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# Visitor Differences by Residence and Trip Purpose: Evidence from Museums and Galleries in Slovakia

**Abstract.** The aim of this study is to analyse differences among visitor segments defined by visitors' place of residence and whether visiting a museum or gallery was the primary purpose of the trip. A questionnaire survey was used to collect information from 1376 respondents who have visited 79 museums and galleries in Slovakia. Responses from different visitor segments were compared using descriptive statistics, Pearson's chi-square test, the Kruskal–Wallis test, and Importance–Performance Analysis (IPA). Statistically significant differences were identified in visitor characteristics, evaluations of selected museum and gallery attributes, overall satisfaction, and behavioural intentions. Despite these differences, IPA revealed similar strategic priorities across all visitor segments. The findings support visitor-centred management and strategic decision-making by demonstrating that supplementary services should be tailored to different visitor segments while maintaining the quality of core museum and gallery attributes.

**Keywords:** importance–performance analysis, museum visitor experience, visitor behaviour, visitor segmentation, visitor satisfaction

**Article history.** Submitted 2026-07-12. Accepted 2026-08-16. Published 2026-08-20.

## 1. Introduction

Changes in the social and economic roles of cultural institutions over recent decades have highlighted the importance of their relationship with audiences and the need for a better understanding of visitors (Ayala et al., 2020). This development is particularly evident in museums and galleries, which have undergone a significant

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transformation, evolving from institutions primarily focused on the preservation, conservation, and presentation of cultural heritage into organisations that increasingly emphasise visitors' needs and the quality of the visitor experience. Alongside their traditional functions, they also play an important role in cultural tourism by enhancing destination attractiveness, strengthening regional identity, and contributing to the valorisation of cultural heritage (White, 2023). At the same time, museums and galleries must respond to increasing competition from other leisure activities, changing visitor expectations, and the need to ensure the long-term social and economic sustainability of their operations. In this context, visitor-centred management has become one of the key prerequisites for the successful development of museums and galleries.

Visitor-centred management recognises that museum and gallery visitors are not a homogeneous group but differ in their socio-demographic characteristics, visit motivations, patterns of museum use, expectations, evaluations of museum and gallery attributes, levels of satisfaction, and subsequent behavioural intentions. Identifying these differences supports more effective museum and gallery management by enabling marketing communication, service development, and the design of offerings to be adapted to the needs of different visitor groups.

Visitor segmentation has become an important research approach, as it enables the identification of groups with distinct characteristics, needs, and behavioural patterns, thereby contributing to a better understanding of the heterogeneity of museum audiences (Brida et al., 2013; Falk, 2009). At the same time, research has increasingly examined visitor experience, the evaluation of museum and gallery attributes, visitor satisfaction, and behavioural intentions. These studies demonstrate that the evaluation of museums and galleries cannot be reduced solely to the quality of exhibitions but should encompass a broader set of attributes that collectively shape the overall visitor experience (Brida et al., 2016; Orea-Giner et al., 2021).

Despite substantial advances in research on museum and gallery visitors, information about Slovakian museum and gallery audiences remains relatively limited. Eliašová (2019) points to insufficient knowledge about people visiting Slovak museums, while empirical research to date has focused on selected aspects of the visit, such as factors influencing visitor satisfaction in museums and galleries (Orieška et al., 2018). More comprehensive research comparing visitor segments across a larger number of museums and galleries therefore remains underdeveloped. International research, however, indicates the relevance of visitors' attitudes towards and relationships with the destination and the role of cultural visitation during a trip in differentiating visitors. Moreno Gil and Ritchie (2009) identified differences between residents and tourists visiting a museum, while Niemczyk (2013) demonstrated that the importance of culture in travel decision-making rep-

resents a relevant dimension in differentiating cultural tourists. From a managerial perspective, distinguishing between local residents, visitors for whom a museum or a gallery is the primary purpose of the trip, and those who include such a visit as part of a broader itinerary, can help museums and galleries target communication more effectively, develop programmes that encourage repeat visits among local residents, and adapt information and supplementary services to visitors for whom the institution represents either the main destination or one component of a wider trip.

The following study contributes to the existing body of knowledge by analysing data collected from visitors to 79 museums and galleries in Slovakia. In contrast to studies concerning individual museums or specific regions, these data make it possible to examine differences among visitor segments at the national level.

The aim of this study was to analyse differences among visitor segments defined by visitors' place of residence and whether or not visiting a museum or gallery was the primary purpose of the trip. Respondents were classified into three segments: local residents, visitors for whom visiting a museum or gallery was the primary purpose of the trip, and visitors who included a museum or gallery visit as part of a broader travel itinerary.

The following research questions were formulated:

**RQ1:** How do the three visitor segments differ in terms of socio-demographic characteristics?

**RQ2:** How do the three visitor segments differ in terms of visitor behaviour?

**RQ3:** How do the three visitor segments differ in terms of the perceived importance of individual museum and gallery attributes?

**RQ4:** How do the three visitor segments differ in terms of satisfaction with individual museum and gallery attributes?

**RQ5:** How do the three visitor segments differ in terms of overall satisfaction and behavioural intentions?

The study is based on data from a questionnaire (on-site and online) survey conducted between February and June 2025, involving 1376 respondents who had visited at least one of 79 museums and galleries across Slovakia, representing approximately 57% of all registered museums and galleries in the country.

## 2. Literature Review

### 2.1. Visitor-Centred Approaches to Understanding Museum and Gallery Visitors

Contemporary literature on museum and gallery management increasingly emphasises the importance of visitor-centred approaches that place visitors' needs, expectations, and experiences at the core of the planning, implementation, and evaluation of cultural institutions. Although different terms are used in the literature, such as *visitor-centred museum* (Hayde et al., 2025), *visitor-centred approach* (Villaespesa & Álvarez, 2020; Yi et al., 2022), *visitor management* (Nyaupane, 2025), and *visitor experience management* (Li, 2024), all of them share the assumption that the effective management of museums and galleries requires a systematic understanding of visitors and the application of this knowledge to exhibition design, heritage interpretation, service provision, public communication, and strategic decision-making.

The development of visitor-centred approaches is closely linked to the transformation of the perceived social role of museums and galleries, which began to gain prominence in the literature during the 1980s. Increasingly, scholars have argued that the success of cultural institutions should not be assessed solely in terms of the size of their collections, professional activities, or the quality of exhibitions, but also by their ability to create meaningful visitor experiences, respond to the evolving needs of the public, and foster long-term relationships with audiences (Falk & Dierking, 2016; McManus, 2006). This shift is reflected in the new definition of museums adopted by the International Council of Museums (ICOM) in 2022, according to which “a museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits its tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing” (ICOM, 2022, p. 3). In other words, museums should no longer be perceived simply as guardians of their collections but as open, participatory, and socially engaged cultural institutions.

Visitor-centred approaches, however, extend beyond the objective of merely increasing visitor satisfaction. Contemporary literature conceptualises them as a comprehensive management framework that integrates knowledge of visitors into the planning, implementation, and evaluation of all core museum and gallery activities. Insights gained through visitor research are applied to exhibition design,

the development of interpretation strategies, educational programme planning, service development, marketing communication, audience relationship management, and the evaluation of service quality (Black, 2012; Hayde et al., 2025; Li, 2024; Kotler et al., 2008). In this context, Philippopoulos et al. (2024) emphasise the need for a holistic approach that integrates different areas of museum management to create a high-quality visitor experience, while Nyaupane (2025) highlights the importance of systematic visitor management in organising visitor flows, heritage interpretation, and ensuring the smooth delivery of the visitor experience.

The visitor-centred concept keeps evolving. While earlier studies primarily emphasised the need to better understand visitors and enhance the quality of their experiences, more recent research has expanded the concept to incorporate the principles of inclusion, participation, and social justice. Garibay and Teasdale (2025) argue that museums should not merely respond to the needs of their existing visitors but should actively create opportunities for engaging groups that have historically been underrepresented in cultural institutions. Similarly, Hayde et al. (2025) emphasise that a visitor-centred approach extends beyond the application of visitor research findings to encompass the ways in which visitors are involved in the planning, evaluation, and co-creation of museum activities. Contemporary interpretations of the visitor-centred approach therefore move beyond viewing visitors as passive recipients of cultural content and instead recognise them as active partners in the creation of value within museums and galleries.

In line with this development, visitor segmentation has become one of the key approaches in museum and gallery visitor research, enabling a better understanding of differences in visitors' characteristics, motivations, behaviour, and preferences. The literature offers a wide range of segmentation approaches; which one is to be selected depends on the objectives of a particular study. Segmentation can be based on visitors' socio-demographic and geographical characteristics, motivations, identities, preferences for heritage interpretation, or patterns of visitor behaviour (Brida et al., 2013; Falk, 2009; Sedmak & Brezovec, 2015). Despite this methodological diversity, scholars generally agree that no universal segmentation model is suitable for all museums and galleries and that the choice of segmentation criteria should always reflect the objectives and specific context of a given study (Brida et al., 2013).

One of the most commonly used criteria is visitors' place of residence. The distinction between residents and non-residents is based on the assumption that these groups visit cultural institutions in different contexts, possess different levels of familiarity with the destination, and represent distinct target audiences. For example, Orea-Giner et al. (2021) employed the place of residence as a segmentation criterion in their study of museum visitors, while De Medeiros et al. (2025)

used this approach to compare residents' and tourists' perceptions of the quality of tourist attractions.

In addition to segmentation based on the place of residence, researchers frequently distinguish visitors according to the role that a museum or gallery plays in the context of the entire trip. Previous studies have consistently differentiated between visitors for whom a museum or gallery constitutes the primary purpose of the trip and those who visit a cultural institution as one of several activities undertaken during their stay (McKercher & du Cros, 2002). This approach complements traditional segmentation based on visitors' personal characteristics and facilitates the examination of the role of museums and galleries within the broader context of cultural tourism.

## **2.2. Museum and Gallery Visitor Experience: Behaviour and Evaluation**

To gain a comprehensive understanding of museum and gallery visitors it is not only necessary to identify distinct visitor segments but also to examine their behaviour and visitor experience. In addition to socio-demographic characteristics and visit motivations, the literature increasingly focuses on variables describing how visitors engage with museums and galleries. Falk and Dierking (2016) argue that visitor behaviour results from the interaction of the personal, social, and physical contexts of the visit: individuals with different experiences, expectations, and motivations may perceive and engage with the same exhibition in different ways.

Empirical studies employ a broad range of variables to provide a more detailed characterisation of museum and gallery visitors and the ways in which they engage with cultural institutions. Goulding (2000) argues that socio-demographic characteristics and visitor numbers alone do not provide sufficient insight into the nature of the visitor experience and that greater attention should therefore be paid to the course of the visit and visitors' interactions with the museum environment. Consequently, in addition to socio-demographic characteristics and visit motivations, studies frequently examine previous experience with the museum or gallery, visit frequency and repeat visitation, length of stay, companions during the visit, and participation in guided tours, educational programmes, and special events (Bollo & Dal Pozzolo, 2005; Falk & Dierking, 2016; Serrell, 1997).

Studies of visitor journeys, movement patterns, and visitor flows further demonstrate the importance of behavioural characteristics: Serrell (1997) identified time spent in different parts of an exhibition as one of the key indicators of visitor engagement, while Bollo and Dal Pozzolo (2005) argued that visitor numbers alone provide limited insight into how visitors engage with museum spaces. More recent studies have also shown that differences in visitor behaviour are associated with the

physical and mental demands experienced during the visit, which may influence the length of stay, levels of attention, and the overall evaluation of the museum or gallery (Bitgood, 2009, 2013).

Çolak and Karakan (2024) argue that the visitor experience emerges from the interaction of multiple interconnected factors and should therefore be evaluated using a holistic approach that considers exhibitions, the physical environment, interpretation, communication, services, and other elements of museum management. Accordingly, contemporary literature conceptualises the visitor experience as a multidimensional construct that arises through visitors' interactions with different attributes of museums and galleries (Falk & Dierking, 2016; King et al., 2025; Li, 2024). King et al. (2025) further emphasise that the evaluation of the visitor experience should capture its multidimensional nature and reflect the perspectives of visitors themselves.

Visitors do not perceive individual museum or gallery attributes with the same degree of importance. Chen (2018) argues that the overall attractiveness of an exhibition results from the combination of multiple attributes, whose importance may vary according to visitors' expectations, needs, and preferences. Empirical studies further confirm differences in the perception of individual aspects of cultural institutions. Comparing residents and tourists, Orea-Giner et al. (2021) identified significant differences in the evaluation of several museum attributes, including the museum building, collections, temporary exhibitions, and supplementary services. These findings suggest that visitors' evaluations of museums and galleries are shaped not only by the quality of their offerings but also by the characteristics and expectations of different visitor groups.

Differences in the importance attached to individual attributes also explain why satisfaction ratings alone provide insufficient guidance for managerial decision-making. An attribute receiving relatively low satisfaction ratings may not necessarily require immediate attention if visitors do not consider it important. Conversely, even minor shortcomings in highly important attributes may substantially affect the overall evaluation of a museum or gallery. For this reason, the simultaneous assessment of attribute importance and visitor satisfaction has become increasingly common in the evaluation of cultural institutions. Martilla and James (1977) introduced Importance–Performance Analysis (IPA) as a tool for identifying managerial priorities, while Bacon (2003) demonstrated its broad applicability in service evaluation. In the context of museums and galleries, IPA helps identify those attributes with the greatest potential to enhance the visitor experience and provides valuable evidence to support managerial decision-making.

The visitor experience does not end when visitors leave a museum or gallery but is reflected in their subsequent evaluation of the cultural institution and their future



behavioural intentions. Unlike individual attribute assessments, overall satisfaction provides a summary evaluation of the visit, reflecting visitors' overall perception of the museum or gallery and the extent to which the visit met their expectations (Li, 2024). Pioletti et al. (2025) further emphasise the importance of visitors' emotional responses during the museum visit, identifying them as a significant determinant of overall visitor satisfaction. Similarly, Nowacki and Kruczek (2021), in their study of visitors to heritage attractions in Poland, demonstrated that visitor satisfaction is embedded in a broader process involving co-creation, visitor experience, and emotions, with the relationships among these dimensions varying according to the context of the attraction.

Contemporary research also suggests that evaluating the visitor experience extends beyond the measurement of satisfaction alone. Recuero-Virto et al. (2017) operationalise visitor loyalty through visitors' intention to recommend a museum or gallery and their intention to revisit, demonstrating that both are strongly influenced by visitor satisfaction. Building on this perspective, Sop et al. (2025) provide a more comprehensive explanation of visitor loyalty. They argue that visitors' long-term relationship with a museum is shaped not only by satisfaction but also by the congruence between visitors' self-identity and the museum (*self-congruity*), the extent to which the museum fulfils visitors' functional expectations (*functional congruity*), and the hedonic value of the visit (*hedonic congruity*). Visitor loyalty can therefore be understood as the outcome of a comprehensive evaluation of the visitor experience and reflects visitors' long-term relationship with museums and galleries.

### 3. Methodology

#### 3.1. Research Procedure

The questionnaire survey was conducted between February and June 2025 with both online and on-site data collection. Approximately 59% of responses were given via an online questionnaire, which could be accessed through a link distributed in relevant regional, travel-related, and cultural groups on social media, while the remaining 41% were collected on-site. Online respondents were asked to select a museum or gallery they had visited within the previous 12 months and to give their answers with respect to that institution. On-site data collection was carried out by tourism students from Constantine the Philosopher University in Nitra. The students had received standardised instructions and questionnaires and ap-



proached visitors leaving selected museums and galleries after a visit. The museums and galleries included in the study were the outcome of choices made by online respondents who could select an institution from the complete list of registered museums and by students who conducted the on-site survey.

### 3.2. The Questionnaire

The questionnaire consisted of five sections covering respondents' socio-demographic characteristics, visitor behaviour, the perceived importance of individual museum and gallery attributes, satisfaction with these attributes, overall satisfaction, and behavioural intentions, represented by the intention to recommend the museum or gallery and the intention to revisit. The selection of the evaluated attributes was based on previous research examining museum attributes associated with visitor experience and satisfaction (Kruczek & Szromek, 2014; Huo et al., 2024; Pančíková, 2019). Conceptually related attributes were grouped to maintain an appropriate questionnaire length. In the present study, eight attributes were evaluated: transport accessibility, information accessibility, the museum or gallery environment, exhibitions, animation services, catering services, retail services, and cloakrooms and toilets. Respondents evaluated each of these attributes separately in terms of its perceived importance and their satisfaction with it. Perceived importance and satisfaction with individual attributes were assessed using a five-point Likert scale, ranging from 1 (least important/ least satisfied) to 5 (most important/ most satisfied). Importance and satisfaction ratings enabled the subsequent application of IPA, which is consistent with how it was used in previous tourism research (De Nisco et al., 2015; Deng & Pierskalla, 2018) and museum visitor research (Aprilia et al., 2022).

### 3.3. Research Sample

At the time of the survey, the Register of Museums and Galleries of the Slovak Republic, maintained by the Ministry of Culture of the Slovak Republic, listed 110 museums and 29 galleries. The survey included visitor responses concerning 79 museums and galleries across Slovakia, which represent approximately 57% of all those registered. A complete list of these institutions, together with the number of respondents associated with each museum or gallery, is provided in Appendix A.

While a total of 1410 people took part in the survey, the following analysis is based on data from 1376 respondents who provided complete information.

Local residents accounted for 26.8% of the sample ( $n = 369$ ), visitors for whom visiting a museum or gallery was the primary purpose of the trip represented 43.3%

( $n = 596$ ), and visitors for whom visiting a museum or gallery was not the primary purpose of the trip made up 29.9% ( $n = 411$ ). The socio-demographic characteristics of the three visitor segments are presented in Table 1.

Table 1. Sociodemographic characteristics of visitor segments

| Characteristic                 | Category          | Local residents | Primary purpose of the trip $n$ (%) | Not primary purpose of the trip $n$ (%) |
|--------------------------------|-------------------|-----------------|-------------------------------------|-----------------------------------------|
| Sex                            | Female            | 231 (63.5)      | 374 (63.7)                          | 296 (73.3)                              |
|                                | Male              | 133 (36.5)      | 213 (36.3)                          | 108 (26.7)                              |
| Age group                      | Up to 25 years    | 186 (50.7)      | 312 (52.7)                          | 195 (48.1)                              |
|                                | 26–35 years       | 60 (16.3)       | 82 (13.9)                           | 85 (21.0)                               |
|                                | 36–45 years       | 67 (18.3)       | 86 (14.5)                           | 64 (15.8)                               |
|                                | 46–55 years       | 39 (10.6)       | 87 (14.7)                           | 51 (12.6)                               |
|                                | 56 years and over | 15 (4.1)        | 25 (4.2)                            | 10 (2.5)                                |
| Highest educational attainment | Primary           | 92 (25.3)       | 44 (7.4)                            | 22 (5.5)                                |
|                                | Secondary         | 165 (45.3)      | 357 (60.3)                          | 245 (60.8)                              |
|                                | Tertiary          | 107 (29.4)      | 191 (32.3)                          | 136 (33.7)                              |

Source: Author's own elaboration

Data were analysed using descriptive and inferential statistical methods. The reliability and psychometric properties of the measurement scales were assessed using Cronbach's alpha, corrected item–total correlations, the Kaiser–Meyer–Olkin (KMO) measure of sampling adequacy, and Bartlett's test of sphericity. Differences among the three visitor segments in nominal variables were examined using Pearson's chi-square test, with the strength of associations assessed by Cramer's V. Differences in the perceived importance of museum and gallery attributes, satisfaction with these attributes, overall satisfaction, and behavioural intentions were analysed using the Kruskal–Wallis test. Whenever statistically significant differences were identified, pairwise comparisons were performed using Dunn's post hoc test with Bonferroni correction. IPA was employed to identify strengths and areas requiring improvement. All statistical analyses were conducted using IBM SPSS Statistics 29. Statistical significance was established at  $\alpha = 0.05$ .

## 4. Results

### 4.1. Scales' Reliability

Before the main analyses, the reliability and psychometric properties of the measurement scales were assessed. Both scales demonstrated acceptable to good internal consistency (Cronbach's  $\alpha = 0.788$  for the importance scale and  $\alpha = 0.845$  for the satisfaction scale). All corrected item–total correlations exceeded the recommended threshold of 0.30, and Cronbach's alpha did not increase after deleting any item. In addition, the Kaiser–Meyer–Olkin (KMO) values exceeded the recommended threshold of 0.60, and Bartlett's test of sphericity was statistically significant for both scales ( $p < 0.001$ ), confirming the satisfactory psychometric properties of the measurement scales (Table 2).

Table 2. Reliability and psychometric properties of the scales

| Scale        | Number of items | Cronbach's $\alpha$ | KMO   | Bartlett's test $\chi^2$ (df) | $p$    |
|--------------|-----------------|---------------------|-------|-------------------------------|--------|
| Importance   | 8               | 0.788               | 0.815 | 2682.767 (28)                 | <0.001 |
| Satisfaction | 8               | 0.845               | 0.874 | 3488.249 (28)                 | <0.001 |

Legend:  $\alpha$  = Cronbach's alpha coefficient; KMO = Kaiser–Meyer–Olkin measure of sampling adequacy.

Source: Author's own elaboration

### 4.2. Visit Characteristics by Visitor Segment

Visitor characteristics differed significantly across the three visitor segments with respect to the frequency of museum/gallery visits and the type of visit organisation (Table 3). However, the associations were weak in both cases (Cramer's  $V = 0.111$ – $0.140$ ), indicating that visitor segment explained only a limited proportion of the variability in these characteristics.

Visitors for whom visiting a museum or gallery was not the primary purpose of the trip were predominantly first-time visitors, whereas local residents exhibited the highest proportion of repeat visits to the same museum or gallery. Individually organised visits predominated across all three visitor segments, with the highest share recorded among visitors for whom visiting a museum or gallery was not the primary purpose of the trip (Table 3).

Table 3. Frequency of museum/gallery visits and type of visit organisation by visitor segment

| Characteristic                                 | Category               | Local residents<br><i>n</i> (%) | Primary purpose of the trip<br><i>n</i> (%) | Not primary purpose of the trip<br><i>n</i> (%) | $\chi^2$ (df) | <i>p</i> | Cramer's V |
|------------------------------------------------|------------------------|---------------------------------|---------------------------------------------|-------------------------------------------------|---------------|----------|------------|
| Frequency of visits to the same museum/gallery | First visit            | 186 (50.4)                      | 394 (66.1)                                  | 306 (74.6)                                      | 53.666 (4)    | <0.001   | 0.140      |
|                                                | Second or third visit  | 136 (36.9)                      | 157 (26.3)                                  | 86 (21.0)                                       |               |          |            |
|                                                | More than three visits | 47 (12.7)                       | 45 (7.6)                                    | 18 (4.4)                                        |               |          |            |
| Type of visit organisation                     | Individual visitor     | 258 (70.3)                      | 447 (75.3)                                  | 340 (82.7)                                      | 16.970 (2)    | <0.001   | 0.111      |
|                                                | Organised group member | 109 (29.7)                      | 147 (24.7)                                  | 71 (17.3)                                       |               |          |            |

Source: Author's own elaboration

Significant differences were also identified in visit companions and the length of museum/gallery visits (Table 4). Although both variables differed significantly across the visitor segments, the strength of the associations remained low (Cramer's  $V = 0.097$ – $0.138$ ).

Local residents were more likely to visit museums or galleries alone or with family members, whereas visitors for whom visiting a museum or gallery was not the primary purpose of the trip were more likely to visit with partners or friends. Across all visitor segments, the most common visit duration was 31–60 minutes. However, the proportion of visits lasting 61–90 minutes was higher for local residents and visitors whose primary purpose was to visit a museum or gallery than in the case of visitors for whom it was just one of the attractions of the trip (Table 4).

Table 4. Visit companion and length of museum/gallery visit by visitor segment

| Characteristic  | Category                  | Local residents<br><i>n</i> (%) | Primary purpose of the trip<br><i>n</i> (%) | Not primary purpose of the trip<br><i>n</i> (%) | $\chi^2$ (df) | <i>p</i> | Cramer's V |
|-----------------|---------------------------|---------------------------------|---------------------------------------------|-------------------------------------------------|---------------|----------|------------|
| Visit companion | Alone                     | 73 (19.8)                       | 96 (16.2)                                   | 57 (13.9)                                       | 26.078 (12)   | 0.010    | 0.097      |
|                 | With partner              | 69 (18.7)                       | 107 (18.0)                                  | 91 (22.1)                                       |               |          |            |
|                 | With family and children  | 71 (19.2)                       | 105 (17.7)                                  | 69 (16.8)                                       |               |          |            |
|                 | With other family members | 40 (10.8)                       | 74 (12.5)                                   | 57 (13.9)                                       |               |          |            |
|                 | With classmates           | 68 (18.4)                       | 114 (19.2)                                  | 50 (12.2)                                       |               |          |            |
|                 | With friends              | 46 (12.5)                       | 95 (16.0)                                   | 82 (20.0)                                       |               |          |            |
|                 | Other                     | 2 (0.5)                         | 2 (0.3)                                     | 5 (1.2)                                         |               |          |            |

| Characteristic | Category              | Local residents<br><i>n</i> (%) | Primary purpose of the trip <i>n</i> (%) | Not primary purpose of the trip <i>n</i> (%) | $\chi^2$ (df) | <i>p</i> | Cramer's <i>V</i> |
|----------------|-----------------------|---------------------------------|------------------------------------------|----------------------------------------------|---------------|----------|-------------------|
| Visit length   | Less than 30 minutes  | 56 (15.4)                       | 39 (6.6)                                 | 24 (6.0)                                     | 51.420 (8)    | <0.001   | 0.138             |
|                | 31–60 minutes         | 139 (38.2)                      | 230 (39.0)                               | 206 (51.1)                                   |               |          |                   |
|                | 61–90 minutes         | 113 (31.0)                      | 222 (37.7)                               | 140 (34.7)                                   |               |          |                   |
|                | 91–120 minutes        | 39 (10.7)                       | 70 (11.9)                                | 23 (5.7)                                     |               |          |                   |
|                | More than 120 minutes | 17 (4.7)                        | 28 (4.8)                                 | 10 (2.5)                                     |               |          |                   |

Source: Author's own elaboration

### 4.3. Importance and Satisfaction with Museum and Gallery Attributes by Visitor Segment

To identify differences in the perceived importance of and satisfaction with individual museum and gallery attributes across visitor segments, the Kruskal–Wallis test was applied. The evaluation included eight attributes of the museum or gallery visit: transport accessibility, information accessibility, museum or gallery environment, exhibitions, animation services, catering services, retail services, and cloakrooms and toilets. The results showed statistically significant differences for four of the eight importance attributes and six of the eight satisfaction attributes (Tables 5 and 6).

Statistically significant differences in the perceived importance of museum and gallery attributes were identified for transport accessibility, exhibitions, animation services, and retail services.

Visitors for whom visiting a museum or gallery was not the primary purpose of the trip assigned greater importance (mean ranks above 700) to transport accessibility, animation services, and retail services. In contrast, local residents attached the greatest importance (mean ranks above 700) to exhibitions, representing the core museum or gallery offering. Mean ranks for visitors mainly interested in visiting a museum or gallery exhibited much less variability ranging from 646 to 698.

No statistically significant differences were found for information accessibility, museum or gallery environment, catering services, or cloakrooms and toilets ( $p > 0.05$ ) (Table 5).

Table 5. Differences in the perceived importance of museum and gallery attributes by visitor segment

| Attribute                           | Local residents (Mean Rank) | Primary purpose of the trip (Mean Rank) | Not primary purpose of the trip (Mean Rank) | H      | <i>p</i> |
|-------------------------------------|-----------------------------|-----------------------------------------|---------------------------------------------|--------|----------|
| Transport accessibility             | 652.33                      | 676.33                                  | 723.45                                      | 7.990  | 0.018    |
| Information accessibility           | 691.43                      | 673.89                                  | 691.91                                      | 0.839  | 0.657    |
| Museum environment                  | 713.02                      | 670.53                                  | 675.81                                      | 3.295  | 0.193    |
| Permanent and temporary exhibitions | 724.97                      | 698.97                                  | 627.71                                      | 15.702 | <0.001   |
| Animation services                  | 634.23                      | 668.36                                  | 703.42                                      | 6.568  | 0.037    |
| Catering services                   | 652.25                      | 646.95                                  | 675.72                                      | 1.544  | 0.462    |
| Retail services                     | 612.19                      | 653.64                                  | 732.84                                      | 21.204 | <0.001   |
| Cloakrooms and toilets              | 668.30                      | 674.45                                  | 673.32                                      | 0.065  | 0.968    |

Note: Mean Rank = average rank; H = Kruskal–Wallis test statistic.

Source: Author's own elaboration

Statistically significant differences in satisfaction were identified for transport accessibility, museum or gallery environment, animation services, catering services, retail services, and cloakrooms and toilets.

The results indicate that visitors for whom a museum or a gallery visit was not the primary purpose of the trip reported the highest levels of satisfaction for most evaluated attributes. The largest differences were observed for transport accessibility, animation services, and retail services. In contrast, local residents achieved the highest mean rank for satisfaction with exhibitions, although the difference among visitor segments was not statistically significant.

No statistically significant differences were found for information accessibility or exhibitions ( $p > 0.05$ ) (Table 6).

Table 6. Differences in satisfaction with museum and gallery attributes by visitor segment

| Attribute                           | Local residents (Mean Rank) | Primary purpose of the trip (Mean Rank) | Not primary purpose of the trip (Mean Rank) | H      | <i>p</i> |
|-------------------------------------|-----------------------------|-----------------------------------------|---------------------------------------------|--------|----------|
| Transport accessibility             | 630.22                      | 680.60                                  | 740.24                                      | 18.518 | <0.001   |
| Information accessibility           | 691.01                      | 664.17                                  | 709.65                                      | 4.269  | 0.118    |
| Museum environment                  | 692.72                      | 657.26                                  | 721.55                                      | 7.926  | 0.019    |
| Permanent and temporary exhibitions | 719.11                      | 683.16                                  | 663.85                                      | 4.623  | 0.099    |
| Animation services                  | 637.44                      | 636.90                                  | 717.10                                      | 13.673 | 0.001    |
| Catering services                   | 645.71                      | 627.10                                  | 685.07                                      | 6.138  | 0.046    |
| Retail services                     | 626.23                      | 639.48                                  | 726.40                                      | 18.743 | <0.001   |

| Attribute              | Local residents<br>(Mean Rank) | Primary purpose<br>of the trip (Mean<br>Rank) | Not primary<br>purpose of the<br>trip (Mean Rank) | H     | p     |
|------------------------|--------------------------------|-----------------------------------------------|---------------------------------------------------|-------|-------|
| Cloakrooms and toilets | 652.15                         | 655.57                                        | 718.83                                            | 9.228 | 0.010 |

Note: Mean Rank = average rank; H = Kruskal–Wallis test statistic.

Source: Author's own elaboration

#### 4.4. Importance–Performance Analysis by Visitor Segment

Figure 1 presents the results separately for local residents, visitors for whom visiting a museum or gallery was the primary purpose of the trip, and visitors for whom a museum or gallery visit was not the primary purpose of the trip. The reference lines represent the mean values of perceived importance and satisfaction calculated separately for each visitor segment.

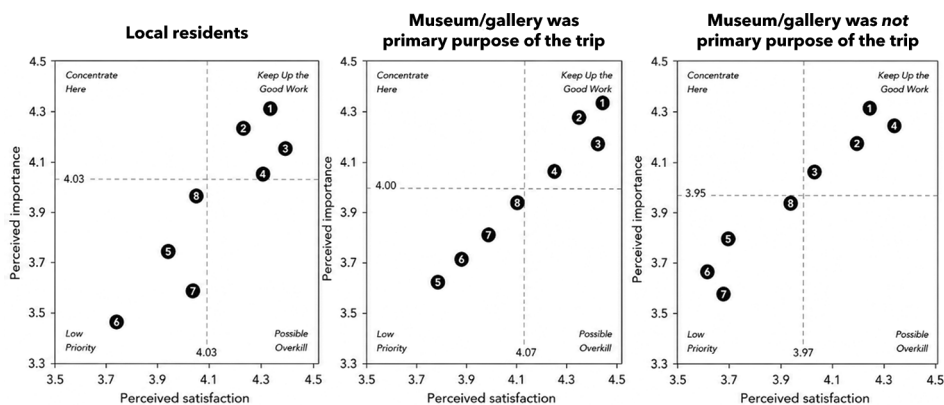


Figure 1. IPA matrices by visitor segment

Legend: 1 — Transport accessibility; 2 — Information availability; 3 — Environment; 4 — Exhibitions; 5 — Animation services; 6 — Food services; 7 — Shops; 8 — Cloakrooms and toilet facilities. Dashed lines represent the mean values of perceived satisfaction and perceived importance for each visitor segment.

Source: Author's own elaboration

Transport accessibility, information accessibility, museum or gallery environment, and exhibitions were consistently positioned in the “Keep Up the Good Work” quadrant, indicating that these attributes were highly important and achieved high visitor satisfaction.

In contrast, animation services, catering services, and retail services were located in the “Low Priority” quadrant across all visitor segments, indicating lower importance and lower satisfaction.

Cloakrooms and toilets were positioned close to the reference lines in all three visitor segments and approached the “Concentrate Here” quadrant among local



residents and visitors for whom the visit was the primary purpose of the trip. Although this attribute did not enter the quadrant, its position suggests a potential area for service improvement.

Despite minor differences in the relative positioning of attributes among the visitor segments, the overall structure of the IPA matrices was highly consistent. Importantly, none of the evaluated attributes was clearly positioned in either the “Concentrate Here” or the “Possible Overkill” quadrant in any visitor segment. This indicates that no highly important attribute was associated with low visitor satisfaction and that no resources appeared to be allocated to attributes of relatively low importance.

#### 4.5. Overall Satisfaction and Behavioural Intentions

Overall evaluation of the museum or gallery visit was highly positive, with a mean satisfaction score of 4.15 (SD = 0.762). Behavioural intentions were also favourable. Visitors expressed a strong intention to recommend the museum or gallery to others ( $M = 2.71$ ,  $SD = 0.650$ ), while the intention to revisit was slightly lower ( $M = 2.38$ ,  $SD = 0.840$ ) (Table 7).

Table 7. Descriptive statistics of overall satisfaction and behavioural intentions

| Variable               | N    | Mean | SD    | Min | Max |
|------------------------|------|------|-------|-----|-----|
| Overall satisfaction   | 1365 | 4.15 | 0.762 | 1   | 5   |
| Intention to recommend | 1371 | 2.71 | 0.650 | 1   | 3   |
| Intention to revisit   | 1372 | 2.38 | 0.840 | 1   | 3   |

Legend: N = number of respondents; SD = standard deviation; Min = minimum; Max = maximum.

Source: Author's own elaboration

Significant differences in overall satisfaction were identified among the three visitor segments (Kruskal–Wallis  $H = 17.518$ ,  $p < 0.001$ ). Visitors for whom visiting the museum or gallery was the primary purpose of the trip reported the highest level of satisfaction, followed by local residents, whereas the lowest level of satisfaction was observed among visitors for whom such a visit was only one of the trip attractions. Post hoc comparisons using Dunn's procedure with Bonferroni correction confirmed significant differences between visitors for whom visiting the museum or gallery was the primary purpose of the trip and those for whom it was not ( $p < 0.001$ ), as well as between local residents and visitors for whom visiting the museum or gallery was not the primary purpose of the trip ( $p = 0.049$ ). No statistically significant difference was found between local residents and visitors for whom visiting the museum or gallery was the primary purpose of the trip ( $p = 0.452$ ) (Table 8).

Table 8. Differences in overall satisfaction among visitor segments

| Visitor segment                                           | Mean rank |
|-----------------------------------------------------------|-----------|
| Local residents                                           | 674.50    |
| Museum or gallery was the primary purpose of the trip     | 708.15    |
| Museum or gallery was not the primary purpose of the trip | 613.49    |
| Kruskal–Wallis H                                          | 17.518    |
| <i>p</i>                                                  | < 0.001   |

Source: Author's own elaboration

Behavioural intentions also differed significantly across visitor segments. The proportion of respondents willing to recommend the museum or gallery varied significantly ( $\chi^2 = 37.532$ ,  $df = 4$ ,  $p < 0.001$ , Cramer's  $V = 0.118$ ). The highest proportion of respondents willing to recommend the museum or gallery was recorded among visitors for whom visiting the museum or gallery was the primary purpose of the trip (86.7%), followed by visitors for whom it was not the primary purpose of the trip (81.0%) and local residents (74.4%).

Similarly, intention to revisit the museum or gallery differed significantly among visitor segments ( $\chi^2 = 47.679$ ,  $df = 4$ ,  $p < 0.001$ , Cramer's  $V = 0.133$ ). Again, visitors for whom visiting the museum or gallery was the primary purpose of the trip expressed the strongest intention to revisit (67.0%), whereas lower proportions were observed among local residents (58.4%) and visitors for whom visiting the museum or gallery was not the primary purpose of the trip (56.1%) (Table 9).

Table 9. Behavioural intentions by visitor segment

| Behavioural intention  | Local residents (%) | Museum or gallery was the primary purpose of the trip (%) | Museum or gallery was not the primary purpose of the trip (%) | $\chi^2$ (df) | <i>p</i> | Cramer's <i>V</i> |
|------------------------|---------------------|-----------------------------------------------------------|---------------------------------------------------------------|---------------|----------|-------------------|
| Intention to recommend | 74.4                | 86.7                                                      | 81.0                                                          | 37.532 (4)    | < 0.001  | 0.118             |
| Intention to revisit   | 58.4                | 67.0                                                      | 56.1                                                          | 47.679 (4)    | < 0.001  | 0.133             |

Legend:  $\chi^2$  = Pearson's chi-square statistic;  $df$  = degrees of freedom; Cramer's  $V$  = effect size.

Source: Author's own elaboration

## 5. Discussion

RQ1 concerned differences in socio-demographic characteristics among the examined visitor segments. The results reveal statistically significant differences in age, gender, and educational attainment; however, the strength of these relationships was weak. Similar conclusions were reported by Lukáč et al. (2024), who

emphasised that understanding visitors' socio-demographic profiles represents an important prerequisite for effective museum management and the development of visitor-centred offerings. Our findings suggest that, although socio-demographic characteristics provide important contextual information for describing individual visitor segments, a comprehensive understanding of differences among them also requires consideration of visitor behaviour, museum and gallery evaluations, satisfaction, and behavioural intentions.

RQ2 focused on differences in visitor behaviour. The results reveal statistically significant differences in previous experience with the museum or gallery, visit frequency, length of stay and visit companions. These findings support Falk and Dierking's (2016) concept of the contextual nature of the visitor experience, according to which visitor behaviour results from the interaction of personal, social, and physical contexts of the visit. They are also consistent with previous studies highlighting the importance of examining individual aspects of visitor behaviour, such as visit frequency and length of stay (Bollo & Dal Pozzolo, 2005; Serrell, 1997). Our study extends this body of knowledge by demonstrating how these behavioural characteristics differ across visitor segments defined by visitors' place of residence and the role of the museum or gallery visit within the overall trip.

The greater involvement of local residents in repeat visits suggests that this group represents an important audience for building long-term relationships between museums and their visitors. This finding aligns with the conclusions of Black (2012) and Kotler et al. (2008), who emphasise the importance of systematically understanding visitors and fostering long-term relationships with audiences as an integral part of strategic museum management. In contrast, visitors for whom the museum or gallery constituted the primary purpose of the trip spent more time at the cultural institution, suggesting greater engagement with the museum experience, consistent with Bitgood (2009, 2013), who identifies visit length as one indicator of visitor engagement.

RQ3 and RQ4 addressed differences in the perceived importance of individual museum and gallery attributes and satisfaction with these attributes across the examined visitor segments. Although statistically significant differences were identified for several attributes, the overall pattern of perceived importance and satisfaction remained consistent across visitor segments. These differences primarily concerned supplementary services, such as animation services, retail services, and transport accessibility, whereas exhibitions—the core element of the museum and gallery offering—were highly important and associated with high satisfaction across all segments.

Our findings are partially consistent with those of Chen (2018), who found that the importance of museum attributes depends on visitors' expectations and prefer-

ences, and Orea-Giner et al. (2021), who identified differences between residents and tourists in attribute evaluations. However, despite significant differences in perceived importance and satisfaction for several attributes, our study revealed a largely consistent evaluation pattern across visitor segments. The almost identical IPA results for all three segments further suggest that visitors share similar priorities and that differences among visitor segments are primarily associated with supplementary services rather than the core elements of the museum and gallery offering.

Another important finding is that none of the evaluated attributes was clearly positioned in the “Concentrate Here” quadrant, indicating that no important attribute was associated with low satisfaction. At the same time, the findings indicate that future development efforts should be dedicated to tailoring supplementary services to the needs of different visitor segments, while continued investment in the quality of exhibitions, the museum and gallery environment, and information accessibility is likely to create value across all visitor groups. The findings also demonstrate the practical value of IPA as a decision-support tool for identifying strategic development priorities in museums and galleries, as it complements statistical comparisons by distinguishing between attributes that differ significantly across visitor segments and those that represent common managerial priorities (Bacon, 2003; Martilla & James, 1977).

**RQ5** focused on identifying differences in overall satisfaction and behavioural intentions among the examined visitor segments. Statistically significant differences were found across all three indicators. The highest levels of overall satisfaction, as well as the strongest intention to recommend and revisit the museum or gallery, were reported by visitors for whom the museum or gallery constituted the primary purpose of the trip. Although these differences were statistically significant, the small effect sizes indicate that segmentation based on visitors’ place of residence and the role of the museum or gallery visit explains only a limited proportion of the variability in visitors’ behavioural intentions.

The findings are consistent with those of Recuero-Virto et al. (2017), who demonstrated a positive relationship between visitor satisfaction and loyalty, reflected in visitors’ intention to recommend a museum and their intention to revisit it. Moreover, the fact that the intention to recommend the museum or gallery was higher than the intention to revisit across all visitor segments supports the conclusions of Sop et al. (2025), who argue that visitor loyalty is a complex construct influenced not only by satisfaction but also by additional factors related to perceived value and the visitor’s relationship with the cultural institution.

From the perspective of museum and gallery management, the findings suggest that maintaining a high quality of the core elements of the visitor experience is an important prerequisite for achieving high levels of visitor satisfaction and positive

behavioural intentions across all visitor segments. At the same time, the higher levels of satisfaction and stronger behavioural intentions observed among visitors for whom the museum or gallery constituted the primary purpose of the trip highlight the importance of considering the needs of this visitor segment when designing exhibitions, planning educational and guided programmes, and developing other museum and gallery services. Furthermore, the consistently lower intention to revisit compared with the intention to recommend underscores the need to implement visitor-centred management principles aimed at encouraging repeat visits and fostering long-term relationships with visitors. While these findings provide valuable insights for the Slovak context, they cannot automatically be generalised to other countries where differences in cultural, social, and institutional conditions may influence visitor perceptions and behaviour differently.

## 6. Conclusion

The findings of this study confirm the existence of statistically significant differences between the three visitor segments across most of the analysed areas. At the same time, they demonstrate that, despite these differences, the evaluation of the core museum and gallery attributes, as well as the strategic priorities identified through IPA, remain largely similar across all visitor segments.

The theoretical contribution of this study lies in extending the knowledge of museum and gallery visitor segmentation. Specifically, the study integrates two segmentation criteria—visitors' place of residence and the role of the museum or gallery visit within the overall trip—which have predominantly been examined separately in previous research. Combining these criteria enabled a more comprehensive analysis of differences among visitor segments across their characteristics, behaviour, museum and gallery evaluations, satisfaction, and behavioural intentions. Furthermore, the study demonstrates that, despite differences among visitor segments, transport accessibility, information accessibility, the museum or gallery environment, and exhibitions represent common strengths across all three segments. An additional contribution is the use of data from visitors to 79 museums and galleries, enabling the examined relationships to be analysed at the national level rather than at the level of individual cultural institutions.

The practical contribution of this study lies in providing empirical evidence on shared priorities across visitor segments and areas where a differentiated management approach is appropriate. While the quality of exhibitions, the museum or gallery environment, and information accessibility should remain priorities across

all visitor segments, differences in visitor behaviour and supplementary service evaluations highlight the need to tailor educational and guided programmes, animation services, and other services to individual visitor segments. The findings can also support more effective resource allocation by indicating where a common management approach is sufficient and where investment in services and activities tailored to specific visitor segments may be more appropriate. Particular attention should be paid to visitors for whom a museum or gallery visit constitutes the primary purpose of the trip, as this group was characterised by the highest levels of overall satisfaction and the strongest behavioural intentions. These findings show that visitor segmentation is not only an analytical tool for identifying differences among visitor groups but also a strategic management tool supporting evidence-based and visitor-centred decision-making.

## 7. Limitations

This study has several limitations. First, it is based on cross-sectional data, which cannot be used to examine changes in these aspects over time. Second, possible differences in the selection mechanism between the online and on-site data collection and the conditions in which the questionnaires were completed were not accounted for in the analysis. Third, since the study was limited to Slovakian visitors, museums and galleries, its findings cannot be automatically generalised to countries with different cultural, social, or institutional contexts. Finally, the visitor segmentation was based on only 2 criteria, without accounting for other socio-demographic characteristics, motivations, cultural capital, identities, or the intensity of interest in cultural heritage.

## 8. Future research

Future research should examine the robustness of the findings across different countries and types of cultural institutions and extend the segmentation criteria by incorporating motivational, psychographic, behavioural and cultural capital-related variables. Qualitative or mixed-method approaches could provide a deeper understanding of differences in the perceived importance of and satisfaction with museum and gallery attributes.

## CRedit Authorship Contribution Statement

**KP:** Conceptualisation, data curation, formal analysis, investigation, methodology, project administration, visualisation, writing — original draft, writing — review & editing.

## Declaration of Competing Interest

The author declares that she has no competing interests.

## Declaration of generative AI technologies in the manuscript preparation process

During the preparation of this manuscript, the author used ChatGPT (OpenAI) for language refinement of selected parts of the manuscript. The author reviewed and edited the content and takes full responsibility for the final version of the manuscript.

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## Appendix A. Museums and Galleries from Which Visitor Data Were Collected

Table A1. Museums and galleries selected by respondents

| Museum/Gallery                                    | Number of respondents who visited the institution in the last 12 months prior to the survey |
|---------------------------------------------------|---------------------------------------------------------------------------------------------|
| Balneologické múzeum v Piešťanoch                 | 59                                                                                          |
| Banické múzeum Gelnica                            | 48                                                                                          |
| Banické múzeum v Rožňave                          | 35                                                                                          |
| Diecézne múzeum Nitrianskeho biskupstva           | 36                                                                                          |
| Dubnické múzeum, mestská rozpočtová organizácia   | 14                                                                                          |
| Gemersko-malohontské múzeum v Rimavskej Sobotě    | 29                                                                                          |
| Hontianske múzeum a galéria L. Simonyiho v Šahách | 3                                                                                           |
| Horehronské múzeum v Brezne                       | 7                                                                                           |
| Hornonitrianske múzeum v Prievidzi                | 3                                                                                           |
| Hradné múzeum Filakovo                            | 3                                                                                           |
| Hutnícke múzeum Železiarni Podbrezová             | 2                                                                                           |
| Krajské múzeum v Prešove                          | 10                                                                                          |
| Kysucké múzeum v Čadci                            | 28                                                                                          |
| Lesnícke a drevárske múzeum                       | 11                                                                                          |
| Malokarpatské múzeum                              | 31                                                                                          |
| Mestské múzeum Lúčenec                            | 2                                                                                           |
| Mestské múzeum a galéria vo Veľkom Šariši         | 1                                                                                           |
| Mestské múzeum v Pezinku                          | 31                                                                                          |
| Mestské múzeum v Rajci                            | 2                                                                                           |
| Mestské múzeum v Senci                            | 31                                                                                          |
| Mestské múzeum Štúrovo                            | 2                                                                                           |
| Mestské múzeum Šurany                             | 31                                                                                          |
| Múzeum Janka Kráľa                                | 32                                                                                          |
| Múzeum Jána Cikkera                               | 1                                                                                           |
| Múzeum Jána Thaina v Nových Zámkoch               | 1                                                                                           |
| Múzeum Mikuláša Konkoly Thegeho                   | 1                                                                                           |
| Múzeum Slovenského národného povstania            | 37                                                                                          |
| Múzeum Spiša v Spišskej Novej Vsi                 | 37                                                                                          |
| Múzeum Tatranského národného parku                | 35                                                                                          |
| Múzeum a Kultúrne centrum južného Zemplína        | 1                                                                                           |
| Múzeum mesta Bratislavy                           | 35                                                                                          |
| Múzeum oravskej dediny Zuberec                    | 32                                                                                          |
| Múzeum polície Slovenskej republiky               | 3                                                                                           |

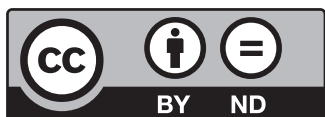
|                                                            |    |
|------------------------------------------------------------|----|
| Múzeum v Kežmarku                                          | 1  |
| Múzeum vo Svätom Antone                                    | 2  |
| Múzeum Červený Kláštor                                     | 39 |
| Múzeum špeciálneho školstva                                | 1  |
| Národná banka Slovenska — Múzeum mincí a medailí Kremnica  | 59 |
| Obecné Myšľanské múzeum                                    | 1  |
| Oravské múzeum Pavla Országha Hviezdoslava v Dolnom Kubíne | 41 |
| Ovčiarske múzeum                                           | 6  |
| Podtatranské múzeum v Poprade                              | 55 |
| Podunajské múzeum v Komárne                                | 1  |
| Ponitrianske múzeum v Nitre                                | 33 |
| Považské múzeum v Žiline                                   | 58 |
| SNM — Archeologické múzeum v Bratislave                    | 31 |
| SNM — Historické múzeum v Bratislave                       | 33 |
| SNM — Múzeum Betliar v Betliari                            | 30 |
| SNM — Múzeum Bojnice v Bojniciach                          | 30 |
| SNM — Múzeum kultúry Maďarov na Slovensku v Bratislave     | 1  |
| SNM — Múzeum kultúry karpatských Nemcov v Bratislave       | 1  |
| SNM — Múzeum Červený Kameň v Častej                        | 3  |
| SNM — Múzeum Ľudovíta Štúra v Modre                        | 34 |
| SNM — Múzeum židovskej kultúry v Bratislave                | 38 |
| SNM — Múzeá v Martine                                      | 2  |
| SNM — Prírodovedné múzeum v Bratislave                     | 30 |
| SNM — Spišské múzeum v Levoči                              | 45 |
| Slovenská národná knižnica — Literárne múzeum              | 1  |
| Slovenské banské múzeum                                    | 4  |
| Slovenské múzeum dizajnu                                   | 2  |
| Slovenské múzeum ochrany prírody a jaskyniarstva           | 5  |
| Slovenské olympijské a športové múzeum                     | 2  |
| Slovenské poľnohospodárske múzeum                          | 17 |
| Slovenské technické múzeum                                 | 17 |
| Stredoslovenské múzeum v Banskej Bystrici                  | 15 |
| Tekovské múzeum v Leviciach                                | 5  |
| Trenčianske múzeum v Trenčíne                              | 2  |
| Uhrovské múzeum                                            | 31 |
| Vihorlatské múzeum v Humennom                              | 2  |
| Vlastivedné múzeum v Galante                               | 7  |
| Vlastivedné múzeum v Hlohovci                              | 3  |

|                                             |    |
|---------------------------------------------|----|
| Vodárenské múzeum BVS, a. s.                | 2  |
| Východoslovenské múzeum                     | 4  |
| Záhorské múzeum v Skalici                   | 2  |
| Západoslovenské múzeum v Trnave             | 2  |
| Ľubovnianske múzeum — hrad v Starej Ľubovni | 31 |
| Šarišské múzeum v Bardejove                 | 5  |
| Železničné múzeum Slovenskej republiky      | 34 |
| Židovské komunitné múzeum                   | 8  |

## Zróźnicowanie odwiedzających słowackie muzea i galerie w zależności od miejsca zamieszkania i celu podróży

**Streszczenie.** W artykule dokonano analizy różnic między grupami zwiedzających wyróżnionymi na podstawie miejsca zamieszkania oraz tego, czy głównym celem podróży była wizyta w muzeum czy galerii. W badaniu wykorzystano dane ankietowe uzyskane od 1376 respondentów, którzy odwiedzili przynajmniej jedno z 79 muzeów i galerii na Słowacji. Odpowiedzi z każdej z 3 grup zwiedzających porównano za pomocą statystyk opisowych, testu chi-kwadrat Pearsona, testu Kruskala-Wallisa oraz skali ważności — realizacji (analizy IPA). Stwierdzono statystycznie istotne różnice w cechach zwiedzających, ocenach wybranych atrybutów muzeów i galerii, ogólnym poziomie zadowolenia oraz intencjach behawioralnych. Pomimo tych różnic, analiza IPA wykazała podobne priorytety strategiczne we wszystkich grupach zwiedzających. Wyniki badań wspierają zarządzanie zorientowane na zwiedzających i podejmowanie strategicznych decyzji, wskazując, że usługi uzupełniające powinny być dostosowane do oczekiwań różnych grup zwiedzających, przy jednoczesnym zachowaniu jakości kluczowych atrybutów muzeum i galerii.

**Słowa kluczowe:** skali ważności — realizacji, analiza IPA, doświadczenia zwiedzających muzeum, zachowania zwiedzających, segmentacja zwiedzających, satysfakcja zwiedzających



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