically supported that the three main emotional dimensions are hierarchical rather than occupying the same level, and that arousal and dominance have a significant effect on pleasure showing that the interaction between expected (goal-derived) and experienced levels of arousal and dominance predicts the degree of pleasure, whereas neither arousal nor dominance has a direct effect on pleasure.

It is the interaction between the two that ultimately generates pleasure. Similarly, Yani-de-Soriano et al. (2013) found that interactions among affective dimensions might occur. Specifically, they showed that an interaction between pleasure and arousal in high-pleasure (i.e., hedonic) environments confirms the synergic effects of utilitarian reinforcement and informational reinforcement on behavior.

According to the evidence of this research, on the one hand, arousal and dominance independently affect visitor pleasure, the present study shows that the interaction between the first two negatively affects the third. Such a result suggests that marketing managers in arts and culture should take into account that they cannot increase both arousal and dominance without limit and instead should look at the negative effect of their interaction: a visiting experience too rich in both arousal and dominance might decrease the level of pleasure consumers experience.

Unfortunately, since this is an emerging and unexpected result, our data cannot explain the psychological mechanism underlying such an effect. If one can easily imagine that an overload effect occurs for visitors in an environment that is too rich in both dominance and arousal, and which thus distracts them from enjoying the pleasant experience, only further studies could confirm these arguments. In the hedonic context, therefore, it is essential that factors affecting and generating arousal and dominance are identified and their impacts and effects known.

The present study shows that simultaneously increasing arousal and dominance to the maximum level is likely to be counterproductive. Configuring music, distractions, and entertainment tools in order to prevent visitors from becoming bored with their experience, or providing tools that allow them to manage and self-organize and control that experience, does not necessarily increase their pleasure in visiting a cultural heritage site.

In the setting of a consumption experience in a hedonic context, therefore, where the devil of creating consumption experiences is often in the details, the risk of reaching a negative result needs to be considered by cultural managers.

Such results suggest that cultural managers should customize the environment on the basis of consumer needs and profiles rather than force customers to adapt to the environment.

Finally, the results show that recommendation intentions are maximized when pleasure responses are high, confirming the main stream of research on the positive impacts of soliciting visitors' emotions in hedonic consumption.

6.3 Limitations of the research

As all the qualitative studies, this research required a labour intensive analysis process such as categorization, recoding, etc (Elo & Kyngäs 2008). Nevertheless, different conclusions are derived based on the same information depending on the personal characteristics of the researcher (Maxwell 2005).
Then, although the depth of analysis was guaranteed byt the simultaneous use of different techniques it was difficult to investigate causality between different research phenomena. The qualitative research is little complex to explain the difference in the quality and quantity of information obtained from different respondents and arriving at non-consistent conclusions (Barbour 2000).

The present research suffers also of some limitations in its quantitative side.
First, as pointed out in the discussion section, the paper presents an interesting but not expected result that emerged from the data.

Specifically, the negative interaction between arousal and dominance affecting pleasure is a key—yet unexpected—contribution of the paper that, due to the lack of literature on the topic, was not hypothesized in advance. Indeed, further analysis is necessary to investigate the reasons why the phenomenon occurs, with the goal of unveiling the psychological mechanisms that influence individuals when facing a cultural environment high in both arousal and dominance. Additional research should address this point, further extending this paper's contribution.

Second, the data were collected at a historic villa, which is not a traditional cultural setting. Indeed, aside from special events there, visitors would have no reason to return. This aspect thus might affect the overall satisfaction level and behavioral intentions of the visitors and reduce the intensity of their responses. To account for this, the recommendation dimension already tapped in this paper should be extended to include other measures that might provide a better test of visitors' intentions to review the villa positively.

At the same time, some visitors might visit again for special events or happenings. In this case, the impact of the emotions—such as arousal and dominance—on pleasure elicited by the environmental stimuli might be different given that the visitors would already know the place and have expectations of it. This is particularly true for the dominance dimension, which is highly related to the feelings of control that individuals develop about an environment once they become familiar with its elements and structure. Indeed, for this paper, only first-time visitors were interviewed; thus, repeaters' reactions are not addressed.

Third, as pointed out by Massara et al. (2010), personality variables, such as the need for arousal, might influence the emotions elicited by the environmental stimuli. Thus, in order to draw a clear picture of consumers' emotions both elicited by the stimuli and derived from their personality, it would be necessary to include specific personality traits in the model.

Fourth, with the aim of extending the theoretical framework, it might be worthwhile to include other specific antecedents of the arousal and dominance dimensions in the analysis. Understanding which elements at both the individual and the organizational levels stimulate arousal and dominance and thus trigger a positive reaction for consumers is surely of interest to both scholars and practitioners who deal with visitors daily. This aspect, although missing in the present work, might open interesting opportunities for future research, showing the path from stimuli that can be easily managed to pleasure via arousal and dominance.

RESUMEN

RESUMEN

En los últimos años hemos presenciado un rápido incremento del denominado turismo cultural, un tipo de turismo que promueve la herencia de un pasado particularmente significativo para un país. Este tipo de actividad, practicada inicialmente por unas pocas personas se ha convertido en el denominado turismo de masas (Leighton, 2007). Esto sucede porque un número cada vez mayor de personas busca una experiencia única y auténtica como la que puede vivirse al visitar sitios culturales. Algunos autores han subrayado el hecho de que generalmente la búsqueda del pasado a través de los sitios culturales está vinculada a un sentimiento nostálgico común y penetrante hacia épocas pasadas (Goulding, 2000) o, al menos, al deseo de establecer un pasado personal y sin conexión con otras épocas (Cameron, 2003). Este tipo de sentimiento identificado varía entre entornos artísticos, de la literatura al cine como han estudiado en este último contexto Cuadrado y Frasquet (1999).

Según Belk (1998), los sentimientos y actitudes están en la base de la estrategia de algunos museos, que inducen (o al menos tratan de hacerlo) a sus visitantes a experimentar ese tipo de emoción. Para lograr este resultado, utilizan objetos que se consideran particularmente relevantes según un punto de vista científico, cultural, estético o histórico. Y es precisamente esta práctica, ya bastante difusa, la que ha llevado a la creación de algunos museos "vivos" (Beeho y Prentice, 1997), como algunos museos en Gran Bretaña dedicados a la época victoriana y posterior a la dicha época.

El surgimiento de este tipo de oferta cultural es el resultado de la llegada a Europa del modelo del patrimonio americano (Mortara, 2006). De hecho, según los datos que se encuentran en The Historic/Cultural Traveller, de la Travel Industry Association y Smithsonian Magazine en Estados Unidos, este tipo de oferta atrae un gran porcentaje (con más del 80% alcanzado en 2015) de turistas adultos, que incluyen en su viaje un destino que podría considerarse parte de la categoría de sitios culturales. Siendo éste el marco general, parece que los museos y, por supuesto, las casas museo, los sitios arqueológicos y los sitios de patrimonio natural buscan representar una parte de nuestro pasado común, ya que pueden contar con la posesión de auténticos testimonios de la historia (McIntosh, 2009).

El concepto complejo y multifacético de autenticidad aparece como el tema crucial en el debate actual sobre las políticas de gestión de los recursos culturales y, en general, puede considerarse de importancia primordial cuando se trata del patrimonio (McManamon, 1999). La necesidad de autenticidad parece ser más urgente en un contexto como el que estamos enfrentando actualmente, en el que las fronteras entre lo que es auténtico y lo falso no siempre están bien definidas (Ritzer, 2000).

En este tipo de contexto, la definición del patrimonio mismo se está difuminando, por lo que por un lado estamos asistiendo a la reificación de centros comerciales y parques temáticos, mientras que por otro se amplía el concepto de patrimonio para abarcar diversos campos (Goulding , 2000). Para refrendar estas palabras, basta pensar en el recién introducido término "histourant", creado para identificar una actividad comercial que se sitúa entre el campo de los restaurantes y el del patrimonio cultural, típicamente un restaurante que, gracias a su referencias históricas, tiene la posibilidad de convertirse en un sitio turístico (Jousiam, 2004).

Además, la experiencia de los visitantes desempeña un papel central en la definición del ámbito del patrimonio cultural en sí (Pektus, 2004). Dado que el patrimonio puede ser visto como un ámbito de ideas más que como una mera colección de objetos, podemos afirmar con facilidad que son las ideas y recuerdos que los visitantes tenemos sobre los objetos y los valores simbólicos que les atribuimos y los transforman en patrimonio (Carman, 2006). De esta manera, es posible destacar el papel de los objetos al recordarnos un pasado intangible. En otros términos, el patrimonio no debe ser visto como un "algo" real (monumento, instalación, edificio, etc.), sino que debemos concebirlo sólo junto con los valores y significados atribuidos a los objetos. Partiendo de que en este terreno todo patrimonio es, de hecho, intangible, se podría argumentar que el patrimonio tiene el papel de mediador del cambio cultural y social a través de la construcción y negociación continuas de la memoria y, en consecuencia, de la identidad (Calvo y Valderrama, 2006).

Según Kesner (2006), fue con el enfoque sociológico y con el de marketing, cuando se exploró la visita museográfica como un fenómeno básicamente de ocio y una forma de consumo, y cuando la comprensión de la experiencia museística comenzó a convertirse en objeto explícito de estudio. De hecho, hasta entonces, algunas dimensiones de la visita a los museos habían sido descuidadas o insuficientemente explicadas por el estudio tradicional de la estética y la historia del arte.

Sin embargo, una vez que los museos han comenzado a ser legítimamente analizados a través desde una perspectiva experiencial, existe el riesgo de que puedan ser considerados simples facilitadores de experiencias (Doering, 2009). En consecuencia, la entrega de experiencias se ha convertido en la preocupación de muchos museos, con un impacto previsible en la práctica general del museo (Kotler, 1999).

Las casas museo constituyen una peculiar categoría de museo de un tipo especial y bastante variado (Sheldon, 1996). Estas difieren mucho en naturaleza y tamaño dependiendo de la diversidad de sus contextos culturales, políticos y sociales (Mortara, 2006). De hecho, originalmente la noción de casas museo comprendía sólo palacios reales y grandes casas particulares cuyos valores artísticos eran sus rasgos distintivos, permitiendo así la creación de un conjunto de reglas y criterios operacionales relativamente homogéneos. Sin embargo, recientemente esta noción ha comenzado a aplicarse a casas de personas famosas, estudios de artistas o locales de alta importancia histórica y que tienen algunas implicaciones gerenciales relevantes (Morales y Gerarlo, 2000).

La presente tesis doctoral tiene como objetivo proporcionar a las casas museo evidencias a partir de la adopción de un modelo analítico específico que permita descubrir los procesos subjetivos a través de los cuales los visitantes accedan a la experiencia artística. En particular, este trabajo analiza en un primer momento el proceso de inmersión, tal como lo definen Carú y Cova (2006), en el caso de los visitantes de los cuatro museos históricos que forman la recién nacida red milanesa: el Museo Bagatti Valsecchi, la Casa Boschi Di Stefano Museo, la Villa Necchi Campiglio y el Museo Poldi Pezzoli.

Reconociendo el estado central del proceso de inmersión, considerado como el medio para acceder a ciertas experiencias, se ha desarrollado una investigación cualitativa cuyo objetivo es tratar de entender si la inmersión es alcanzada por los visitantes dentro de ese peculiar tipo de museo constituido por casas históricas. En otras palabras, se pretende resaltar las diferencias existentes entre los dos modos individuales de inmersión (inmediata y progresiva) para permitir una investigación más profunda de los procesos mentales llevados a cabo por los individuos que acceden a la experiencia estética a través de la alternativa progresiva. De manera específica se plantean las siguientes cuestiones:

1. Descubrir si la inmersión es alcanzada por los visitantes dentro de las casas museo;
2. Comprender mejor las diferencias entre inmersión inmediata y progresiva;
3. Analizar las operaciones de apropiación que caracterizan el proceso de inmersión progresiva en un peculiar contexto museístico;
4. Evaluar las sugerencias recogidas sobre cómo facilitar el proceso de inmersión en sí mismo (lo que conduce al papel del ambiente y los estímulos ambientales).

Una vez realizada la experiencia de la inmersión, nos cuestionamos el rol de los estímulos emocionales y su impacto sobre el visitante, describiendo el papel de las emociones en el comportamiento del consumidor, de acuerdo con la prueba del modelo PAD, teorizada por Mehrabian y Russel (1974) y Yani-de-Soriano, Foxall y Newman (2013). Con el fin de explicar mejor este concepto, Meharabian (1980) definió el modelo de estado emocional de excitación de placer y influencia(o modelo PAD, un modelo teórico potencialmente valido para estudiar los efectos atmosféricos sobre el comportamiento de compra basado en tres dimensiones casi independientes que se usan para describir y medir estados emocionales (o sentimientos, condiciones afectivas): placer-disgusto, excitación-no-locura y influencia - sumisión.

El placer-disgusto distingue la calidad afectiva positiva negativa de los estados emocionales, "excitación-no-despertar" se refiere a una combinación de actividad física y estado de alerta mental, y la "influencia-sumisión" se define en términos de control versus falta de control. La razón por la que junto con la descripción de la estructura del proceso de inmersión la investigación analiza también el papel de la emoción (y particularmente el papel del placer) radica en que, al consumir productos hedónicos, los individuos experimentan el consumo como un fin en sí mismo, por su propio bien (Holbrook, 1999). Cuando las personas consumen bienes hedónicos, servicios o experiencias en general como ballet, música, novelas, películas, exposiciones y así sucesivamente (y por lo tanto, una visita a una casa museo), no tratan de alcanzar un fin específico como se suele hacer cuando se consumen productos utilitarios: simplemente experimentan emociones (Eroglu, Machleit, & Davis, 2001, Goldsmith y otros, 2012, Mehrabian y Russell, 1974, Valdez y Mehrabian, 1994).

Además, entre la gama completa de emociones, las experiencias hedónicas estimulan fuertemente el placer en sus consumidores (Dhar & Wertenbroch, 2000;

Holbrook & Hirschman, 1982; Holt, 1995). De hecho, debido a la relevancia de las dimensiones multisensoriales, fantasiosas y emotivas de las experiencias de uso de productos hedónicos (Hirschman & Holbrook, 1982), el consumo hedónico – y específicamente las artes y el consumo cultural – está por definición orientado al placer (Alba y Williams , Arnould, Price, & Zinkhan, 2002, Huffman, Ratneshwar, y Mick, 2000). Los individuos eligen consumir y experimentar productos culturales para escapar de la realidad cotidiana o para disfrutar y obtener placer (Hirschman, 1983). La alegría y otras emociones positivas como la felicidad y el deleite que las personas experimentan al consumir las artes y la cultura, las estimulan a participar más en estas experiencias (Addis & Holbrook, 2001).

Massara et al. (2010) propusieron y justificaron empíricamente que las tres principales dimensiones emocionales son jerárquicas en vez de ocupar el mismo nivel y que la excitación y la influencia tienen un efecto significativo en el placer. Específicamente, demostraron que la interacción entre los niveles esperados y experimentados de la excitación y de la influencia predicen el grado de placer, mientras que ni la excitación ni la influencia tienen un efecto directo en el placer. Es la interacción entre los dos que finalmente genera placer. Del mismo modo, Yani-de-Soriano et al. (2013) encontraron que las interacciones entre las dimensiones afectivas podrían ocurrir. Específicamente, mostraron que una interacción entre el placer y la excitación en entornos de alto placer, es decir hedónicos, confirma los efectos sinérgicos del refuerzo utilitario y el refuerzo informativo en el comportamiento.

Más detalladamente, según estos estudios recientes y las especificidades del contexto cultural, se pretende confirmar si:

1. La excitación y el dominio contribuyen a provocar el placer y aparecen como estímulos que pueden usarse para fomentar una experiencia hedónica;

2. Su interacción afecta positivamente al placer; y

3. El placer tiene un efecto positivo y significativo sobre el valor de los consumidores, tanto a nivel actitudinal como de comportamiento.

Con todo, esta tesis comienza con la literatura sobre el constructo general del marketing experiencial y el enfoque sobre el consumo de experiencias en el contexto artístico y en el proceso de inmersión descrito por Carù y Cova (2007). Luego se analiza la literatura sobre el entorno con el objetivo de ilustrar el papel que este desempeña, a través de las emociones, en el comportamiento del consumidor, tal como se describe en el modelo PAD, por Mehrabian Russel (1974). Posteriormente, se presenta la investigación empírica que se centra en la descripción del contexto de las casas museo y las peculiaridades de esta forma de consumo hedónico, donde junto con las obras de arte expuestas en ellas, el entorno y el ambiente emocional desempeñan un papel determinante (Butcher-Younghans, 1993).). En cuanto a la metodología de la investigación, la tesis abarca tanto un amplio conjunto de métodos cualitativos, como sugiere Walle (1997), como una parte cuantitativa. En relación a los primeros, éstos han sido aplicados originalmente en la industria del turismo. Este académico ha discutido la necesidad que tienen los investigadores de utilizar diversas formas de evidencia e información cuando se están estudiando los sentimientos y los procesos psicológicos internos de las personas. Incluso habiendo surgido esta contribución en el campo del turismo, resulta una visión útil también en lo que respecta a las experiencias artísticas.

Con todo, se han adoptado una pluralidad de métodos cualitativos para permitir esa triangulación de datos que usualmente confieren un mayor nivel de validez e integridad a los hallazgos finales (Arnould, 1997), en particular entrevistas semi-estructuradas, etnografía, análisis subjetivo introspectivo y, finalmente, análisis de contenido del material complementario (compuesto por las anotaciones y sugerencias de los visitantes recogidas en los libros de comentarios de los museos).

En cuanto a la investigación cuantitativa, la recolección de datos tuvo lugar al final de la experiencia del cliente. Justo antes de salir de la villa, se pidió a los visitantes que completaran el cuestionario. Este se utilizó para recopilar datos sobre (1) las tres emociones principales especificadas en el modelo PAD, a medida que los visitantes las experimentaban; (2) respuestas actitudinales y conductuales de los participantes, comúnmente consideradas como la salida relevante del modelo de PAD; Y (3) los perfiles sociodemográficos de los participantes. Todas las construcciones incluidas en el cuestionario fueron utilizadas previamente y validadas escalas de tipo Likert.

Los datos fueron recogidos en dos de las casas museos mencionadas en el área milanesa, es decir, Villa Necchi y Boschi De Stefano. Al probar el modelo PAD en un entorno realista, fue posible investigar el papel de las emociones de los visitantes al impulsar las experiencias de consumo (Wakefield, Backer-Olsen y

Cornwell, 2007). Siguiendo un muestreo aleatoriose recogieron un total de 846 cuestionarios de visitantes, que acudían por primera vez a la casa museo, en Enero de 2015; De éstos, 745, el 88%, fueron correctamente cumplimentados y por lo tanto considerados para el análisis.

Los resultados muestran, por un lado, las perspectivas de la investigación cualitativa y el proceso de acercamiento a la experiencia (progresivo versus inmediato de acuerdo con el marco de Carù y Cova (2007), poniendo en evidencia si se alcanza o no la inmersión y el papel desempeñado por algunos estímulos ambientales en la facilitación de la inmersión misma. Es decir, la presencia de un moderador, el papel de las guías, así como el estado particular de los visitantes (siendo novatos o expertos en la forma de arte expuestos en el museo).

En cuanto a la aplicación del modelo de PAD en el contexto de las casas museos, el estudio demuestra que al mismo tiempo aumente la excitación y la influencia al nivel máximo puede ser contraproducente. La configuración de herramientas de música, distracción y entretenimiento para evitar que los visitantes se aburran de su experiencia, o proporcionar herramientas que les permitan administrar y auto organizar y controlar esa experiencia, no necesariamente aumentan el placer de visitar un sitio de patrimonio cultural.

A partir de los resultados se puede llegar a una serie amplia de conclusiones. Así, una primera contribución se relaciona con la naturaleza del propio constructo de inmersión. De acuerdo con los resultados del análisis de las experiencias musicales realizadas por Carù y Cova (2006), los resultados muestran la experiencia estética constituida por una sucesión de episodios de inmersión en vez de una sola y prolongada inmersión, definida esta como "un momento de intensidad que vive el individuo a través de". Así pues, los hallazgos apoyan la perspectiva según la cual una experiencia se compone de una sucesión de momentos intensos interrumpidos por otros momentos caracterizados por una intensidad mucho menor, e indican elementos perturbadores como una de las principales razones de tales interrupciones.

Además, a pesar del reconocimiento del impacto de los elementos "externos" a los individuos, parece útil señalar que varios estudiosos han subrayado el papel de la atención y capacidad de una persona para concentrarse en crear los antecedentes necesarios para vivir experiencias estéticas (Fried, 1999). De hecho, se ha detectado ampliamente que este tipo de experiencia (y, en particular, la experiencia museística) está profundamente arraigada en la actividad perceptiva de los individuos (Sherry, 2003). Por otra parte, muchos coinciden en que la observación atenta (en el sentido general del término) es una "conditio sine qua non" para las experiencias estéticas y, consecuentemente, que la desatención es esencialmente una barrera que impide la vivencia de la experiencia (Kesner, 2006).

El concepto de "buena visión", como una especie de observación basada en la atención, ha sido repetidamente elaborado en diferentes contextos culturales, para culminar en la investigación psicológica moderna. Csikszentmihalyi y Robinson (1991), en lo que podría considerarse el estudio empírico más completo sobre la experiencia estética realizada en un museo, han identificado la atención (o la falta de ella) como el determinante más importante de tales experiencias. Esto se debe a que han definido la experiencia estética como "un intenso momento de atención en respuesta a un estímulo visual, por ninguna otra razón que para mantener la interacción".

En este sentido, lógicamente la visión desatenta y no enfocada emerge como la antítesis de la visión atenta y se convierte en un obstáculo fundamental para el desarrollo de cualquier experiencia profunda y duradera. En consecuencia, debemos subrayar que es casi inalcanzable que los visitantes logren mantener sus mentes totalmente dedicadas a la experiencia vivida, especialmente si esta tiene una extensión temporal significativa (Serrel, 1997). Con todo, es evidente que resulta difícil para los individuos ser conscientes del origen interno de su distracción, mientras que es mucho más simple recordar y reportar una interrupción cuando ha sido causada por un elemento externo.

Además, la dinámica temporal relacionada con la inmersión, en otras palabras, la frecuencia de las interrupciones, se ha revelado sumamente subjetiva, por lo que no se permite proponer ningún tipo de generalización con respecto a la extensión media de un solo momento de intensidad. El único intento de generalización factible en lo que se refiere a la dimensión temporal está estrictamente vinculado al nivel de competencias específicas del contexto que poseen los individuos. De hecho, se observó que los visitantes más expertos han informado de un número inferior de interrupciones (y, en consecuencia, más largos episodios de inmersión) que los menos calificados.

Por lo tanto, como se ha introducido anteriormente, parece que la cantidad de conocimiento de un individuo puede resultar muy relevante en lo que respecta a la ocurrencia de inmersión. Este hallazgo es particularmente importante, especialmente si se enfrenta a la opinión del personal del museo, tal como ha surgido durante las entrevistas preliminares. De hecho, varias personas involucradas en la gestión de los cuatro museos expresaron el convencimiento de que, debido a la peculiaridad e implicación de las casas históricas y a la lectura narrativa habitualmente adoptada por las guías, el nivel de competencias específicas no tiene ningún impacto sobre la capacidad de los individuos para sumergirse.

En claro contraste con la visión expuesta anteriormente, entre los factores que mantienen la brecha entre las posibilidades y los resultados reales y evitan la inmersión, se ha desarrollado toda una corriente de literatura que atribuye una importancia primordial a la competencia de los visitantes (Walker, Scott-Melnyk, Sherwood K, 2002). De hecho, tal como se ha considerado, la posesión de un cierto grado de competencia se ha reconocido desde hace tiempo como un requisito previo esencial para diversos tipos de consumo cultural, incluida la visita a museos. Bourdieu (1993), en particular, sentó las bases para el concepto de competencia cultural que todo museo requiere de su audiencia. En otras palabras, se dice que los compromisos anteriores y las exposiciones a tales actividades construyen la competencia cultural del individuo y, por tanto, determinan significativamente el resultado real de la experiencia artística. Sin embargo, cuando se aplica específicamente a la visita a museos, Kesner (2006) ha señalado que el concepto de competencia cultural debe ser considerado en primer lugar con referencia a sus dimensiones perceptivas y cognitivas, ancladas principalmente en la dinámica de encuentros visuales.

En este sentido, la opinión expresada por este investigador atenúa la posición mantenida por la literatura, porque la competencia cultural específica del museo se ve básicamente como una forma peculiar de alfabetización visual, es decir, como la capacidad de establecer encuentros visuales con los objetos y el contexto. De esta manera, las competencias específicas del contenido (entendidas aquí como un conocimiento básico previo de lo que un visitante se reunirá) se consideran como un antecedente menos relevante. En cualquier caso, como demuestran nuestros resultados, esto quiere decir que un cierto (por lo menos, mínimo) grado de conocimiento específico del contexto tiene que ser considerado como un requisito previo fundamental.

Para resumir, los datos recogidos apoyan totalmente el modelo teórico propuesto, según el cual se puede hacer una distinción básica entre inmersión inmediata y progresiva. Además, los hallazgos de esta investigación por un lado sugieren dos modos básicos de inmersión y por otro, indican el nivel de las competencias específicas del contexto individual como uno de los principales criterios que impulsan a los visitantes a seguir el camino.

Por lo tanto, lo que claramente ha surgido es que, a pesar de los diversos elementos de servicio que podrían ser puestos en práctica por las casas museos, sólo los visitantes competentes acceden a la experiencia a través de inmersión inmediata. Además, se ha demostrado que tales elementos son bastante eficaces para facilitar el proceso de inmersión cuando esto tiene lugar a través de una combinación de operaciones de anidamiento, investigación y estampado que caracterizan el modo progresivo. De hecho, incluso si el punto de partida está siempre definido por las propias competencias y conocimientos, los elementos de servicio pueden facilitar o, por el contrario, impedir estas operaciones internas.

En lo que respecta a las operaciones de anidación, los resultados obtenidos han puesto de relieve que la guía y los referentes proporcionados por esta figura constituyen el principal elemento facilitador desplegado por los museos históricos. Tan pronto como entran en una casa museo, los visitantes suelen comenzar a buscar objetos o entornos que ya saben que están allí gracias a sus conocimientos previos. De hecho, un hallazgo bastante interesante es que el visitante promedio de una casa museo histórica es generalmente bastante bien informado a su llegada sobre el edificio, la colección, los anfitriones, y el contexto histórico de referencia.

De todos modos, no debemos considerar los objetos de arte como un elemento de servicio capaz de proporcionar anclaje y orientar a los visitantes, ya que forman parte de la oferta central. Por lo tanto, excluyendo las piezas de arte, las habitaciones y los muebles, el único facilitador más eficaz debe encontrarse en las explicaciones y referentes proporcionados por el guía. La importancia de las guías ya ha sido detectada en la literatura de marketing, como varios estudios confirman (Arnould, 1993). De hecho, también a partir de los resultados de este trabajo, las guías han surgido como figuras capaces de mediar entre los individuos y el contexto. Más detalladamente, las guías desempeñan una función facilitadora muy importante, ya que ayudan a los visitantes a ponerse en contacto con el contexto.

Esto se debe a que, especialmente en la fase inicial de una visita, proporcionan a las personas la información que necesitan para ponerse en contacto con la casa. En otras palabras, los guías ayudan a los visitantes en su búsqueda individual de puntos personales de fondeo. En particular, los guías resultan ser tan eficaces porque tienen la posibilidad de conformar los contenidos comunicados y la forma en que éstos se expresan de acuerdo con la respuesta inmediata del grupo que realiza la visita. Por ejemplo, las referencias que se han utilizado al acompañar a un pequeño grupo de personas mayores dentro de una casa histórica son completamente diferentes de las que se despliegan en el mismo museo por el mismo guía cuando se trata de personas pertenecientes a un segmento de edad más joven. De hecho, cuando se enfrentan con individuos de más edad, los referentes a algo que pudieran haber experimentado directamente en su pasado podrían ser realmente efectivos para facilitar el establecimiento de un vínculo emocional personal con el contexto (Goulding, 2001). Por el contrario, los referentes más adecuados para los visitantes más jóvenes parecen ser los que ya están familiarizados con las películas y novelas de contenido histórico.

Sin embargo, incluso en este último caso, los visitantes no están satisfechos con un conjunto preestablecido de referencia estandarizada, ya que entran en las casas museos de naturaleza histórica dispuestos a ser estimulados de una manera muy particular y personal. Estos hallazgos respaldan totalmente la perspectiva expuesta por Goulding (2000), quien se ha referido ampliamente a la importancia de la caracterización personal de los estímulos proporcionados por los museos para acceder a la experiencia subjetiva relacionada.

Por supuesto, el potencial de facilitación que poseen los guías, descrito en el párrafo anterior, es que la capacidad / posibilidad de estos personajes para ayudar a los visitantes a identificar sus propias anclajes a partir de los cuales empezar a sumergirse está absolutamente entrelazada con su función de investigación. De hecho, de las conclusiones de la investigación se destaca que mientras que al principio de cada tour los guías tratan de proporcionar la información y referentes más adecuados para permitir que todos encuentren al menos un punto fijo, durante la visita tienen la posibilidad de favorecer la exploración de los individuos del contexto.

Los medios utilizados por las guías con respecto a los procesos de investigación son exactamente los mismos que los que pueden confiar cuando se trata de anidar actividades mentales y están representados por los contenidos que exponen. Aunque al principio este tipo de resultados pudiera sonar bastante extraño, otras investigaciones similares han confirmado este hallazgo. De hecho, debido a la naturaleza absolutamente subjetiva, por un lado, de las operaciones de apropiación y, por otro, del conocimiento en profundidad, es fácilmente previsible que los individuos lleven a cabo esas operaciones internas de maneras muy diferentes. Por ejemplo, los puntos de anclaje pueden ser muy diversos entre personas diferentes y los tres grupos de actividades mentales pueden desarrollarse a través de extensiones temporales extremadamente variables. En consecuencia, la misma afirmación de que para un individuo puede ser útil para reconocer un anclaje podría representar un adelanto para otra persona. Como muchos informantes lo han expresado mientras participaban en entrevistas y conversaciones, los visitantes conciben su visita a una casa museo como un viaje para descubrir, durante el cual los guías son las únicas personas capaces de orientarles gracias a su presencia.

Aunque es cierto que, en términos generales, los guías han resultado ser más apreciados que las audio-guías debido a su capacidad de adaptación al público, en algunos casos incluso los dispositivos técnicos han demostrado ser bastante eficaces para facilitar la inmersión. Se ha observado que esto sucede especialmente cuando las audio-guías están diseñadas con el propósito de conducir a las personas a lo largo de su visita en lugar de tener por objeto explicar las características específicas de algunas piezas de arte.

Además, parece necesario destacar que las etiquetas y la señalización, aunque resulten útiles de acuerdo con una perspectiva totalmente cognitiva, no han surgido como un elemento de servicio capaz de facilitar la inmersión, ya que no afectan en absoluto a la esfera emocional que, pudiera ser considerado central en cuanto al acceso a la peculiar experiencia estética que se podría vivir en una casa museo.

En cuanto a la operación de estampado, tal y como apuntó Pekarkik (2002), al tratar con el proceso de atribución del significado, la respuesta emocional personal a un cierto estímulo constituye el elemento principal que informa al estado mental subjetivo. Consecuentemente con esta posición, los hallazgos de esta investigación han demostrado que el sentido específico que un individuo atribuye a una experiencia se construye totalmente sobre la base de su subjetividad, tal como se ha desarrollado a causa de sus antecedentes personales.

Los resultados de este trabajo han permitido además que surja la relevancia del componente físico de tales experiencias. En particular, se ha subrayado una progresión en el nivel de familiaridad con los espacios de las viviendas. Sin embargo, el papel del compromiso físico (un componente bastante obvio en una visita por un museo de estas características) ha sido objeto de estudio, de modo que Csordas (1994) ha definido las experiencias corporales como las que constituyen el "fundamento existencial de la cultura". Posteriormente, Joy y Sherry (2003) han desarrollado el marco introducido por Schmitt (1999) y por Pine y Gilmore (1999) con el objetivo de plantear las ventajas que podrían obtenerse mediante la estimulación corpórea. En concreto, por un lado, afirman que el éxito de una institución depende de la memorización de la experiencia estética y, por otro, afirman que el entrelazar la mente y el cuerpo es crucial para crear experiencias inolvidables.

Consistentemente, los resultados alcanzados en este trabajo permiten reflexionar sobre la idoneidad de la introducción moderada de dispositivos destinados a la estimulación polisensorial. Esta reflexión se basa en el supuesto de que los visitantes tratan de hacer más concreta su experiencia a través de la visualización mental de los habitantes pasados de las casas (una actividad a menudo denominada "soñar despierto"). Además, parecen apreciar mucho la visión de los objetos que tienen una función material y son mostrados junto con bellas pinturas u otros objetos de arte con el simple objeto de embellecer. Sobre esta base, es posible afirmar que la introducción de otras fuentes de estímulo podría apreciarse razonablemente.

Por supuesto, esto se debe a que tal elección no constituiría una creación totalmente ficticia de una realidad falsa (piénsese, por ejemplo, en las atracciones recién construidas dedicadas a la recreación de escenarios victorianos que se han vuelto muy populares recientemente en Gran Bretaña), pero a la inversa se basaría en fundaciones sólidas y auténticas (Goulding, 2000). Más concretamente, lo que se sugiere, por una parte, es organizar una serie de reconstrucciones históricas y, por otra, proponer acontecimientos y ocasiones especiales durante los cuales se potencien los cinco sentidos de los individuos (o, al menos, una cierta combinación de algunos).

Parece útil subrayar que ambas propuestas deben ser implementadas como eventos especiales y, por tanto, temporales (esto es una solución planteada con cautela, ya que permite analizar la respuesta de los visitantes a una oferta temporal). En cuanto a la propuesta anterior, se basa en la siguiente razón: si se ha comprobado que los visitantes aprecian los guías gracias a su capacidad para hacer que los antiguos anfitriones "aparezcan frente a ellos", es previsible que respondan positivamente a la presencia de personas que actúen como antiguos habitantes de las casas.

De hecho, parece ser un medio eficaz tanto para ayudar a los visitantes a comprometerse con el pasado así como para facilitar su inmersión. Esto es absolutamente coherente con la opinión expresada primero por Price (1993) y luego por Leighton (2007), quienes han destacado los beneficios potenciales que pueden obtener los sitios patrimoniales auténticos gracias al uso de actores para proporcionar a los visitantes un componente humanizado adicional. Sin embargo, es necesario decir que esta sugerencia debe implementarse prestando especial atención a los requisitos de conservación de cada casa histórica. En cuanto a la sugerencia de estimulación de los cinco sentidos, ciertamente constituye una propuesta que debe ser implementada manteniendo una actitud moderada, para evitar una respuesta de rechazo a la coacción excesiva sentida que pueden lamentar algunos visitantes, como puso de relieve una investigación realizada por Addis, Carù y Rurale (2007) sobre una experiencia similar. En particular, el riesgo principal que acompaña al uso excesivo de herramientas y aplicaciones extrañas es el de evitar que la gente se sienta libre para dar significados e interpretaciones personales al contexto. Esta es la razón por la cual, para un contexto ya bastante rico en estímulos "naturales", es apropiado proponer este tipo de experiencia como un evento de tiempo limitado.

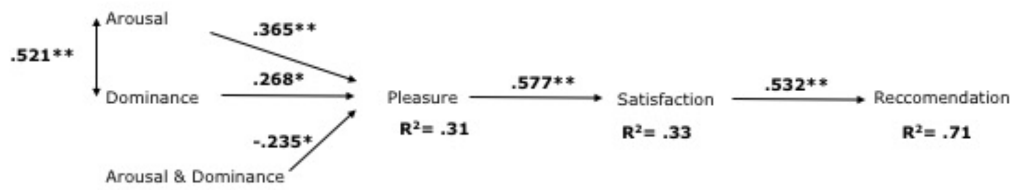
Por supuesto, la introducción de eventos especiales también podría contribuir a hacer más visibles las casas mueos y atraer a la amplia audiencia, mejorando así el número de visitantes. Esta última implicación parece particularmente relevante, ya que se ha observado que las casas históricas milanesas (con la única excepción del museo Poldi Pezzoli) no están dentro de las instituciones más renombradas de la ciudad.

Por último, parece apropiado sugerir que las casas históricas tratan de beneficiarse también de su pertenencia a una red. De hecho, los datos recogidos han demostrado que los visitantes buscan con entusiasmo información complementaria sobre, por ejemplo, la vida privada de los huéspedes y el período histórico relacionado. Esta búsqueda podría fácilmente no sólo ser satisfecha sino también superada gracias a la presentación de los hechos que unen por un lado a los protagonistas del siglo XIX (Poldi Pezzoli y Bagatti Valsecchi) y por otro lado los del siglo XX (Necchi Campiglio Y Boschi Di Stefano).

De hecho, habiendo habitado la misma ciudad, es obvio que los individuos que vivieron durante el mismo período hayan sido tocados e influidos por los mismos acontecimientos. Además, es muy probable que hayan podido ponerse en contacto con las mismas personas. Los resultados de la presente investigación han demostrado que este es exactamente el tipo de información contextual adicional que se aprecia por los visitantes, ya que les permite penetrar en el contexto de una manera aún más eficaz, que la inmersión más simple. Sin embargo, es necesario subrayar que en el sitio web creado para la red de casas museo es posible encontrar una sección en la que se ofrece una breve presentación de cada casa junto con algunas breves notas sobre el período histórico de referencia.

El principal resultado del modelo proporcionado es la confirmación del placer como principal predictor e influenciador de la satisfacción en el consumo hedónico de tal manera que el placer genera satisfacción y, a través de ello, la recomendación.

El modelo PAD (Mehrabian Russel. 1974) proporcionado



Mientras visitan un sitio histórico, los consumidores experimentan placer, lo que explica la satisfacción directa y la recomendación indirectamente. La excitación y la dominación afectan positivamente y significativamente al placer: evitar a los visitantes el tedio de la experiencia de la visita, y usar herramientas para mantener su atención y participación alta, ayuda a crear una agradable visita que a su vez lleve a los consumidores a recomendar y sugerir la experiencia a otros. De la misma manera, una experiencia con eficiente gestión del tiempo de espera, de las colas, los indicadores de trayectoria, de las vías de salida y así sucesivamente, resulta una visita más placentera. Además, los resultados muestran que no es la conexión directa entre la influencia y la excitación lo que eventualmente genera la satisfacción del visitante y la recomendación a los demás, sino un efecto indirecto a través de su impacto en el placer.

Este último, una vez más, surge como el concepto clave en las experiencias culturales, como anticipado por la visión experiencial del comportamiento del consumidor (Hirschman y Holbrook, 1982; Holbrook y Hirschman, 1982).

Massara et al. (2010) propusieron y apoyaron empíricamente que las tres principales dimensiones emocionales son jerárquicas, en lugar de ocupar el mismo nivel, y que la excitación y la influencia tienen un efecto significativo en el placer, mostrando que la interacción entre los niveles de excitación esperados La influencia predice el grado de placer, mientras que ni la excitación ni la influencia tienen un efecto directo sobre el placer.

Es la interacción entre los dos lo que finalmente genera placer. Del mismo modo, Yani-de-Soriano et al. (2013) encontraron que las interacciones entre las dimensiones afectivas podrían ocurrir. Específicamente, mostraron que una interacción entre el placer y la excitación en entornos de alto placer (es decir, hedónicos) confirma los efectos sinérgicos del refuerzo utilitario y el refuerzo informativo en el comportamiento.

De acuerdo con la evidencia de esta investigación, por un lado, la excitación y el dominio influyen de forma independiente en el placer del visitante, el presente estudio muestra que la interacción entre los dos primeros afecta negativamente al tercero. Tal resultado sugiere que los gerentes de marketing en el contexto de las artes y la cultura deben tener en cuenta que no pueden aumentar la excitación y la influencia sin límite, sino que deben mirar el efecto negativo de su interacción: una experiencia de visita demasiado rica en excitación y dominio podría disminuir el nivel de placer que experimentan los consumidores.

Desafortunadamente, dado que se trata de un resultado emergente e inesperado, nuestros datos no pueden explicar el mecanismo psicológico subyacente a tal efecto. Si uno puede fácilmente imaginar que un efecto de sobrecarga se produce para los visitantes en un ambiente que es demasiado rico tanto en el dominio y la excitación, y que así se impide disfrutar una experiencia agradable, sólo nuevos estudios podrían confirmar estos argumentos. En el contexto hedónico, por lo tanto, es esencial que los factores que afectan y generan excitación y influencia se identifiquen y se conozcan sus impactos y efectos.

El presente estudio demuestra que aumentar al mismo tiempo la excitación y la influencia al nivel máximo es probable que sea contraproducente. La configuración de herramientas de música, distracción y entretenimiento para evitar que los visitantes se aburran de su experiencia, o proporcionar herramientas que les permitan administrar y autoorganizar y controlar esa experiencia, no necesariamente aumentan el placer de visitar un lugar histórico. En el marco de una experiencia de consumo en un contexto hedónico, por lo tanto, cuando la dificultad de crear experiencias de consumo está a menudo en los detalles, el riesgo de llegar a un resultado negativo debe ser considerado por los gestores culturales. Estos resultados sugieren que los responsables de gestión y marketing cultural deben personalizar el entorno sobre la base de las necesidades y los perfiles de los consumidores en lugar de obligar a los clientes a adaptarse al entorno.

Finalmente, los resultados muestran que las intenciones de recomendación se maximizan cuando las respuestas al placer son altas, lo que confirma la corriente principal de investigación sobre los impactos positivos de las emociones de los visitantes en el consumo hedónico.

Como en todo estudio cualitativo, esta investigación requirió un proceso de análisis intensivo de mano de obra así como de categorización, recodificación, etc. (Elo & Kyngäs 2008). Sin embargo, se derivan diferentes conclusiones basadas en la misma información en función de las características personales del investigador (Maxwell 2005). Por tanto, aunque la profundidad del análisis estaba garantizada por el uso simultáneo de diferentes técnicas, fue difícil investigar la causalidad entre diferentes fenómenos de investigación. La investigación cualitativa es poco exhaustiva para explicar la diferencia en la calidad y cantidad de la información obtenida de diferentes encuestados y así como llegar a conclusiones consistentes (Barbour 2000).

La presente tesis sufre además algunas limitaciones en relación al estudio cuantitativo. En primer lugar, el documento presenta un resultado interesante pero no esperado. Específicamente, la interacción negativa entre la excitación y la influencia que afecta al placer es una contribución clave -aunque inesperada- del trabajo que, debido a la falta de literatura sobre el tema, no se formuló previamente como hipótesis. De hecho, sería necesario un análisis más profundo para investigar las razones por las que ocurre dicho fenómeno, con el objetivo de desvelar los mecanismos psicológicos que influyen en las personas cuando se enfrentan a un entorno cultural elevado tanto en excitación como en posición dominante. Una investigación adicional podría abordar este punto, ampliando aún más la contribución de este trabajo.

En segundo lugar, los datos fueron recogidos en una villa histórica, que no es un entorno cultural tradicional. De hecho, aparte de posibles eventos especiales organizados allí, los visitantes no tendrían razón alguna para regresar. Por lo tanto, este aspecto podría afectar al nivel general de satisfacción y las intenciones de comportamiento de los visitantes así como reducir la intensidad de sus respuestas. Para tener en cuenta esto, la dimensión de la recomendación podría ampliarse para incluir otras medidas que pudieran proporcionar una mejor prueba de las intenciones de los visitantes para volver a visitar la villa.

De igual modo, algunos visitantes podrían volver para algún evento o acontecimiento especial. En este caso, el impacto de las emociones -como la excitación y la influencia - sobre el placer suscitado por los estímulos ambientales podría ser diferente dado que los visitantes ya conocen el lugar y tienen expectativas. Esto es particularmente cierto para la dimensión de influencia, que está altamente relacionada con los sentimientos de control que los individuos desarrollan sobre un entorno una vez que se familiarizan con sus elementos y estructura. De hecho, para este trabajo, sólo se entrevistó a los visitantes que acudían por primera vez. Por lo tanto, las reacciones de los repetidores no han sido abordadas.

En tercer lugar, como señala Massara et al. (2010), las variables de personalidad, como la necesidad de excitación, podrían influir en las emociones provocadas por los estímulos ambientales. Por lo tanto, con el fin de trazar un cuadro claro de las emociones de los consumidores, tanto provocadas por los estímulos como derivadas de su personalidad, sería necesario incluir rasgos de personalidad específicos en el modelo.

En cuarto lugar, con el objetivo de ampliar el marco teórico, podría resultar interesante incluir otros antecedentes específicos de las dimensiones de excitación e influencia en el análisis. La comprensión de qué elementos tanto a nivel individual como organizacional estimulan la excitación y la influencia y, por lo tanto, desencadenan una reacción positiva para los consumidores, es seguramente de interés tanto para los académicos como para los profesionales que tratan diariamente con los visitantes. Este aspecto, aunque no existente en el presente trabajo, podría abrir interesantes oportunidades para una investigación futura, mostrando el camino de los estímulos que se pueden manejar fácilmente para llegar al placer a través de la excitación y la influencia.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Addis M. and Sala G., *Buying a book as a Christmas Gift: Two Routes to Consumer Immersion, The service Industry Journal,* 2007.
- Addis M., (2005) *L'esperienza di consumo. Analisi e prospettive di marketing*, Pearson Education Italia, Milano.
- Addis M., (2007) *Ad uso e consumo. Il Marketing esperienziale per il manager*, Pearson Education Italia, Milano.
- Addis M., Carù A., Rurale A. "Consumer Immersion in Aesthetic Experiences at Arts Exhibitions: Implications for the Arts" 9th AIMAC Conference, (Valencia, 2007)
- Addis M., Carù A., Rurale A., (2007) "Consumer Immersion in Aesthetic Experiences at Arts Exhibitions. Implications for Marketing the Arts", *9th AIMAC Conference*.
- Addis, M., & Holbrook, M. B. (2001). On the conceptual link between mass customisation and experiential consumption: An explosion of subjectivity. *Journal of Consumer Behaviour, 1*(1), 50–66.
- Adler P.A., Adler P., (1994) "Observational techniques", in Denzin N.K., Lincoln Y.S. (eds.), *Handbook of Qualitative Research*, Sage, Thousand Oaks, CA.
- Alba, J. W., & Williams, E. F. (2012). Pleasure principles: A review of research on hedonic consumption. *Journal of Consumer Psychology,* in press.
- Allen J., Reichheld F. and Hamilton B., *Tuning into the Voice of your Consumer, Harvard Management Update,* 2005.
- Arnold M. J. and Reynolds K. E., *Hedonic Shopping Motivation, Journal of Retailing,* 2003.
- Arnould & Price, *River magic: Extraordinary experiences and the extended*, 1993.
- Arnould E., Price L. and Zinkhan G., *Consumers,* 2004.

- Arnould E.J. and Price L. (2006), *Market-Oriented Ethnography Revisited, Journal of advertising research*.
- Arnould E.J., (1998) "Daring Consumer Oriented Ethnography", in B. Stern (ed.), *Representing Consumers*, New York, Routledge, pp.85-126.
- Arnould E.J., Price L., (1993) "River Magic: Extraordinary experience and the Extended service Encounter", *Journal of Consumer Research*, 20, pp. 24-45.
- Arnould E.J., Price L., Zinkhan G., (2002) *Consumers*, McGraw-Hill, New York.
- Arnould E.J., Thompson C.J., (2005) "Consumer Culture Theory (CCT): Twenty Years of Research", *Journal of Consumer Research*, Vol. 31, pp. 868-82.
- Arnould E.J., Thompson C.J., *Consumer Culture Theory (CCT): Twenty Years of Research*, 2005.
- Arnould E.J., Wallendorf M., (1994) "Market-Oriented Ethnography: Interpretation Building and Marketing Strategy Formulation", *Journal of Marketing Research*, Vol. 31, pp. 484-504.
- Arnould, E. J., Price, L., & Zinkhan, G. M. (2002). *Consumers.* Boston, MA: McGraw-Hill/Irwin.
- Aubert-Gamet V., (1997) "Twisting servicescapes: diversion of the physical environment in a re-appropriation process", *International Journal of Service Industry Management*, Vol. 8 (1), pp. 26-41.
- Aubert-Gamet V., Cova B., *Servicescapes: From Modern Non-Places to Postmodern Common Places, Journal of Business Research,* 1999.
- Bagnasco A.M., (2006) "Le case museo tra sostenibilità economica e creatività. Un conflitto (in)sanabile?", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 143-54.
- Baker, J. L., & Grewal, M. D. (1992). An experimental approach to making retail store environmental decisions. *Journal of Retailing, 68,* 445–460.
- Balboni Brizza M.T., (2000) "Il museo come forma complessa", *Nuova*

museologia, Vol. 3, pp. 18-20.

- Balboni Brizza M.T., (2006) *Immaginare il museo. Riflessioni sulla didattica e il pubblico*, Jaca Book.
- Balboni Brizza M.T., (2008) "Al museo si può ancora provare meraviglia?", *Nuova museologia*, Vol. 19, pp. 32-34.
- Baron S. and Harris K., *Consumers as resource integrators, Journal of Marketing Management,* 2008.
- Battaglia, Santagostino and Bargauan, *Arts in Italy: Development Through Experiential Marketing. Some Empirical Evidences* (2017)
- Baudrillard J., (1988) *Selected Writings*, Stanford University Press, Stanford, CA.
- Beard J.G., Ragheb M.G., (1983) "Measuring leisure motivation", *Journal of Leisure Research*, Vol. 15, No. 3, pp. 219-28.
- Beeho A., Prentice R.C., (1997) "Conceptualizing the experiences of heritage tourists. A case study of New Lanark World Heritage Village", *Tourism Management*, Vol. 18 (2), pp. 75-87.
- Belk R.W., (1988) "Possession and the Extended Self", *Journal of Consumer Research*, 15, pp. 139-53.
- Bennet T., (1988) "Museum and the people" in Lumley R. (ed.), *The Museum Time-Machine: Putting Culture's on Display*, London, Routledge, pp. 35-49.
- Berlyne, D. E. (1971). *Aesthetics and psychobiology.* East Norwalk, CT: Appleton-Century-Crofts.
- Besana A., (2006) "La casa museo. Concept della creatività italiana alla sfida della governance e della governability", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto.
- Besana B., De Capoa C., Gabbioneta C., (2005) "Revising Accounting and Branding of Italian Cultural Firms", in *Papers and Proceedings of AIMAC 2005 Conference*, HEC University, Montreal.
- Bielski L., *Are yougiving your customers the right experience?, Banking Journal,* 2004.

- Bitner M.J., (1992) "Servicescapes: The Impact of Physical Surroundings on Customers and Employees", *Journal of Marketing*, Vol. 56, pp. 57-71.
- Bloch, P. H., & Richins, M. L. (1983). Shopping without purchase: An investigation of consumer browsing behavior. In R. P. Bagozzi & A. M. Tybout (Eds.), *Advances in consumer research* (Vol. 10, pp. 389–393). Ann Arbor, MI: Association for Consumer Research.
- Bonoma T., (1985) "Case research in marketing: opportunities, problems and a process", *Journal of Marketing Research*, Vol. 22, pp. 199-208.
- Booth B., (1998) "Understanding the information needs of visitors to museums", *Museum Management and Curatorship*, Vol. 17 (2), pp. 139-57.
- Bortolotto C., (2006) "From Cultural Objects to Cultural Processes: Intangible Cultural Heritage" in *Proceedings of The MEG Museum Ethnographers Group Annual Conference*, Birmingham.
- Borurdieu P., *Distinction: A Social Critique if the Judgement if Taste,* 1984.
- Botterill T.D., (1989) "Humanistic tourism? Personal constructs of a tourist", *Leisure Studies*, Vol. 8 (3), pp. 281-93.
- Bourdieu P., (1968) "Outline of a sociological theory of art perception", *International Social Science Journal*, Vol. 20, No. 4, pp. 589-613.
- Bourdieu P., (1984) *Distinction: A Social Critique of the Judgement of Taste*, Routledge, London.
- Bourdieu P., (1993) "Outline of a sociological theory of art perception", in Bourdieu P. (ed.), *The field of cultural production*, Columbia University Press, New York.
- Bourgeon-Renault D., (2000) "Evaluating Consumer Behaviour in the field of Arts and Cultural Marketing", *International Journal of Marketing*, Vol. 3, No. 1, pp. 4-18.
- Boylan P., (2006) "Intangible Heritage: A Challenge and an Opportunity for Museums and Museum Professional Training", *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Boyle M, *Abercrombie Bargains For a Rebound, Business Week,* 2009.

- Brisbane M., Wood J., (1996) *A Future for Our Past? An Introduction to Heritage Studies*, English Heritage.
- Butcher-Younghans S., (1993) *Historic House Museums*, Oxford University Press.
- Cabral M., (2001) “Exhibiting and communicating history and society in historic house museums”, *Museum International* (UNESCO, Paris), No. 210 (Vol. 53, No. 2), pp. 41-6.
- Calvo-Valderrama A., (2006) “Tangible to Intangible Heritage: A Sociological Question”, *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Cameron C.M., Gatewood J.B., (2003) “Seeking Numinous Experiences in the Unremembered Past”, *Ethnology*, Vol. 42(3), pp. 55-72.
- Canclini N.G., (1991) *Culturas Hibridas*, Mexico City, Grijalbo.
- Carbone L. P. and Haeckel S. H., *Engineering Customer Experiences, Marketinf Management,* 1994.
- Carman J., (2006) “Castles in the Air: the Intangibility of the Tangible”, *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Carù A. and Cova B. (2003), *Revising Consumption Experience, Marketing Theory*.
- Carù A. and Cova B. (2004), *The Impact of Services Elements of the Artistic Experience – The Case of Classical Music Concerts*.
- Carù A. and Cova B. (2006), *How to facilitate immersion in a consumption experience. Appropriation operations and service elements*.
- Carù A., (2007) *Consumo e marketing dei servizi. L’evoluzione verso esperienze e soluzioni*, Egea, Milano.
- Carù A., Cova B., (2003b) “Esperienza di Consumo e Marketing Esperienziale: radici diverse e convergenze possibili”, Micro & macro Marketing, No. 2, pp. 187-211.
- Carù A., Cova B., (2003c) “Approche empirique de l’immersion dans l’expérience de consommation: les opérations d’appropriation”, *Recherche et Applications en Marketing*, Vol. 18 (2), pp. 47-65.

- Carù A., Cova B., (2006a) "How to facilitate immersion in a consumption experience. Appropriation operations and service elements", *Journal of Consumer Behaviour*, 5, pp. 4-14.
- Carù A., Cova B., (2006b) "Comprendere l'immersione del consumatore nell'esperienza: il potere dell'introspezione", *Mercati e Competitività*, No.1, pp. 11-34.
- Carù A., Cova B., (2007a) *Consuming experience*, Oxon, Routledge.
- Carù A., Cova B., (2007b) "Understanding Consumption Experience: Combining Introspection and Observation", *4th Workshop on Interpretive Consumer Research*, April 26-27th, Euromed Marseille, France.
- Case D.O., (2002) *Looking for Information*, Academic Press, London.
- Caune J., (1999) *Pour une Thique de la Médiation: Le Sens des Pratiques Culturelles*, PUG, Grenoble.
- Chiapparrone, A., Rurale A. Knowing the audience and measuring customer satisfaction in musems - 3rd ESA Sociology of Culture Research Network Mid-term Conference (Milan, 2010) .
- Cirrincione, Estes, Carù (2014) The Effect of Ambient Scent on the Experience of Art: Not as Good as It Smells. *Psychology and Marketing*, 31(8), 615-627
- Cohen E., (1979) "A phenomenology of tourism experiences", *Sociology*, vol. 13, pp. 179-201.
- Colbert F. et al., (1994) *Marketing Culture and the Arts*, Gaëtan Morin Éditeur Itée, Montreal.
- Combs A.A., (1999) "Why Do They Come? Listening to Visitors at a Decorative Arts Museum", *Curator*, Vol. 42 (3), pp. 186-97.
- Cova B. and Cova V., *Tribal Marketing: the Tribalization of Society and itsImpact on the Conduct of Marketing, European Journal of Marketing*, 2002.
- Crary J., (1999) *Suspension of perception. Attention, spectacle, and modern culture*, MIT Press, Cambridge, MA.
- Csikszentmihalyi M., (1997) *Finding Flow*, New York, Perseus Book.
- Csikszentmihalyi M., Robinson R., (1991) *The art of seeing. An*

interpretation of the aesthetic encounter, J. Paul Getty Museum and the Getty Center for Education in Arts, Malibu.

- Csikzentmihalyi M., *The flow experience and humane psychology, Optimal Experience,* 1988.
- Csordas T., (1994) *Embodiment and Experience: The Existential Ground of Culture and Self*, Cambridge University Press, Cambridge.
- Cuadrado, M. y Frasquet, M. (1999). Segmentation of cinema audiences: An exploratory study applied to young consumers. *Journal of Cultural Economics*, 23 (4), 257-267.
- Cuadrado M., Filimon N., Kerrigan F., Rurale A. (2013) *Interpreteing motives and barriers of cinema attendance. A behavioural and contextual approach*. Workshop on cultural economics and management, Cadiz.
- Cunnell D., Prentice R., (2000) "Tourists' Recollections of quality in museums: A servicespace without people?", *Museum Management and Curatorship*, Vol. 18 (4), pp. 369-90.
- De Capoa C., (2006) "Strategie di comunicazione delle imprese culturali", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 155-68.
- Denzin N.K., (1984) *On Understanding Emotion*, Jossey-Bass, San Francisco, CA.
- Desai P., (2007) "Viewpoint: Ethnography and market research", International Journal of Market Research, 49 (6).
- Dhar, R., & Wertenbroch, K. (2000). Consumer choice between hedonic and utilitarian goods. *Journal of Marketing Research, 37,* 60–71.
- Dodds, W. B., Monroe, K. B., & Grewal, D. (1991). Effect of price, brand, and store information on buyers' product evaluations. *Journal of Marketing Research, 28,* 307–319.
- Doering Z.D., (1999), "Strangers, Guests or Clients? Visitor experiences in museums", *Curator: The Museum Journal*, 42 (2), pp. 74-87.
- Donovan, R. J., & Rossiter, J. R. (1982). Store atmosphere: An environmental psychology approach. *Journal of Retailing, 58,* 34–57.

- Donovan, R. J., Rossiter, J. R., Marcoolyin, G., & Nesdale, A. (1994). Store atmosphere and purchasing behavior. *Journal of Retailing, 79,* 283–294.
- Duhaime C., Joy A., Ross C., (1995) "Learning to 'see': a folk phenomenology of the consumption of contemporary Canadian art", in Sherry J.F. (ed.), *Contemporary Marketing and Consumer Behavior: An Anthropological Sourcebook*, Sage, Thousand Oaks, CA.
- Edson Escalas J., Bettman J.R., (2000) "Using Narratives to Discern Self-identity Related Consumer Goals and Motivations", in Ratneshwar S., Mick D.G., Huffman C. (eds.), *The Why of Consumption*, London, Routledge, pp.237-58.
- Eisner W.E., Dobbs S.M., (1988), "Silent Pedagogy: How Museums Help Visitors Experience Exhibitions", *Art Education*, Vol. 41, No. 4, pp. 6-15.
- Elliott J., Jankel-Elliott N., (2003) "Using Ethnography in Strategic Consumer Research", *Qualitative Market Research: an International Journal*, Vol. 6, Issue 4, pp. 215-23.
- Eroglu, S. A., Machleit, K. A., & Davis, L. M. (2001). Atmospheric qualities of online retailing: A conceptual model and implications. *Journal of Business Research,* Special Issue on Retail Strategy and Consumer Decision Research, *54,* 177–184.
- Eroglu, S. A., Machleit, K. A., & Davis, L. M. (2003). Empirical testing of a model of online store atmospherics and shopper responses. *Psychology and Marketing, 20,* 139–150.
- Falk J. H., Dierking L.D., (2000) *Learning from Museums: Visitor Experiences and the Making of Meaning*, Alta Mira Press, Walnut Creek, CA.
- Falk J.H., (2000) "Assessing the impact of museums: A note from the guest editor", *Curator: The Museum Journal*, 43 (1), pp. 5-7.
- Falk J.H., Campbell C., (1997) *The Shopping Experience*, Routledge, London.
- Falk J.H., Dierking L.D., (1992) *The Museum Experience*, Whalesback Books, Washington, DC.
- Ferraresi M., Schmitt B.H., (2006) *Marketing esperienziale. Come*

sviluppare l'esperienza di consumo, Franco Angeli, Milano.

- Filser M., (2002) "Le marketing de production d'expériences: status théorique et implications managériales", *Décisions Marketing*, Vol. 28, pp. 13-22.
- Firat A.F., (2001) "The meanings and messages of Las Vegas: the present of our future", *M@n@gement*, Vol. 4 (3), pp. 101-20.
- Firat A.F., Dholakia N., (1998) *Consuming People: From Political Economy to Theatres of Consumption*, Routledge, London.
- Firat A.F., Venkatesh A., (1995) "Liberatory Postmodernism and the Reenchantment of Consumption", *Journal of Consumer Research*, Vol. 22, pp. 239-67.
- Fischer G.N., (1981) *La psychosociologie de l'espace*, PUF, Paris.
- Fischer G.N., (1983) *Le travail et son espace: de l'appropriation à l'aménagement*, Dunod, Paris.
- Fischer G.N., (1992) *Psychologie Sociale de l'Environment*, Privat, Toulouse.
- Fischer G.N., Atkin-Etienne R., (1997) *Individuals and Environment: A Psychosocial Approach to Workspace*, De Gruyter, Berlin.
- Flint D.J., (2006) "Innovation, symbolic interaction and customer valuing: thoughts stemming from a service-dominant logic of marketing", *Marketing Theory*, Vol. 6 (3), pp.349-62.
- Fornell, C., & Larcker, D. F. (1981). Structural equation models with unobservable variables and measurement error: Algebra and statistics. *Journal of Marketing Research, 18,* 382–388.
- Fournier S., *Consumers and their brands: developing relationship theory in consumer research, Journal of Consumer Research.*
- Foy Donnelly J., (2002) *Interpreting Historic House Museums*, Rowman and Littlefield Publishers, AltaMira Press, Walnut Creek, CA.
- Fried M., (1980) *Absorption and theatricality. Painting and beholder in the age of Diderot*, University of California Press, Berkley, Los Angeles.
- Friemert D., (2006) "La casa museo tedesca, non più una semplice meraviglia!", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa*

a concept museale, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 95-112.

- Frow P. and Paine A,, *Towards the perfect Customer Experience, Brand Management,* 2007.
- Garzonio M., (2006) "La memoria? Abita qui", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 17-24.
- Gentile C., Spiller N. and Noci G., *How to Sustain the Customer Experience: An Overview of Experience Components that Co-create Value with the Customer, European Management Journal*.
- Gilmore J. and Pine J., *Beyond Good and Services, Strategy and Leadership,* 1997.
- Goldsmith, K., Cho, E., & Dhar, R. (2012). When guilt begets pleasure: The positive effect of a negative emotion. *Journal of Marketing Research, 49,* 872–881.
- Goodey B., (1993) "Planning for the interpretation of industrial heritage", *Interpretation Journal*, Vol. 50, pp. 5-9.
- Goss J., *The "Magic of the Mal"': an analysis of form, function, and meaning in the contemporary retail built environment", Annals of the Association of American Geographers,* 1993.
- Gottdiener M., *New Forms of Consumption,* 2000.
- Goulding C., (2000a) "The museum environment and the visitor experience", *European Journal of Marketing*, 34 (3/4), pp. 261-78.
- Goulding C., (2000b) "The commodification of the past, postmodern pastiche, and the search for authentic experiences at contemporary heritage attractions", *European Journal of Marketing*, 34 (7), pp. 835-53.
- Goulding C., (2001) "Romancing the past: Heritage Visiting and the Nostalgic Consumer", *Psychology and Marketing*, 18, 6, pp. 565-92.
- Goulding C., Shankar A., Elliott R., (2002) "Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of New Communities", *Consumption, Markets and Culture*, Vol. 5 (4), pp. 261-84.
- Goulding, C. (2000). The museum environment and the visitor experience.

European Journal of Marketing, 34, 261–278.

- Grewal D., Levy M. and Kumar V., *Customer Experience Management in Retailing: An organizing framework, Journal of retailing,* 2009.
- Grove S. J. and Fisk R. P., *The Impact of other customers on service experience: A critical incident examination of 'getting along',* 1997.
- Grove S.J., Fisk R.P., (1992) "Observational data collection for services marketing: an overview", *Journal of the Academy of Marketing Science*, Vol. 20, No. 3, pp. 217-24.
- Gummesson E., (1991) *Qualitative Methods in Management Research*, Sage, London.
- Haeckel S., Carbone L., Berry L., (2003) "How to lead the Customer Experience", *Marketing Management*, January-February 2003, pp. 18-23.
- Healy M. J., Beverland M. B., Oppenwal H. and Sands S., *Understanding Retail experience – The case of Ethnography, International Journal of Market Research,* 2007.
- Hirschman E. C., and Holbrook M. B., *Hedonic Consumption: Emerging Concepts, Methods and Propositions, Journal of Marketing,* 1982.
- Hirschman E. C., *Experience Seeking: A Subjectivist Perspective of Consumption, Journal of Business Research,* 1984.
- Hirschman E.C., (1983), "Aesthetics, Ideologies and the Limits of the Marketing Concept", *Journal of Marketing*, Vol. 47, pp. 45-55.
- Hirschman E.C., (1989), *Interpretive consumer research*, Provo, UT.
- Hirschman E.C., Holbrook, M.B., (1982) "Hedonic Consumption: Emerging Concepts, Methods and Propositions", *Journal of Marketing*, 46, pp.92-101.
- Hirschman, E. C., & Holbrook, M. B. (1982). Hedonic consumption: Emerging concepts, methods and propositions. *Journal of Marketing, 46*(3), 92–101.
- Holbrook M. B. and Schindler R. M., *Exploring the role of nostalgiain the consumption experience, Journal of Consumer Behaviour,* 2003.
- Holbrook M. B., *The Millennial Consumer in the Text of Our Times: Experience and Entertainment, Journal of Mactomarketing,* 2000.

- Holbrook M.B., (1980) “Some Preliminary Notes on Research in Consumer Esthetics”, in J.C. Olson (ed.), *Advances in Consumer Research*, Vol. 7, Ann Arbor, MI.
- Holbrook M.B., (1995), “An Empirical Approach to Representing Patterns of Consumer Tastes, Nostalgia, and Hierarchy in the Market for Cultural Products”, *Empirical Studies of the Arts*, Vol. 13, pp. 55-71.
- Holbrook M.B., Hirschman E.C., (1982) “The Experiential Aspects of Consumption: Consumer Fantasy, Feelings and Fun”, *Journal of Consumer Research*, Vol. 9, Issue 2, pp. 132-40.
- Holbrook, M. B. (1986). Aims, concepts, and methods for the representation of individual differences in esthetic responses to design features. *Journal of Consumer Research, 13,* 337–347.
- Holbrook, M. B. (1999). Introduction to consumer value. In M. B. Holbrook (Ed.), *Consumer value: A framework for analysis and research* (pp. 1–28). London, UK: Routledge.
- Holbrook, M. B., & Corfman, K. P. (1985). Quality and value in the consumption experience: Phaedrus rides again. In J. Jacoby & J. C. Olson (Eds.), *Perceived quality: How consumers view stores and merchandise* (pp. 31–57). Lexington, MA: Heath.
- Holbrook, M. B., & Hirschman, E. C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of Consumer Research, 9,* 132–140.
- Holt D.B., (1995) “How consumers consume: a typology of consumption practices”, *Journal of Consumer Research*, Vol. 22 (1), pp. 1-16.
- Holt, D. B. (1995). How consumers consume: A typology of consumption practices. *Journal of Consumer Research, 22,* 1–15.
- Hooper-Greenhill E., (2002) “Objects and Interpretive Processes”, in *Museums and the Interpretation of Visual Culture*, Routledge, New York.
- Hudson L.A. and Murray J.B., *Methodological limitation of the hedonic consumption paradigm and a possible alternative: a subjectivist approach, Advances in Consumer Research* 1986.
- Huffman, C., Ratneshwar, S., & Mick, D. G. (2000). Consumer goal

structures and goal-determination processes: An integrative framework. In S. Ratneshwar, D. G. Mick, & C. Huffman (Eds.), *The why of consumption: Contemporary perspectives on consumer motives, goals, and desires* (pp. 9–35). London, UK: Routledge.

- Hume M., Sullivan Mort G., Winzar H., (2007) “Exploring repurchase intention in a performing arts context: who comes? and why do they come back?”, *International Journal of Nonprofit and Voluntary Sector Marketing*, 12, pp. 135-48.
- Jonson M., *Has experiential marketing matured?,* 2007.
- Josiam B.M., Mattson M., Sullivan P., (2004) “The Histourant: heritage tourism at Mickey’s Dining Car”, *Tourism Management*, 25, pp. 453-61.
- Joy A., (1991) “Beyond the Odyssey: Interpretations of Ethnographic Research in Consumer Behavior”, in Belk R. (ed.), *Highways and Buyways: Naturalistic Research from the Consumer Behavior Odyssey*, Provo, UT.
- Joy A., Sherry Jr. J.R., (2003) “Speaking of Art as Embodied Imagination: a Multi-Sensory Approach to Understanding Aesthetic Experience”, *Journal of Consumer Research*, Vol. 30, Issue 2, pp. 259-82.
- Kaplan S., Bardwell L.V., Slakter D.B., (1993) “The museum as a restorative environment”, *Environment and Behavior*, Vol. 25, pp. 725-42.
- Kesner L., (2006) “The role of cognitive competence in the art museum experience”, *Museum Management and Curatorship*, Vol. 20, pp. 1-16.
- Knight M., *Abercrombie’s new idea: down underwear, Retailing Today,* 2008.
- Koerner S., Singleton L., (2006) “The Unquiet Past: Cultural Heritage and Spaces Where Reasons Matter in the Changing Social Geography of Science, Technology and Human Values”, *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Kotler N., (1999) “Delivering Experience: Marketing the Museum’s Full Range of Assets”, *Museum News*.
- Kotler N., (2002) *Keynote Presentation at the International Council of Museum Marketing and Public Relations Committee*, Mexico City.

- Kotler N., Kotler P., (1998) *Museum Strategy and marketing. Designing missions, building audiences, generating revenues and resources*, Jossey-Bass, San Francisco, CA.
- Kotler N., Kotler P., (2000) "Can museums be all things to all people? Missions, goals, and marketing's role", *Museum Management and Curatorship*, Vol. 18 (3), pp. 271-97.
- Kozinets R.V., *E-Tribalized Marketing: The Stategic Implication of Virtual Communities of Consumption, European Management Journal,* 1999.
- Kozinets R.V., Sherry J.F., Deberry-Spence B., Duhachek A., Nuttavuthisit K. Storm D., (2002) "Themed Flagship Brand Stores in the New Millenium: Theory, Practice, Prospects", *Journal of Retailing*, Vol. 78 (1), pp. 17-29.
- Krippendorf K., (1980) *Content Analysis: An Introduction to Its Methodology*, Sage, Thousand Oaks.
- Ladwein R., (2003) "Les methods de l'appropriation de l'expérience de consommation", in Rémy E., Garubuau-Moussaoui I., Desjeux D., Filser M. (eds.), *Société, Consommation et Consommateurs*, L'Harmattan, Paris, pp. 83-95.
- Ladwein R., *Les methods de l'appropriation de l'expérience de consommation*, 2003.
- LaSalle D., Britton T.A., (2003) *Priceless: Turning Ordinary Products into Extraordinary Experiences*, Harvard Business School Press, Boston.
- Laws E., (1998) "Conceptualizing visitor satisfaction management in heritage settings: an exploratory blueprinting analysis of Leeds Castle, Kent", *Tourism Management*, Vol. 19, No. 6, pp. 545-54.
- Le Gall-Ely M., Urbain C., Bourgeon-Renault D., Gombalt A., Petr C., (2008) "Free admission to museums and monuments: an exploration of some perceptions of the audience", *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol. 13, pp. 57-72.
- Leighton D., (2007) "'Step back in time and live the legend': experiential marketing at the heritage sector", *International Journal of Nonprofit and Voluntary Sector Marketing*, 12, pp. 117-25.

- Leoncini L., Simonetti F., (1998) *Abitare la storia: Le dimore storiche-museo*, Allemandi, Torino.
- Levy S.J., (1959) "Symbols for Sale", *Harvard Business Review*, Vol. 37, pp. 117-9.
- Lewis M.W., Grimes A.J., (1999) "Metatriangulation: building theory from multiple paradigms", *Academy of Management Review*, Vol. 24 (4), pp. 672-90.
- Lindsay, G., "*Death of A&F Quarterly: Problem Wasn't the Sex but Brand's Loss of Cool,* 2008.
- Linstead S., *The social anthropology of management,* 1997.
- Lofland J., Lofland L.H., (1995) *Analyzing Social Settings: A Guide to Qualitative Observation and Analysis*, Wadsworth, Belmont, CA.
- Lofman B., (1991) "Elements of Experiential Consumption: An Exploratory Study", *Advances in Consumer Research*, Vol. 18, pp. 729-33.
- Lusch R. and Vargo S., *The Service-Dominant Logic of Marketing: Reaction, Reflections, and Refinements, Marketing Theory,* 2006.
- Lusch R. F. and Vargo S. L. and O'Brein, Mattew, *Competing through service: Insight from service-dominant logic, Journal of Retailing,* 2007.
- Macdonald S., (1992) "Cultural imagining among museum visitors. A case study", *Museum Management and Curatorship*, Vol. 11, pp. 401-9.
- MacInnis, D. J., & Price, L. L. (1987). The role of imagery in information processing: Review and extensions. *Journal of Consumer Research, 13,* 473–491.
- Maclaran P. and Brown S., *The centre cannot hold: consuming the utopian marketplace,* 2005.
- Maclaran P. and Stevens L., *Romancing the utopian marketplace,* 1998.
- Mariampolski H, *Ethnography for marketers, A guide to consumer immersion,*2006.
- Mariampolski H, *The power of ethnography, Journal of the Market Research Society,* 1999.
- Mariampolski H., (1988) "Ethnography makes comeback as a research

tool", *Marketing News*, Vol. 22 (1).

- Mariampolski H., (2006) *Ethnography for marketers. A guide to consumer immersion*, Sage Publications, Thousand Oaks, CA.
- Mariampolski H., *Ethnography makes come back as a research tool,* 1988.
- Masberg B.A., Silverman L.H., (1996) "Visitor Experiences at Heritage Sites: A Phenomenological Approach", *Journal of Travel Research*, Vol. 34 (4), pp. 20-5.
- Massara, F., Liu, S. S., & Melara, R. D. (2010). Adapting to a retail environment: Modeling consumer-environment interactions. *Journal of Business Research, 67,* 673–681.
- Mathwick, C., Malhotra, N. K., & Rigdon, E. (2002). The effect of dynamic retail experiences on experiential perceptions of value: An Internet and catalog comparison. *Journal of Retailing, 78,* 51–60.
- McCain G., Ray N.M., (2003) "Legacy tourism: the search for personal meaning in heritage travel", *Tourism Management*, Vol. 24, pp. 713-7.
- McIntosh A.J., (1999) "Into the Tourist's Mind: Understanding the Value of the Heritage Experience", *Journal of Travel and Tourism Marketing*, Vol. 8 (1), pp. 41-64.
- McIntyre C., (2007) "Survival Theory: Tourist Consumption as a Beneficial Experiential process in a Limited Risk Setting", *International Journal of Tourism Research*, 9, pp. 115-30.
- McLean F., (1997) *Marketing the museum*, Routledge, London.
- McManamon F.P., Hatton A., (1999) *Cultural Resource Management in Contemporary Society*, Abington, Taylor & Francis.
- McWilliam G., *Building Stronger Brands through Online Communities, Sloan Management Review,* 2000.
- Mehrabian A,. *Basic dimensions for a general psychological theory: Implications for personality, social, environmental, and developmental studies. Oelgeschlager, Gunn & Hain, Cambridge,* 1980.
- Mehrabian A. and Russel J., *An approach to environmental psychology*, 1974.
- Menon, S., & Kahn, B. (2002). Cross-category effects of induced arousal

and pleasure on the internet shopping experience. *Journal of Retailing, 78,* 31–40.

- Merriman N., (1991) *Beyond the Glass Case: The Past, the Heritage and the Public in Britain*, Leicester University Press, London.
- Merriman N., (1995) "Hidden history: the Peopling of London project", *Museum International*, Vol. 47, No. 3, pp 12-6.
- Meyer C., Schwager A., (2007) "Understanding Customer Experience", *Harvard Business Review*, February, pp. 117-26.
- MIBACT, Ministero dei Beni e delle Attività Culturali e del Turismo, Report statistico su Musei, (2017)
- Miniero, Addis, Rurale (2014). Effects of Arousal, Dominance, and Their Interaction on Pleasure in a Cultural Environment. *Psychology and Marketing*, 31(8), 628-633
- Morales M., Gerardo L., (2000) *La colección museográfica y la memoria histórica*, Second Symposium Reflecting on Historic Museums, Alta Gracia, Córdoba, Argentina.
- Morris B., (2006) "Altars of Words and Stone: On Literature as Heritage", *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Mortara A., (2006) "Le case museo come esempio di heritage site?", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 129-42.
- Moscardo G., (1996) "Mindful Visitors. Heritage and Tourism", *Annals of Tourism Research*, Vol. 23 (2), pp. 376-97.
- Nerozzi Bellman P., Carbone P., Wirz M.S. (2006) "Da Londra allo Yorkshire. Un itinerario fra le case museo del Settecento inglese, da Chiswick House, al Sir John Soane's Museum, a Shandy Hall", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 61-94.
- Neumann W. (1994) *Social Research Methods: Qualitative and Quantitative Approaches,* Allyn and Bacon, Needham Heights.

- Neumann W., *Social Research Methods: Qualitative and Quantitative Approaches,* 2004.
- Nichols M. (2006) "Documenting Folklore? Intangible Heritage in the 20th Century", *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Oliver, R. L. (1999). Whence consumer loyalty? *Journal of Marketing,* Special Issue on Fundamental Issues and Directions for Marketing, 63, 33–44.
- Otto J.E., Ritchie J.R.B., (1996) "The Service Experience in Tourism", *Tourism Management*, Vol. 17 (3), pp. 165-74.
- Packer J., (2008) "Beyond learning: Exploring visitors' perceptions of the value and benefits of museum experiences", *Curator: The Museum Journal*, 51 (1).
- Packer J., Ballantyne R., (2002) "Motivational factors and the visitor experience: A comparison of three sites", *Curator: The Museum Journal*, 45 (3), pp.183-98.
- Palmer C., (1999), "Tourism and the symbols of identity", *Tourism Management*, Vol. 20, pp. 313-21.
- Parkhe A., (1993) "Messy research: methodological prepositions and theory development in international joint ventures", *Academy of Management Review*, Vol. 18 (2), pp. 491-500.
- Pavoni R., (1997) "Introduction", in R. Pavoni (ed.), *Reviving the Reinassance: The Use and Abuse of the Past in Nineteenth-Century Italian Art and Decoration*, Cambridge University Press.
- Pavoni R., (2001) "Towards a definition and typology of historic house museums", *Museum International* (UNESCO, Paris), No. 210 (Vol. 53, No. 2), pp. 16-21.
- Pavoni R., (2002) "The Second Phase of the Categorization Project", in *New Forms of Management for Historic House Museums, Acts of the Annual Demhist Conference*, Demhist, Barcellona, pp. 51-8.
- Pavoni R., Selvafolta O., (1998) "La diversità delle dimore-museo: opportunità di una riflessione", in Leoncini L., Simonetti F. (eds.), *Abitare la storia*, U. Allemandi, Torino, pp. 32-6.

- Pekarkik A.J., (2002) “Feeling or Learning?”, *Curator: The Museum Journal*, 45 (4), pp. 262-4.
- Pekarkik A.J., Doering Z.D., Karns D.A., (1999), “Exploring satisfying experiences in museums”, *Curator: The Museum Journal*, 42 (2), pp. 152-73.
- Peñaloza L. and Venkatesh A., *Further evolving the new dominant logic of marketing: from services to the social construction of market,* 2006.
- Peñaloza L., (1999) “Just doing it. A visual ethnography of spectacular consumption behavior at Nike Town”, *Consumption, Markets and Culture*, Vol. 2 (4), pp. 337-400.
- Peñaloza L., (2001) “Consuming the American West: Animating Cultural meaning and memory at a Stock Show and Rodeo”, *Journal of Consumer Research*, 28, pp. 369-98.
- Perman/ Reynolsburg S., "*Abercrombie's Beefcake Brigade", Time,* 2009.
- Petkus E., (2004) “Enhancing the Application of the Experiential Marketing in the Arts”, *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol. 9, No. 1, pp. 49-56.
- Pinchiroli L., (2006) “La casa museo milanese: per una definizione allargata”, in Besana A. (ed.), *Economia dell’heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 199-208.
- Pine B.J., Gilmore J., (1998) “Welcome to the Experience Economy”, *Harvard Business Review*, July-August, pp.97-105.
- Pine B.J., Gilmore J., (1999) *The Experience Economy: Work is Theatre and Every Business a Stage*, Harvard Business School Press, Boston.
- Ping, R. A. Jr. (1995). A parsimonious estimating technique for interaction and quadratic latent variables. *Journal of Marketing Research, 32,* 336–347.
- Pinna G., (2001) “Heritage and ‘cultural assets’”, *Museum International* (UNESCO, Paris), No. 210 (Vol. 53, No. 2), pp. 62-4.
- Pinna G., (2001) “Introduction to historic house museums”, *Museum International* (UNESCO, Paris), No. 210 (Vol. 53, No. 2), pp. 4-9.

- Pocock D., (1992) "Catherine Cookson country: tourist expectation and experience", *Geography*, Vol. 77, No. 3, pp. 236-43.
- Ponzoni O., (2006) "Case museo orientate al visitatore. Le strategie per un User friendly Museum", in Besana A. (ed.), *Economia dell'heritage italiano. Da casa a concept museale*, Colloquium, LED Edizioni Universitarie di Lettere Economia Diritto, pp. 169-84.
- Poulsson S. and Kale S., *The experience Economy and Commercial Experiences, The Marketing Review,* 2004.
- Poutler S., *The trendy Us gear that costs double over here Daily Mail,* 2007.
- Prahalad C. K. and Ramaswamy V., *The future of Competition, Co-creating unique value with customers, Boston, MA: Harvard Business School Press,* 2004.
- Prahalad C.K., Ramaswamy V., (2003) "The New Frontier of Experience Innovation", *MIT Sloan management Review*, Vol. 44. No. 4.
- Prentice R.C., (1989) "Visitors to heritage sites", in Herbert D.T., Prentice R.C., Thomas C.J. (eds.), *Heritage Sites: Strategies for Marketing and Development*, Avebury, Aldershot, pp. 15-61.
- Prentice R.C., (2001) "Experiential Cultural Tourism: Museums and the Marketing of New Romanticism of Evoked Authenticity", *Museum Management and Curatorship*, Vol. 19, No. 1 , pp. 5-26.
- Prentice R.C., Witt S.F., Hamer C., (1993) "The experience of industrial heritage: market overview and the case of black gold", *Built Environment*, December.
- Prentice R.C., Witt S.F., Hamer C., (1998) "Tourism as Experience. The Case of Heritage Parks", *Annals of Tourism Research*, Vol. 25 (1), pp. 1-24.
- Price J., (1993) "Museums go live", *Museums Journal*, Vol. 18.
- Price L.L., Arnould E.J., Tierney P., (1995) "Going to extremes: managing service encounters and assessing provider performance", *Journal of Marketing*, Vol. 59, pp. 83-97.
- Prince D.R., (1990) "Factors influencing museum visits: An empirical

evaluation of audiences", *Museum Management and Curatorship*, Vol. 9, pp. 149-68.

- Reed-Danahay D.E., (1997) *Auto/Ethnography: Rewriting the Self and the Social*, Berg, Oxford.
- Reichheld F., *The Ultimate Question: Driving Good Profits and True Growth,* 2006.
- Reichheld, F. F. (2003). The one number you need to grow. *Harvard Business Review, 81*(12), 46–55.
- Relph E., *Place and Placelessness,* 1976.
- Richardson A., (1999) "Subjective Experience: Its Conceptual Status, Method of Investigation, and Psychological Significance", *The Journal of Psychology*, 133, 5, pp.469-85.
- Richins M. L., *Measuring Emotion in the Consumption Experience, Journal of Consumer Research,* 1997.
- Rigdon, E. E. (1998). Structural equation modeling. In G. A. Marcoulides (Ed.), *Modern methods for business research* (pp. 251–294). Mahwah, NJ: Lawrence Erlbaum.
- Risnicoff de Gorgas M., (2001) "Reality as illusion, the historic houses that become museums", *Museum International* (UNESCO, Paris), No. 210 (Vol. 53, No. 2), pp. 10-15.
- Ritzer G., (2000) *La religione dei consumi: cattedrali, pellegrinaggi e riti dell'iperconsumo*, Il Mulino, Bologna.
- Roberts L., (2001) "Outcomes and experiences: New priorities for museums", *Curator: The Museum Journal*, 44 (1), pp.21-6.
- Rurale A., Fugazzola M. "Consumer Immersion in House Museums." – 3rd ESA Sociology of Culture Research Network Mid-term Conference (Milan, 2010
- Rurale, A., Miniero, G., Carù, A. "Measuring Customer satisfaction in a multitarget cultural institution: evidences for "Milano per La Scala" Foundation" 10th AIMAC Conference, (Dallas, 2009)
- Russell, J. A., & Pratt, G. (1980). A description of the affective quality attributed to environments. *Journal of Personality and Social Psychology,*

38, 311–322.

- Sachatello-Sawyer B. et al., (2002) "Adult Museum Programs: Designing Meaningful Experiences", Rowman and Littlefield Publishers, AltaMira Press, Walnut Creek, CA.
- Schmitt B.H., (1999a) *Experiential Marketing: How to Get Customers to SENSE, FEEL, THINK, ACT and RELATE to Your Company and Brands*, New York, The Free Press.
- Schmitt B.H., (1999b) "Experiential Marketing", *Journal of Marketing Management*, 15, pp. 53-67.
- Schmitt B.H., (2003) *Customer Experience Management: A Revolutionary Approach to Connecting with Your Customers*, John Wiley and Sons, Hoboken, NY.
- Schmitt B.H., Simonson A., (1997) *Marketing Aesthetics: The Strategic Management of Brands, Identity and Image*, Free Press, New York, NY.
- Schmitt, B., *Customer experience Management: A revolutionary Approach to connecting with your customers,* 2003.
- Schwebel, McClure and Porter *Experiential exposure to texting and walking in virtual reality: A randomized trial to reduce distracted pedestrian behavior* (2017).
- Serrell B., (1997) "Paying attention: The duration and allocation of visitors' time in museum exhibitions", *Curator*, Vol. 40 (2), pp. 108-25.
- Sheldon A., (1986) "The museum as a Staging Ground for Symbolic Action", *Museum*, No. 151 (Vol. 39, No. 3).
- Sherry J.F., (1998) "The soul of the company store: Nike Town Chicago and the emplaced brandscape", in Sherry J.F. (ed.), *Servicescapes: The Concept of Place in Contemporary Markets*, NTC Business Books, Lincolnwood, IL.
- Shostack G., (1985) "Planning the service encounter", in Czepiel J., Solomon R., Surprenant C. (eds.), *The Service Encounter*, Lexington Books, Lexington, MA.
- Silberberg T., (1995) "Cultural tourism and business opportunities for museums and heritage sites", *Tourism Management*, Vol. 16, No. 5, pp. 361-5.

- Silverman L., (1995) "Visitor meaning-making in museums for a new age", *Curator: The Museum Journal*, 38 (3), pp. 161-70.
- Skramstad H., (1999) "An agenda for American museum in the twenty-first century", *Daedalus*, Vol. 128 (3), pp. 109-28.
- Smith C., (2002) *The House Enshrined: Great Man and Social History House Museums in Australia and United States*, University of Camberra.
- Smith L., (2006) "Heritage and Its Intangibility", *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Spiggle S., (1998) "Creating the Frame and the Narrative: From Text to Hypertext", in Stern B. (ed.), *Representing Consumers*, Routledge, London, pp. 156-90.
- Stern B.B., *Narratological analysisof consumer voices in post modern research accounts, Representing Consumers,* 1998.
- Stewart A., (1998) *The Ethnographer's Method*, Sage Publications, Thousand Oaks, CA.
- Strasburg J., *Clothier settlers dress-code complain Abercrombie to pay $2.2 million over workers "uniforms",* 2003.
- Thomas C.J., (1989) "The roles of historic sites and the reasons for visiting", in Herbert D.T., Prentice R.C., Thomas C.J. (eds.), *Heritage Sites: Strategies for Marketing and Development*, Avebury, Aldershot, Ch. 3.
- Thompson C.J., (1997) "Interpreting Consumers: A Hermeneutical Framework for Deriving Marketing Insights from the Texts of Consumers Consumption Stories", *Journal of Marketing Research*, Vol. 34, pp. 438-55.
- Thompson C.J., (2000) "Postmodern consumer goals made easy!!!!", in Ratneshwar S., Mick D.G., Huffman C. (eds.), *The Why of Consumption*, Routledge, London.
- Thompson C.J., Locander W., Pollio H., (1989) "Putting Consumer Experience Back into Consumer Research: The Philosophy and Method of Existential Phenomenology", *Journal of Consumer Research*, Vol. 16, pp. 133-47.

- Tiltman D., *The only question you need to ask,* 2007.
- Travel Industry Association and Smithsonian Magazine, (2003) *The Historic/Cultural Traveller*.
- Tröndle, M., & Tschacher, W. (2012). The physiology of phenomenology: The effects of artworks. *Empirical Studies for the Arts, 30*(1), 75–113.
- Turley, L. W., & Milliman, R. E. (2000). Atmospheric effects on shopping behavior: A review of the experimental evidence. *Journal of Business Research, 49,* 193–211.
- Turner V. And Turner. E., *Image and pilgrimage in Christian culture*.
- Tyran C. and McKechnie S., *Experience marketing: a review and reassessment, Journal of Marketing Management,* 2009.
- UNESCO (2003) *Convention for the Safeguarding of the Intangible Cultural Heritage*.
- Unger L.S., Kernan J.B., (1983) "On the Meaning of Leisure: An Investigation of Some determinants of Subjective Experience", *Journal of Consumer Research*, 9, pp. 381-92.
- Valdez, P., & Mehrabian, A. (1994). Effects of color on emotions. *Journal of Experimental Psychology: General, 123,* 394–409.
- Van Maanen J., (1979) "The Fact of Fiction in Organizational Ethnography", *Administrative Science Quarterly*, Vol. 24, No. 4, pp. 539-50.
- Vargo S. and Lush R., *Evolving a Service-Dominant Logic for Marketing, Journal of Marketing,* 2004.
- Vargo, S. L. and Morgan F. W., *Services in Society and Acedemic Thought: An Historical Analysis, Journal of Macromarketing,* 2005.
- Verhoef P., Lemon K. N., Parasuraman A., Roggeveen A., Tsiros M. and Schlesinger L., A, *Customer experience creation: Determinants, Dynamics and Management Strategies, Journal of Retailing,* 2009.
- Wakefield, K. L., Backer-Olsen, K., & Cornwell, B. T. (2007). I spy a sponsor. *Journal of Advertising, 36*(4), 61–74.
- Walker C., Scott-Melnyk S., Sherwood K., (2002) *Reggae to Rachmaninov*. *How and why people participate in arts and culture*, Urban

Institute, Washington.

- Walle A.H., (1997) "Quantitative versus qualitative tourism research", *Annals of Tourism Research*, Vol. 24 (3), pp. 524-36.
- Wallendorf M., Belk R., (1989) "Assessing Trustworthiness in Naturalistic Consumer Research", in Hirschman E. (ed.), *Interpretative Consumer Research*, Provo, UT.
- Wallendorf M., Brucks M., (1993) "Introspection in consumer research: implementation and implications", *Journal of Consumer Research*, Vol. 20, pp. 339-59.
- Waterton E., (2006) "We Have Trouble Communicating: Intangible Heritage and the Dominant Heritage Discourse", *Proceedings of The 7th Annual Cambridge Heritage Seminar* (CHS), Cambridge University.
- Weick K.E., (1989) "Theory construction as disciplined imagination", *Academy of Management Review*, Vol. 14 (4), pp. 516-31.
- Weil S.E., (2002) "The Museum and the Public", in *Making Museums Matter*, Smithsonian Books, Washington.
- Weltzl-Fairchild A., (1991) "Describing Aesthetic Experiences: Creating a Model", *Canadian Journal of Education*, Vol. 16, No. 3, pp. 267-80.
- Wertheim M.E., (1994) "Market research for heritage attractions", *Journal of Vacation Marketing*, Vol. 1 (1), pp. 70-4.
- Yani-de-Soriano, M. M., & Foxall, G. R. (2006). The emotional power of place: The fall and rise of dominance in retail research. *Journal of Retailing and Consumer Services, 13,* 403–416.
- Yani-de-Soriano, M., Foxall, G. R., & Newman, A. J. (2013). The impact of the interaction of utilitarian and informational reinforcement and behavior setting scope on consumer response. *Psychology & Marketing, 30,* 148–159.
- Zeithaml, V. A. (1988). Consumer perceptions of price, quality, and value: A means-end model and synthesis of evidence. *Journal of Marketing, 52*(3), 2–22.

APPENDIX

APPENDIX

1. **How did you get to know of Villa Necchi? (<u>MAX 1 CHOICE</u>)**
___ Friends/Relatives
___ Television/Radio/Newspapers
___ Leaflets/Posters
___ Cultural organizations
___ FAI Website
___ Social Networks (Facebook, Twitter, ….)
___ Other Websites (specify _________________)
___ I am working/studying in arts/architecture
___ I have watched a movie shot in this place
___ I participated at other FAI activities
___ Travel agencies (specify ___________________)
___ My hotel (specify ________________________)
___ Other___________________________________

2. **Which of the following reasons have most influenced your decision to visit Villa Necchi? (<u>MAX 2 CHOICES</u>)**
___ Villa Necchi is a fascinating example of architecture in the '30s
___ Villa Necchi preserves a valuable art collection of great Italian artists of the 20th century
___ Villa Necchi is an interesting example of a "home-museum"
___ Possibility to experience the life-style of a non-long gone period of time
___ I am here to participate at a specific event (_______________) and I take the opportunity to visit the Villa
___ I am here to participate at a specific event (_______________) but I already visited Villa Necchi
___ I heard about Villa Necchi and I was curious to visit it
___ To increase my knowledge in arts and architecture
___ To spend some time with friends/relatives
___ I am studying/working in arts/architecture
___ I am part of a tour organised by a travel agency/cultural organization
___ A relative/friend invited me to visit the Villa
___ To relax in a nice garden right down in the city centre
___ Because I know that Villa Necchi is one of FAI's properties
___ I am a regular customer of the restaurant

3. **Is this your first visit at Villa Necchi?** YES NO

4. **If your answer is NO, how many times (including today) have you already been here?**
___ 2 ___ 3-5 ___ 6- 10 ___ More than 10

5. **Please choose the option that better describes your situation:**
___ I was in Milan for personal reasons (holiday, business, …) and I took the chance to visit Villa Necchi
___ I am currently living in Milan
___ I came to Milan on purpose to visit Villa Necchi

6. **Please indicate how much you agree with the following statements - scale 1 *(I totally disagree)* to 5 *(I totally agree)*:**

The staff has been friendly and efficient in responding to my needs	1	2	3	4	5
The collection is interesting and well exhibited	1	2	3	4	5
The information panels are visible and clear	1	2	3	4	5
The Villa and garden are well preserved	1	2	3	4	5
Information provided during the visit are exhaustive and interesting	1	2	3	4	5
I think that guided tours are appropriate to visit the Villa	1	2	3	4	5

I think the collections (art works and furniture) are valuable and fascinating	1	2	3	4	5
I enjoyed a relaxing time in a really neat garden	1	2	3	4	5
It was interesting to be faced with a non-long gone way of life	1	2	3	4	5
The architectural choices and the mix of different styles positively impressed me	1	2	3	4	5
The works of art preserved inside the Villa positively impressed me	1	2	3	4	5
I have visited a fascinating and unique place	1	2	3	4	5
The property is well equipped to offer great entertainment	1	2	3	4	5
It is a nice place to spend time with the family	1	2	3	4	5

7. **Expectations Evaluation:**

The architectural value and atmosphere in the Villa are:	Much poorer than expected	Poorer than expected	As I expected	Better than expected	Much better than expected
The overall experience was:	Much worse than expected	Worse than expected	As I expected	Better than expected	Much better than expected

8. **Please indicate how much you agree with the following statements - scale 1 *(I totally disagree)* to 5 *(I totally agree)*:**

I was pleased with the visit of Villa Necchi	1	2	3	4	5
I really had a good time visiting this place	1	2	3	4	5
It was wise to visit this place	1	2	3	4	5

9. **For each couple of adjectives listed below, please put <u>a mark for each row</u> according to the feeling that most represented your experience at Villa Necchi.**

Angry	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Satisfied**
Depressed	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Cheerful**
Influenced	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Influential**
Unhappy	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Happy**
Calm	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Enthusiastic**
Controlled	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Controlling**

Dissatisfied	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Very pleased**
Passive	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Active**
Awed	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Important**
Bored	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Entertained**
Indifferent	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Surprised**
Guided	*Very*	*Quite*	*Neither / nor*	*Quite*	*Very*	**Autonomus**

10. Please indicate how much you agree with the following statements - scale 1 *(I totally disagree)* to 5 *(I totally agree)*:

I think FAI plays an important role in preserving Italian art and cultural heritage	1	2	3	4	5
I think FAI plays an important role in educating and sensitizing the public	1	2	3	4	5
I think FAI is too snob/elitist	1	2	3	4	5
I will recommend Villa Necchi to relatives/friends	1	2	3	4	5
I'll be happy to go back to Villa Necchi on the occasion of special events (temporary exhibitions, workshops, lectures, concerts, ...)	1	2	3	4	5

11. I would definitively go back to Villa Necchi on the occasion of (choose max 3 items, ranking them from 1 to 3 according to their importance):

___ Temporary exhibitions
___ Activities for families
___ Concerts
___ Seminars/lectures on arts or architecture
___ Visits on special subjects (other "home-museums", art exhibitions, …)
___ Book presentations
___ "Aperitivo" and guided tours at night
___ Other (specify)__________________
___ I am not interested

12. I would like to receive information on events/activities organised at Villa Necchi:
YES (e-mail____)
NO

13. I think the price of the ticket is: ___ Low ___ Fair ___ High

14. Have you ever visited other FAI properties? YES NO

15. Are you a member of FAI? YES NO NO, but I am going to subscribe

16. Have you ever heard of Villa Panza (Varese)?
NO YES, but I have never been there YES, I have already visited it

17 Have you already used/are going to use the Restaurant/Cafeteria? YES NO

18. Have you already visited the bookshop? YES NO

19. If your answer is YES, how do you evaluate the quality of the products on sale? 1 (very low), 5 (very high)

1	2	3	4	5

20. Gender M F

21. Age

22. Education level

___ Younger than 18	___ 41-50	___ Primary school
___ 18-24	___ 51-60	___ High school
___ 25-30	___ Older than 60	___ Graduate or higher
___ 31-40		

23. Nationality (specify)____

24. Occupation

___ Student	___ Architect
___ Businessman/woman	___ Freelance/Professional
___ Clerk	___ Teacher/Professor
___ Unemployed	___ Other (specify)______________________________
___ Retired	

25. Comments