The Effects of Self-development, Self-therapy, and Self-presentation Motivations on Quality of Life, Visitor Loyalty, and Omnivorous Cultural Engagement through Visitor Satisfaction in Art Museums: Examining the Moderation Effect of Age and Attitude toward SNS Posting

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Abstract

This study investigates the effects of the fulfillment of self-motivation including self-development, self-therapy, and self-presentation on the outcomes such as subjective quality of life, omnivorous cultural engagement, and visitor loyalty via visitor satisfaction in art museums. The analyses on 285 valid survey responses demonstrated that fulfillment of self-development and self-therapy needs have significant positive influence on visitor satisfaction. The effect of fulfilling self-presentation need on visitor satisfaction was found to be moderated by attitude toward SNS posting, while the age factor, based on generations, did not show a significant moderation effect. It was also found that visitor satisfaction positively influences visitor loyalty, including intentions of revisit and recommendation. Increased satisfaction also enhances subjective QOL and omnivorous cultural engagement among art museum visitors, implying promising collaboration among cultural arts institutions. The findings have both theoretical and practical implications for enhancing visitor experiences and promoting diverse cultural engagement. Limitations and future research directions are also discussed.

Keywords: Art museum, Self-development motivation, Self-therapy motivation, Self-presentation motivation, Visitor satisfaction, Subjective quality of life (QOL), Omnivorous cultural engagement, Visitor loyalty, Attitude toward social media posting (SNS posting)

1. Introduction

Korea has emerged as a cultural powerhouse, garnering global popularity for its K-Pop music and the success of Korean cultural contents such as the films "Parasite" (2019) and "Squid Game" (2021). However, this surge in cultural influence hasn't been equally experienced across all cultural art domains. Forms such as public art exhibitions and live performances have not seen the same rapid growth, as indicated by the Korea National Cultural and Arts Participation Survey Report 2019–2023.

Nevertheless, even during the COVID-19 pandemic with social distancing regulations in place, art museums in Korea have consistently attracted visitors. This highlights a substantial desire among contemporary Korean consumers for cultural engagement beyond popular culture, underscoring the need to investigate consumer behavior within the cultural art sector. This desire has been witnessed through the emerging trend showcasing that Koreans' increased interest in work-life balance and their pursuit of experiential consumption of cultural arts for leisure activities have steadily grown

(Ministry of Culture, Sports and Tourism of Korea 2019–2023, 2021b, 2022c; Yoon, Kim, and Kim 2016), despite having limited infrastructure compared to other OECD countries, as revealed by the Comprehensive Guide to National Cultural Facilities Survey reported by Ministry of Culture, Sports and Tourism of Korea (2021b).

This emerging trend is evident in the recent flourishing of art museums that have resumed operations after the pandemic (Ryu 2023). Globally, Hwang (2023) reported a nearly threefold increase in museum visitors compared to 2020 when the COVID-19 pandemic began, with a total of 1.41 billion people visiting art museums. Furthermore, based on 2022 statistics, The Art Newspaper recognized Korea's standout status in Asia, notably the National Museum of Korea ranking fifth among art museums worldwide (Cheshire and da Silva 2023).

This unique phenomenon calls for research to understand the distinctive characteristics of art museum visitors today compared to those engaging in other leisure activities. Significantly, there has been a shift in the age distribution of art museum visitors, with a noticeable surge of younger patrons in Korean art museums (Jeon 2020). This demographic change underscores the importance of academic inquiry into the motivations and desired outcomes of art museum visitation among contemporary young Koreans.

Furthermore, considering the consumer lifestyle shifts induced by the pandemic is essential. Survey reports have identified trends of investing and spending based on self-interest (Hong 2021), and an increase in social media usage, including virtual social interactions (Hong 2021; Rhee 2021). The pandemic has also raised interest in subjective well-being and happiness among the majority of people (Rhee 2021). These shifts have prompted a reevaluation of the role of art museums, which now serve as avenues for exploring the world and self, places for cultural education, and platforms for social connection (Stylianou-Lambert 2009).

As such, art museums provide experiential benefits that fulfill visitors' cognitive, emotional, and sociocultural motivations (Dewey 1987; Falk 2011; Hyun et al. 2018), intersecting with overall quality of life and subjective well-being (Cotter and Pawelski 2022). Moreover, a few recent studies emphasize the concept of omnivorous cultural engagement, which involves boundaryless enjoyment across diverse cultural art domains among satisfied visitors, presenting a promising outlook for the entire cultural arts industry (e.g., Kim and Seo 2011), thus warranting further investigation and exploration.

However, there is a research gap regarding the self-motivations that can reflect contemporary consumption trends among visitors and ultimate outcomes of art museum visitation that go beyond revisit intentions or recommendations. To address this gap, this study has two primary objectives. First, it aims to understand the relationship among motivations and visitor satisfaction, by applying a comprehensive consumer behavioral model encompassing cognitive, emotional, and sociocultural processes, as proposed by Xie, Bagozzi, and Østli (2013). Second, it seeks to explore outcome constructs influenced by visitor satisfaction, encompassing personal, industrial, and institutional perspectives, rather than solely focusing on visitor loyalty, as traditionally viewed from an institutional marketing perspective.

In summary, to accomplish the aforementioned objectives, the present study will investigate the relationship between major self-motivations (self-development for cognitive motivation, self-therapy for emotional motivation, self-presentation for sociocultural motivation) and visitor satisfaction. Furthermore, the study explores the interplay between self-presentation motivation and factors such as age and attitude toward social media posting (Kwon, Kim, and Cha 2022; Lee 2023), providing insights for art museum marketing in a world where digital platforms dominate everyday communication. It subsequently examines the impact of visitor satisfaction on the ultimate outcomes of art museum visitation experiences, including quality of life on a personal level, omnivorous cultural engagement for the industrial outcome, and visitor loyalty for the institutional outcome.

2. Literature review

The audience of public museums is composed of diverse layers of the public. It encompasses not only visitors who actively visit and tour the museum, but also includes the general public, which goes beyond actual visitors and encompasses potential audience (Yang 2003). The present study specifically focus on the actual visitors who belong to this broad concept of the audience within the general public. In fact, the behavior of museum visitors can be understood through the historical relationship between museums and the public, which can be divided into four stages (Yang 2003). The first stage, until the mid-18th century, involved curious masses visiting religious relics and collections. The second stage, in the late 18th century, saw the emergence of public art museums, attracting visits from the illiterate public. In the 19th century, the attitudes of the elite class hindered the cultural aspirations of the general public, but large-scale exhibitions began to foster a culture of visitation. The fourth stage,

from the 20th century to the present, emphasized public support and service, establishing the general public as significant consumers of art museums (Shapiro 1990). In recent years, art museum visitors have become key consumers who actively engage in consumption activities through interacting with museum shops and programs (Cotter and Pawelski 2022; McIntyre 2010). They play a central role in experiencing and understanding exhibited artworks, contributing to the completion of the museum's exhibitions.

A comprehensive review of recent literature on museum visitation experience identified three major research domains from distinct perspectives: audience vs. institutions along with emerging topics. Accordingly, the current study categorized the literature into audience, management, and emerging topics. Audience studies have primarily examined visitor motivations and experiences, while management studies have focused on service marketing issues, such as marketing mix, servicescape, quality, satisfaction, and loyalty. Interestingly, research on emerging topics has delved into areas such as cultural omnivorousness and the adoption of smart technologies that encompass both audience and institutions perspectives. The findings are summarized in Table 1.

Based on the literature review, a consistent causal framework of "visitor motivation fulfillment→visitor satisfaction→revisit/recommendation intention" has been identified. To further enrich the current understanding, the present study builds upon this established framework of museum visitation and endeavors to incorporate the contemporary consumer phenomena discussed earlier, including self-focus, QOL, social media posting, and the emerging concept of cultural omnivorousness originally proposed by Peterson (1992). While a great deal of previous research has explored visitor motivation, there remains a dearth of studies specifically focusing on self-motivations. Similarly, although QOL is a significant topic, it has received limited attention in the context of museum visitor literature. Furthermore, while the phenomenon of museum selfies and omnivorous cultural engagement are crucial to investigate, research on these topics remains nascent and limited. Consequently, by incorporating these constructs, this study will advance our knowledge and understanding of museum visitation within the context of the new normal era influenced by the pandemic.

To accomplish this objective effectively, a customer-centric approach is imperative. This approach places visitors' desires and values at the forefront when addressing contemporary motivations associated with art museum visits. It also entails an exploration of consumer responses that extend beyond revisiting intentions, encompassing the concept of cultural omnivorousness, where individuals engage in diverse cultural arts experiences across various domains. By scrutinizing this phenomenon, we can derive valuable insights that will inform marketing strategies capable of transcending genre boundaries within the cultural arts industry.

Table 1. Research domains of literature on museum visitation.

Domain	Major topics	Studies
Audience: Visitor motivation & experiences	Visitor motivations, engagement in cultural arts events, and the determinants guiding their decision-making for a visit	Boorsma and Chiaravalloti (2010), Cotter, Fekete, and Silvia (2022), Cuadrado and Mollà (2000), Na and Yeo (2019), Packer and Ballantyne (2002), Phelan, Bauer, and Lewalter (2018)
	Motivations for museum visitation and visitor satisfaction	Falk (2008), Hwang, Han, and Kang (2016), Park (2016)
	Social, cognitive, and environmental aspects of visitor experiences and interactions	Goulding (2000), Kirchberg and Tröndle (2012), Kirchberg and Tröndle (2015), Packer and Ballantyne (2016), Park (2011), Preko et al. (2020)
Management: Service marketing	Visitor demographic characteristics, visit process, and exhibition consumption	Kim (2003), Hanquinet (2016), Rhee (2003), Yang (2003)
	Service quality, visitor satisfaction and future behavior	Daskalaki et al. (2020), So and Lee (2014)
	Servicescape, physical exhibition space characteristics of exhibition halls and visitor satisfaction	Erdoğan and Enginkaya (2023), Jung and Yoon (2014), McIntyre (2009), Yoon and Lim (2009)
Emerging topics: Technology & cultural omnivorousness	Smart experience in art museums among Generation Z; AR/VR museum experience	Bae (2022), Camps-Ortueta, Deltell-Escolar, and Blasco-López (2021), Kyriakou and Hermon (2019)
	Omnivorous cultural engagement	Baik and Heo (2021), Kim and Kum (2018), Kim and Seo (2011), Warde, Wright, and Gayo-Cal (2007)

3. Theoretical background and research hypotheses

3.1. Theoretical background of motivations of art museum visitors

3.1.1. Museum visitor motivations

Marketing efforts in targeting art museum visitors have primarily relied on demographic variables, but their predictive effects have been questioned (Schuster 1991). Studies on visitors' motivations have revealed that motivation fulfillment positively influences satisfaction and intention to revisit (Cotter, Fekete, and Silvia 2022; Hwang, Han, and Kang 2016). Understanding what motivations need to be fulfilled requires keen attention to visitors' psychological variables such as interests, desires, expectations, and values that visitors want to obtain from their museum experiences (Yang 2003). A review of major literature regarding museum visitor motivations was conducted and the summary is presented in Table 2.

As overviewed in Table 2, the museum visitor motivations can be viewed diverse but interconnected and overlapped with each other. The most widely referred and adopted typology is Falk's (2008, 2011). This provides a comprehensive view to the visitors' motivations encompassing almost all the needs, expectations, the goals or roles which are shown in Table 2, from visitors' standpoint. Most of the categorizations across studies can be replaced into the Falk's categories. As a differential approach, Hyun et al. (2018) adopted an experiential point of view and drew a concise typology: utilitarian and hedonic. This

approach is also valuable to make the various facets of motivations into more abstract levels of experience perceptions.

3.1.2. Self-motivations of museum visitors

As this study attempts to reflect emerging consumer trends regarding self-focused consumption, it is useful to delve on the notion of Falk's (2008, 2011) "lens of identity" and Leary's (2007) various "self-motives" to grasp the essence of visitor motivation. Despite their "vagueness and complication of the concept of self" (Leary 2007, p. 319), Falk's (2011) visitor identities can be connected and intertwined to "self-motives" of Leary's (2007). For example, Falk's "explorer," which represents those who seek intellectual growth, can be connected to Leary's self-improvement through self-development. Incorporating the collective evidence presented in Table 2, the practical approach introduced by Hyun et al. (2018) is worth considering in this study. It is undeniable that museum experiences encompass both utilitarian aspects, such as learning and social interaction, and hedonic aspects, like relaxation and enjoyment.

To fully understand the aforementioned self-focused consumer trends in art museum settings in Korea, and considering Stylianou-Lambert's (2009) assertion that contemporary art museums now serve as platforms for exploring both the external world and one's inner self, venues for cultural education, and spaces for social connections, the present study incorporates a robust consumer behavior theory providing an integrative outlook on consumers'

Table 2. Summary of visitor motivations from selected literature.

Category	Site/Experience	Study	Motivations (Experiences)
International visitors	Aesthetic experiences	Schmitt (1999)	Sensory, cognitive, emotional, behavioral, and relational experiences
	Museums: general	Kotler, Kotler, and Kotler (2008)	Escapism, entertainment, socializing, education, aesthetic and reverential appraisal, kinetic, sensory, emotional values
		Falk (2011)	Explorers, facilitators, professional/hobbyists, experience seekers, rechargers, respectful pilgrims, affinity seekers
	Museums: specific (Smithsonian Museums)	Pekarik, Doering, and Karns (1999)	Object experience, cognitive experience, introspective experience, and social experience
	Museum, art gallery, aquarium	Packer and Ballantyne (2002)	Learning and discovery, passive enjoyment, restoration, social interaction, self-fulfillment
	Art Museum	Combs (1999)	Learning, recreation, beauty, history, social, amusement, education
Korean visitors	Museums: general	Korea Culture and Tourism Institute (2016)	Leisure-oriented, self-development-oriented, art enthusiast, expert, family-oriented, group learning-oriented, and socially revisiting-oriented
	Museum: specific (National Museum of Korea)	Lee (2007)	Quality of life, self-improvement, socializing, novelty-seeking, understanding historical and cultural heritage, escape from the daily routines
	Art Museums: multiple sites	Hyun et al. (2018)	Utilitarian value (e.g., problem-solving, learning, social interaction) vs. hedonic value (e.g., fun, exciting, pleasant)
	Art Museum & Biennale	Na and Yeo (2019)	Novelty-seeking, self-development, enchantment, cultural experiences

motivational processes. As previously stated, this study is firmly anchored in the desires, values, and expectations of art museum visitors when they consciously choose to visit a specific art museum over alternative options. This foundational perspective enables us to thoroughly decipher the motivations driving art museum visitation.

As presenting an integrative framework of cognitive, emotional, and sociocultural processes in consumption, Xie, Bagozzi, and Østli (2013) argue that desires serve as the motivational force behind intentions to take action. They suggest that attitudes and other decision-making antecedents operate through desires to shape intentions. In this context, desires convert the reasons for taking action into self-regulated motives for action, serving as the immediate drivers of intentions. Given this perspective, this study recognizes the need for an integrative theory to comprehensively reconstruct visitors' motivations. Inspired by the theory, this study attempts encompass the multifaceted desires, purposes, and expectations that drive art museum visitation at a more abstract level, aligning with the evolving self-focused consumption trends observed in contemporary Korea.

Therefore, the Model of Cognitive, Emotional, Sociocultural Processes in Consumption (Xie, Bagozzi, and Østli 2013) is utilized, to restructure visitor motivations. The motivations extensively studied, as indicated in Table 2 from previous literature, have been reconstructed into three distinct domains: self-development for cognitive process, self-therapy for emotional process, and self-presentation for sociocultural process.

Self-motivation concerning cognitive process in this study pertains to learning motivation, frequently observed in Korean art museum visitors recently (Jeon 2020; Lee 2023). Although Hyun et al. (2018) combined learning and social interaction under utilitarian values, the findings from Table 2 reveal that learning motive is distinct from socializing/facilitating motives. Cognitive motivations encompass curiosity, learning, knowledge, discovery, and education (Combs 1999; Cotter, Fekete, and Silvia 2022; Falk 2011; Hyun et al. 2018). As a result, the study introduces self-development motivation for cognitive domain. It is essential to note that object/artwork experiences hold significance in museum experiences, but they are intricately tied to both cognitive aspects (e.g., inspiration, knowledge) and emotional experiences (e.g., awe, enchantment) from the viewer's perspective. Therefore, an independent motivation for these experiences is considered unnecessary in this study.

For emotional aspect, Hyun et al.'s (2018) hedonic needs can be adapted to 'self-therapy needs,' addressing the growing emphasis on the healing and recharging aspects of art museum visitation (Waniek 2020), which aligns with the heightened emphasis on healing benefits from art engagement, especially following the challenges posed by the pandemic in Korea (Koo 2021). Recent art museum visitors have expressed their appreciation for the hedonic aspects of art experiences, including pleasure and fun (Ryu 2023). Therefore, in this study, self-therapy motivation is conceptualized in association with funs, hedonic and escapist experiential feelings as well as relaxation, spiritual pilgrimage, and restoration (Combs 1999; Falk 2008; Hyun et al. 2018; Packer and Ballantyne 2002), also as depicted in Table 2.

Self-motivation for sociocultural aspects arises when individuals pursue interpersonal aims such as socializing and affiliating, as prominently observed in Table 2. This motivation encompasses not only active social engagement, as represented by Falk's "facilitator," but also passive social interaction, such as being part of the audience in a museum or having an online presence as a museum-goer (Kwon, Kim, and Cha 2022). These sociocultural motivations arising from art museum experiences have become increasingly relevant in the contemporary Korea (Ryu 2023). To encompass all facets of sociocultural visitor motivation, the study adopts the construct of self-presentation (Goffman 1959). Self-presentation motivation refers to the desire to connect with others and exhibit one's desired self-image, reflecting the prevailing social desires of today's society (Batat 2020; Combs 1999; Packer and Ballantyne 2002).

Cotter, Fekete, and Silvia (2022) emphasized that it is not the visit motivations themselves but the fulfillment of these motivations that serves as a stronger predictor of visitor satisfaction. Moreover, when motivations are fulfilled in a combined manner, visitor satisfaction is observed to be significantly improved (Cho et al. 2020; Kotler, Kotler, and Kotler 2008; Park 2016). Building upon this evidence, the study aims to examine the impact of fulfilling the aforementioned three motivations on visitor satisfaction, and subsequently, the ultimate outcomes derived from visitor satisfaction, considering evolving consumption trends that have been magnified during the pandemic and are expected to endure beyond it (Kim et al. 2022).

3.2. Hypotheses development and research model

3.2.1. Self-motivations and visitor satisfaction
1) *Self-development motivation and satisfaction of museum visitation.* Self-development motivation falls within the cognitive dimension of diverse motivations. Drawing on Packer and Ballantyne (2002),

self-development motivation can be defined as the desire to explore new things, expand knowledge, be better informed, get inspired, and experience something new or unusual. Extensive evidence supports the notion that the most fundamental and frequently reported motivation among museum visitors is the pursuit of intellectual growth through museum experiences (Cotter, Fekete, and Silvia 2022; Falk 2008). For instance, Combs (1999) found that learning and education motivations constitute a significant portion of the primary motivations for visiting an art museum. Similarly, Kim and You (2003) identified educational motivation as a key determinant of visitors' preferences for the National Museum of Modern and Contemporary Art.

Art museum visitation reflects the intention to achieve self-improvement through direct and indirect experiences. Direct experiences involve the value and memories gained from consuming cultural arts products, while indirect experiences encompass knowledge and awareness acquired through cultural education (Snowball 2020). This suggests that art museum visitation is not only about sensory appreciation of artworks but also includes educational experiences related to art (Vaux Halliday and Astafyeva 2014).

In summary, previous literature extensively documents that self-development motivation, driven by the desire for self-growth and learning, leads visitors to fulfill their intellectual curiosity, expand their knowledge, and foster self-improvement through museum experiences (Kolb 2000; Todd and Lawson 2001; Yeo and Choe 2003). Consumers who intentionally visit art museums for the purpose of self-improvement are found to experience higher levels of enjoyment, happiness, and achievement in their daily lives (Chung 2008). Consequently, the satisfaction of art museum visitation is expected to vary based on the fulfillment of self-development needs among visitors.

Based on the aforementioned rationale, Hypothesis 1 is proposed as follows:

H1. *The perceived fulfillment of self-development needs of a museum visitor will positively influence visitor satisfaction.*

2) Self-therapy motivation and satisfaction of museum visitation. Self-therapy motivation falls within the emotional dimension among visitor motivations. Drawing on Packer and Ballantyne (2002), self-therapy motivation can be defined as the desire to be pleasantly occupied, to relax, to have a change from routine, and recover from stress. During the pandemic period, individuals have faced vulnerability in terms of both physical survival and emotional well-being. Factors such as exposure to death statistics and restrictions on face-to-face interactions have exacerbated these challenges. Research indicates a significant increase in mental health issues, including depression, anxiety, anger, post-traumatic stress, and insomnia, as a consequence of the pandemic (Hossain et al. 2020). Beyond the pandemic, the persistent uncertainty of the world and the future, coupled with the daily stresses and tensions of contemporary society, have generated a chronic longing for emotional cure, in which museum visits can serve as a therapeutic refuge and a source of community solace (Ter-Kazarian and Luke 2019).

Artistic activities, including art appreciation, have been effective in psychological therapy, particularly during the COVID-19 pandemic. Remote psychotherapy utilizing digital art activities has shown positive effects in alleviating psychological distress caused by social contact restrictions (Shon and Lee 2020). Art activities tap into personal emotions and experiences, offering potential for psychological healing and self-reflection (Jeong and Lim 2020). Similarly, art museums are recognized as places that provide visitors with substantial benefits, such as recreation, amusement, and aesthetic stimulation, as well as serve as an escape from daily routines, offering enjoyable and memorable experiences through interactions with artworks (Combs 1999). Regarding the function of escapism, art museums serve as a "third place," distinct from one's home or workplace, where individuals can engage in self-healing, experience mood improvement, and find relief from stress within a comfortable and novel environment (La et al. 2017).

Moreover, the spatial attributes of art museums play a vital role in their psychological therapeutic functions. The environment of art museums serves a space for contemplation and immersion, allowing visitors to find solace and engage in self-reflection. Art museum visits align with the phenomenon of self-focused consumption and contribute to consumer happiness by providing a time for introspective self-healing (Berger 2015; La 2017). Therefore, art museums, as public spaces, are recognized for their healing and preventive effects on individuals' inner psychology.

Based on the aforementioned rationale, Hypothesis 2 is proposed as follows:

H2. *The perceived fulfillment of self-therapy needs of a museum visitor will positively influence visitor satisfaction.*

3) Self-presentation motivation and museum visitor satisfaction. Self-presentation refers to the socio-cultural motivation to connect with others and project a desired self-image to an actual or imagined audience (Crocker and Canevello 2008; Goffman 1959; Schlenker and Leary 1982). Previous studies have

observed that individuals perceive art museum visits as inherently social experiences (Debenedetti 2003; Falk 2008), which is consistent with Hollenbaugh's (2021) claim that there is no self-presentation, without an audience. Kozinets, Gretzel, and Dinhopl (2017) propose that art museums serve as spaces for identity work and self-presentation, connecting culture, art, and visitors' sense of self. This body of research postulates that art museums function as spaces for communication, shared experiences, and self-expression, highlighting the socio-cultural dimension of museum visitor motivations related to self-presentation.

Factors influencing the motivation of self-presentation include impression monitoring, the importance and value of desired outcomes, self-image, and approval seeking (Leary and Kowalski 1995). It is important to understand the art museum as a place where individuals affirm or transform their existing selves or signal such selves to an external audience through artworks in museums. By presenting oneself in socially desirable ways, such as appearing competent and attractive, individuals aim to gain admiration, likability, and self-verification from their audience (Schlenker and Leary 1982).

Lifestyle is also connected to self-presentation motivation. It can be seen as a product that indirectly reveals one's distinct philosophy and preferences, embodying the myth of self-realization and marketed through role models or influencers; an intangible attribute that cannot be purchased with money, has become a highly sought-after fantasy in today's society (Yeom et al. 2019). As Yeom and colleagues highlight, through art museum visitation, individuals can exhibit their charm, showcasing their "slightly cooler" or "slightly better" selves compared to others.

Considering this line of reasoning, while art museum visits may expand the scope of popular leisure activities, they are not perceived as equivalent to mass cultural consumption, such as movie-watching. Therefore, according to Weber (2008), applying Peirce's semiotic triangle, art museum visitors can be viewed as individuals who adopt the act of art museum visitation (representamen) to convey the impression to others regarding themselves that they possess refined tastes or aesthetics (interpretant), reflecting a lifestyle aligned with their high standards (object).

Based on this literature foundation, Hypothesis 3 is formulated as follows:

H3. *The perceived fulfillment of self-presentation needs of a museum visitor will positively influence visitor satisfaction.*

4) Age as a moderating variable in the relationship between self-presentation motivation and visitor satisfaction. Age is widely recognized as a significant demographic factor that influences consumer behavior. The reason this study focuses on age is due to the expected differential effects on self-presentation motivation in museum experiences across age-groups. Specifically, younger visitors are anticipated to be more influenced by self-presentation motivation. This expectation aligns with previous literature that has often examined the self-presentation construct in relation to age, revealing that younger age groups are more sensitive to self-presentation (Szcześniak et al. 2021; Turnley and Bolino 2001). This sensitivity can be attributed to the stage of their lifecycle characterized by *self-exploration* or *identity exploration*, seeking approval, and acceptance from peers through self-presentation (Mazur and Kozarian 2010; Rosenberg 1979). These characteristics within their lifecycle drive younger individuals to possess a stronger desire for self-presentation.

South Korea's art market has seen a resurgence, despite the challenges posed by the COVID-19 pandemic, primarily driven by the growth of art fairs and the active participation of younger generations (Jeon 2020; Lee 2023; Ryu 2023). This resurgence is attributed to their self-expressive desires, as Lee (2023) notes that young Korean visitors now view art engagement as a form of "intellectual entertainment" and a means to express their unique identities, similar to art pieces, showcasing their sophistication. This evolving audience landscape highlights the importance of researching self-presentation motivations among visitors in art museum, particularly emphasizing the emerging role of age as a critical factor in understanding this motivation in contemporary Korea.

Given the prevalence of visually-oriented social media platforms such as Instagram, younger individuals are inclined to construct their identities based on the reactions of others. They possess a strong desire to share their idealized selves and engage in competition to create their desired image (Chua and Chang 2016; Mazur and Kozarian 2010; Subrahmanyam et al. 2011).

Age cohort groups refer to generations, wherein individuals are born during the same period and share similar growth experiences and values (Kertzer 1983), leading to similarities in consumer behaviors. In contemporary Korean society, there is an ongoing social discourse regarding the distinctions among different generations. The MZ generation, in particular, receives significant attention from media and management due to their distinct characteristics that set them apart from older generations (La 2023).

Based on these studies, it is believed that the younger generations in Korea, including the Gold Baby generation, Generation Z, and certain segments of Millennials, exhibit a pronounced inclination towards exploring and constructing their self-identities. They seek to present themselves in an impressive manner and engage in self-image competitions. Consequently, it is expected that meeting their self-presentation needs in art museums will have a stronger positive impact on visitor satisfaction when compared to older generations.

Building upon this prediction, we formulated Hypothesis 4 as follows:

H4. *The impact of self-presentation needs fulfillment on visitor satisfaction in art museums will be stronger among younger visitors.*

5) Attitude toward SNS posting as a moderating variable in the relationship between self-presentation motivation and visitor satisfaction. The consideration of the moderation effect of attitude toward social media posting (SNS posting) holds paramount importance. Recent trends among art museum visitors in Korea indicate that they view taking selfies or photos as substantial evidence of their differentiation strategy for ideal self-presentation (Jeon 2020). Posting artwork photos along with comments on social media platforms fosters communication with peers and encourages follower engagement (Lee 2023; Ryu 2023). Consequently, art museums have naturally become favored destinations for fulfilling self-presentation motivation.

In the context of this phenomenon, recent literature has delved into the relationship between self-presentation and SNS posting behaviors. Schau and Gilly (2003) argue that websites provide individuals with the freedom to present more desirable and ideal qualities of their identities compared to real-life settings, aligning with the inherent intention of self-presentation. Therefore, social media serves as an effective medium for users to create and showcase their desired identities, particularly among those who possess a positive inclination to disclose themselves to an online audience (Herring and Kapidzic 2015). Of particular note, Kwon, Kim, and Cha (2022) have speculated on the self-presentation motivation of art museum visitors that synergizes with recent SNS posting activities, serving as a means to enhance their identity and potentially contributing to online word-of-mouth marketing. Consequently, it is imperative to examine the extent of an individual's positive attitude toward sharing personal information, such as photos, on social media platforms, in association with self-presentation motivation in art museum settings.

Self-presentation, viewed as impression management (Goffman 1959), can be defined as the skill of selectively presenting oneself to others (Szcześniak et al. 2021). Given that most social media platforms operate asynchronously, SNS users have the opportunity to curate and refine their "best" self by reflecting, editing, and revising what they choose to display (Schlosser 2020). This suggests that SNS platforms serve as a means for individuals to present themselves as "museum visitors," employing strategic tools for positive impression management. It is therefore understandable why the use of Facebook, for example, is partially driven by a need for positive self-presentation (Nadkarni and Hofmann 2012). Similarly, Vogel and Rose (2016) demonstrate that focusing on one's own positively presented self-image generally leads to positive outcomes, whereas focusing on others' idealized images tends to have negative consequences.

Taking selfies in art museums and sharing them on social media platforms is now considered a form of art appreciation (Yonhap News 2019). According to Stylianou-Lambert (2017), there are six main motivations behind photographing in museums: aiding memory, sharing, further research, inspiration, using them as building material for self-identity, and considering them as an art form in their own right. The desire to share and use photographs for self-identity aligns with the self-presentation motivation and reflects the connection between art museum visits and attitude toward SNS posting. This is also true during the COVID-19 pandemic, where SNS posting has become a means to convey one's well-being to acquaintances as well as express their desirable self-image effectively.

Based on the above discussions, Hypothesis 5 is formulated as follows:

H5. *The impact of self-presentation needs fulfillment on visitor satisfaction in art museums will be stronger among individuals with a positive attitude toward SNS posting.*

3.2.2. The effects of visitor satisfaction on outcome constructs

Drawing on Oliver's (1980) framework, visitor satisfaction can be conceptualized as an overall evaluation of visit experience, which is derived from disconfirmation between prior expectations and perceived performance of the museum visitation. Therefore, visitor satisfaction has been considered a primary indicator of successful management of art museums. Yet, within the context of modern Korean society, where a multitude of leisure activities vie for participants, it becomes evident that art museum marketing should not limit its emphasis solely to visitor satisfaction.

This underscores the significance of delving into the ultimate outcomes beyond visitor satisfaction in the scope of this study.

The existing literature on museum visitor behavior has extensively examined the relationship between visitor motivation and satisfaction, as well as the connection between satisfaction and revisit/word-of-mouth (WOM) intentions across different types of cultural art museums, as established shown in Table 1. The current study seeks to expand the range of outcome variables by encompassing diverse perspectives. These perspectives go beyond the institution itself, delving into the ultimate beneficiaries of the outcomes resulting from visitor satisfaction. This involves considering individual visitors' viewpoints and the collective perspectives of the cultural art industry. In this context, visitor loyalty, encompassing WOM and revisit intentions, serves as a benefit primarily for the specific art museum at an institutional level. To comprehensively address the various perspectives regarding the outcomes of visitor satisfaction, the current research model incorporates visitors' subjective well-being as a personal benefit. Additionally, it takes into account omnivorous cultural engagement, which benefits the cultural art industry as a whole.

1) Visitor satisfaction and quality of life. Prioritizing the positive effects of visitor satisfaction on an individual's life is important. Satisfaction in various life domains is known to enhance overall quality of life, with satisfaction in cultural arts experiences being a prominent determinant of life quality improvement (La 2017).

Regardless of cultural backgrounds, the interest in a better life or a happier life has been considered a fundamental human desire. These concepts can be collectively referred to as subjective well-being or quality of life (QOL) (Diener 1999). Subjective well-being encompasses individuals' cognitive and affective evaluations of their life (Diener 1999; Diener and Lucas 1999). The level of subjective well-being is depending on the intensity and frequency of experiencing positive/negative emotions (Emmons and Diener 1985).

In general, people who engage in leisure activities feel higher overall life satisfaction, subjective well-being, and happiness as well as satisfaction with the leisure activities. For instance, Wheatley and Bickerton (2017) present evidence from U.K. supporting the notion that a diverse array of cultural goods can contribute to positive leisure experiences. The study highlights the positive effects of regularly engaging in arts activities and sports on generating these outcomes. Notably, research indicates that en-

gaging in arts activities positively impacts subjective well-being, especially for individuals with lower levels of happiness (Hand 2018). This suggests that the benefits derived from the arts, such as a sense of escape and enjoyment, are subjective in nature, leading to variations in the subjective quality of life among individuals.

Existing literature also demonstrates that not only active participation in creative art activities but also museum visits have been linked to improved psychological well-being, social interaction, relaxation, and stress reduction (Chatterjee and Noble 2013; Cotter and Pawelski 2022; Packer 2008). This positive impact is further supported by a longitudinal study conducted by Wheatley and Bickerton (2019), which found that increased engagement in arts events, historical sites, and museums led to a positive change in life satisfaction scores.

Among Koreans, Ahn, Min, and Kim (2019) discovered that the frequency of art museum visitation and art knowledge significantly affected life satisfaction, even after controlling for factors such as household monthly income and self-esteem. Similarly, Choi's (2021c) study on individuals living alone reveals that cultural consumption behaviors, such as art exhibition visits have a positive impact on their quality of life through leisure satisfaction. Siu et al. (2016), in the study on Hong Kong citizens, who share similarities with Koreans in terms of cultural background as one of Asian countries, provided evidence that visitor satisfaction positively influences physical, psychological, and social well-being by fulfilling motivations associated with autonomy and social connectedness. In summary, it can be argued that visitor satisfaction in art museums ultimately has a positive effect on life satisfaction, that is, the QOL or subjective well-being.

Based on this evidence, Hypothesis 6 is formulated as follows:

H6. *As art museum visitor satisfaction increases, the perceived quality of life (QOL) for visitors will also increase.*

2) Visitor satisfaction and omnivorous cultural engagement. In today's Korean society, where various cultural arts industries, including the mainstream entertainment industry, are developing simultaneously, considering omnivorous cultural engagement as an outcome of satisfying museum visitation is of utmost importance. Furthermore, diverse cultural engagement across different fields also encourages balanced industrial development and maintains consumer autonomy in cultural choices (Kim and Kum 2018).

Peterson and Simkus (1992) coined the terms "cultural breadth" or "cultural variety" to describe consumption patterns that go beyond the cultural

hierarchy between highbrow and popular arts. They explained the cultural consumption of the upper class, who engage in a wide range of cultural arts activities that transcend highbrow and popular culture, as the "cultural omnivore thesis" (Peterson 1992). In particular, well-educated, high-income women, especially younger ones, engage in diverse cultural arts activities without strict boundaries, including attending festivals, amusement parks, local events, and intellectual/aesthetic arts activities (Kim, Cheng, and O'Leary 2007).

Omnivorous cultural engagement also benefits individuals as well as the cultural arts industry's flourishing. In the modern world, diverse experiences in cultural arts engagement enrich individuals' sensibilities and creativity, enhance leisure satisfaction (Choi 2021a,b), promote understanding of others from different backgrounds, and contribute to overall social inclusiveness.

The concept of omnivorous cultural engagement is particularly relevant in contemporary Korean society, which has experienced the overturning of traditional class-based societies, as it can encompass both the upper class and the mainstream in cultural arts consumption (Warde, Wright, and Gayo-Cal 2007). Moreover, with the expansion of various cultural arts genres, there has been an increase in the audience transitioning between genres. However, most of the existing research on cultural arts audiences has primarily focused on a single genre, leaving limited studies on audiences who consume multiple genres simultaneously.

In this regard, Ahn (2012) examined the characteristics and transition behaviors of audience members who cross over multiple genres of performing arts. The results indicated that those who consumed a higher volume of performing arts engagement were more likely to transition into being multi-category consumers, and they tended to have higher incomes and levels of education. This suggests that cultural consumption itself is transforming into newly acquired cultural capital, leading to an increase in omnivorous cultural consumption behavior.

Notably, in recent Korean society, there is a growing recognition that consuming culture across a broad range of domains, from classical performances to art exhibitions and musicals, without distinguishing between highbrow and lowbrow, is considered a desirable taste (Kim and Seo 2011). Kim and Seo (2011) also remarked that people who actively engage in diverse cultural consumption and navigate various cultural domains play a leading role in the experience-oriented consumption era. Engaging in diverse leisure activities can lead to both a compensatory and spillover effect (Jang, Kim, and Hur 2012), where dissatisfaction in one domain is supplemented by satisfaction in another. Moreover, consumers who are satisfied with one area of cultural arts experience may exhibit a spillover effect of interest and enthusiasm toward other domains of cultural arts activities.

Based on this literature evidence, Hypothesis 7 is formulated as follows:

H7. *As art museums visitor satisfaction increases, visitor's omnivorous cultural engagement will also increase.*

3) Visitor satisfaction and loyalty. The most direct benefit derived from visitor satisfaction for art museums is undoubtedly visitor loyalty, as evidenced in most museum marketing studies. In general, Oliver (1994) and other empirical studies have established a strong link between customer satisfaction and customer loyalty, encompassing intentions of revisit and recommendation, including in the cultural arts sector in Korea (La and Yi 2015; So and Lee 2014). Similar research conducted in different countries has also demonstrated the positive influence of visitor satisfaction on visitor loyalty in art museums (e.g., Trabskaya et al. 2023).

Essentially, satisfaction with art museum visits serves as a validating indicator for fulfillment of motivations derived from the art museum experience, while also acting as a crucial catalyst for revisits. Furthermore, the satisfaction derived from art museum visits not only encourages revisits but also fosters emotional attachments and affections towards the museums, ultimately transforming satisfied visitors into core consumers of the art museum. These satisfied visitors can become influential advocates, actively promoting their art museum experiences to others and thereby attracting new visitors.

Specifically focusing on WOM intention, Vesci et al. (2020) revealed that overall visitor satisfaction increased intentions to engage in WOM behavior across multiple Italian art museums. Revisits contribute to frequent visitation by existing customers, while WOM intentions generate an expansion of the visitor base, attracting the general population and spanning various audience segments, which can be considered an indicator of the museum success today (Axelsen and Arcodia 2005).

Therefore, to comprehensively examine the ultimate benefits for art museums that strive to improve visitor satisfaction, it is necessary to consider not only revisit intentions but also WOM intentions. Accordingly, this study adopts a construct of visitor loyalty that encompasses both revisit intentions and WOM intentions.

Based on the discussion aforementioned, Hypothesis 8 is formulated as follows:
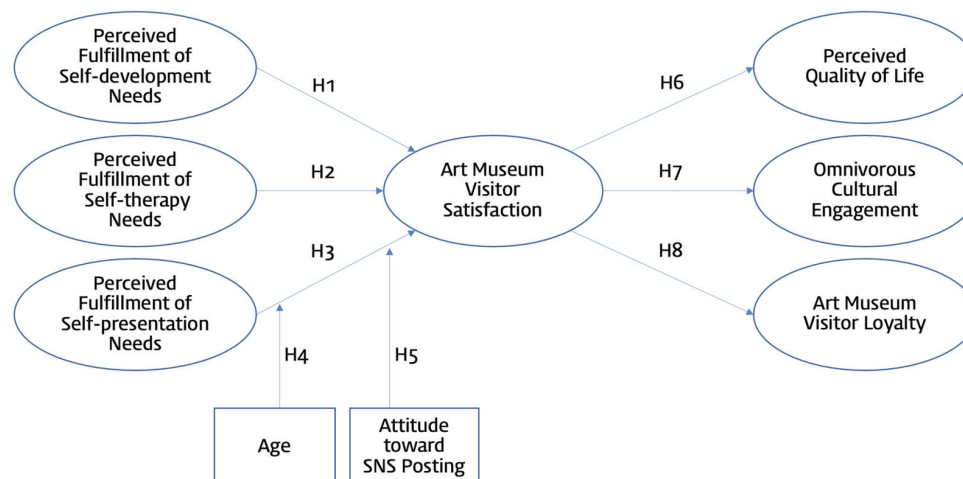
Fig. 1. Research model.

H8. *As art museum visitor satisfaction increases, visitor loyalty towards the art museums will also increase.*

Reflecting these hypotheses, the research model including causal and moderation effects is presented in Fig. 1.

4. Research methodology and analysis

4.1. Research method

4.1.1. Development of measurement

For this study, a survey was conducted on art museum visitors at the site. The survey questionnaire consisted of measurement items adapted from existing literature. Demographic and general items related to cultural arts consumption were constructed with a total of six questions, including gender, age, visit frequency, involvement in arts-related fields, SNS usage, and reasons for art museum visitation for leisure.

Through interviews with visitors, Falk (2011) identified seven categories of visitor identities (motives) as shown in Table 2, for example, explorers (focused on learning or self-development), facilitators (seeking social interaction), experience seekers (pursuing pleasure and stimulation), and rechargers (seeking self-healing and escapism). However, as Phelan, Bauer, and Lewalter (2018) noted, these motives are not mutually exclusive, but rather complex and interconnected. Therefore, this study extracted hierarchical subfactor structures related to the most generic self-motivations across cognitive, emotional, and socio-cultural motivations for visiting art museums, drawing from existing literature, to develop measurement items.

In the study, perceived fulfillment of self-development needs was operationalized as the evaluation of a visitor's cognitive motivation fulfillment for knowledge and inspiration and was measured using three items for each subdimension: curiosity-satisfying, learning, and inspirational experiences (Falk 2008; Hyun et al. 2018; Phelan, Bauer, and Lewalter 2018). Perceived fulfillment of self-therapy needs was operationalized as the evaluation of a visitor's emotional motivation fulfillment for therapeutic and hedonic experiences, measured using three items for each subdimension: healing, escapism, and pleasure (Falk 2008; Hyun et al. 2018; Phelan, Bauer, and Lewalter 2018). Perceived fulfillment of self-presentation needs was operationalized as the evaluation of a visitor's socio-cultural motivation fulfillment for conveying desirable impressions about oneself to others (Leary and Kowalski 1995; Schau and Gilly 2003) and was measured using three items for each subdimension adapted from Kim, Baek, and Choo (2017): attractiveness, competence, and autonomy. A total of twenty-seven measurement items, three for each subdimension, were used to assess the three independent constructs and were averaged for each subdimension to be used as input data.

The mediating construct, art museum visitor satisfaction, was operationalized as a visitor's overall evaluation of the experiences in the museum based on Oliver (1980) and was measured using two items: satisfaction and the feeling of happiness during the visit, drawn from Hwang, Han, and Kang (2016).

The dependent constructs, perceived QOL, was operationalized as a visitor's overall evaluation on one's life and subjective well-being based on Diener and Lucas (1999) and was measured using two items that assess the extent to which art museum visits enhance the quality of life and increase overall life satisfaction (Wheatley and Bickerton 2017). Omnivorous cultural

engagement was operationalized as a visitor's intentions to engage in a wide range of cultural arts activities (Peterson 1992), and items were developed to assess intentions to engage in other cultural arts activities beyond art museums and the extent to which art museum visits would contribute to understanding other cultural art forms (Kim and Seo 2011; Warde, Wright, and Gayo-Cal 2007). Art museum visitor loyalty was operationalized as a visitor's deeply held commitment to the museum (Oliver 1999) and assessed using two items measuring intentions to revisit the specific art museum and recommend it to others based on La and Yi (2015).

Age groups were determined as response options for the moderating variable based on the classification by the Population Policy Research Center at Seoul National University (2021). Overall attitude toward SNS posting was operationalized as a visitor's predispositions toward social media posting and measured using four items adapted from both Kim, Baek, and Choo (2017) and Shin and Kwahk (2019). The assessment focused on whether SNS posting helps create one's positive self-impression, helps express one's ideal self-image, whether respondents have posted or plan to post about their art museum visit on SNS, and whether they want to share their art museum experience with their SNS followers.

All items, except for demographic and background questions, were measured on a 7-point Likert scale ranging from "1" (strongly disagree) to "7" (strongly agree).

4.1.2. Sampling and data collection

The study was conducted at the Seoul Museum of Art in South Korea using convenience sampling. Visitors exiting the museum were approached and asked to complete a structured questionnaire. There were no restrictions on the participants' gender and age. The survey took place over four days in November 2021 during the Seoul Media City Biennale. A total of 300 questionnaires were distributed, and 285 valid responses were included in the analysis after excluding incomplete responses. Participants received a 5,000 KRW Starbucks mobile gift card as a reward for their participation.

4.2. General descriptions of the sample

4.2.1. Demographic characteristics

The basic sample characteristics were analyzed using SPSS 26.0, and the demographic information of the sample is presented in Table 3.

The sample consists of 73.7% female respondents, which aligns with the higher proportion of female visitors reported in the Korea National Cultural and Arts Participation Survey Report (2019–2023). In line with the findings of the report, there is a decline in the art museum visitation rate with the increase in age. This same trend is observed in the sample, which was classified according to the generational criteria proposed by the Population Policy Research Center at Seoul National University (2021).

To examine potential sample bias, we checked their background related to cultural arts fields, such as majoring in arts in college or occupational background. The results showed that the majority of the respondents consisted of the general public unrelated to the arts, indicating a high possibility for generalization of the analysis results. To facilitate interpretation of moderation effect of attitude toward SNS posting, an examination of self-reported patterns of social media usage was conducted in multiple choice form. The findings indicate that almost all respondents use social media platforms, with only 5 non-users (1.8%).

The main reasons why respondents chose art museums over other cultural art institutions were investigated in multiple choice form. The most common reason selected was "for aesthetic/artistic experiences," (74.4%). Other reasons such as "for enhancing the value of life" (37.2%) and "for photo opportunities" (17.5%) constituted a significant portion. The findings emphasize that respondents perceive art museums as venues for aesthetic experiences and enhancement in value of life, which aligns with the inherent function and purpose of art museums. These results provide initial validation for the sample and support the research model.

4.2.2. Frequency of cultural art engagement

The self-report of the frequency of museum visitation per year is investigated and presented in Table 4. The table compares the visitation frequency before and after the outbreak of COVID-19, up to the current visit, witnessing dramatic negative impact.

Before the COVID-19 pandemic, the highest proportion of respondents belonged to the category of visiting museums 6 or more times. Applying the classification criterion of visitation frequency (Hood 1993), 59.7% of respondents who had visited 3 or more times a year were categorized as frequent visitors. This indicates that the sample represents a core group of art museum consumers who visit museums more frequently than the average general population.

According to Falk (2016), in our sample, the proportion of individuals belonging to the enthusiast group, who visited museums 6 or more times before the COVID-19 pandemic, was the highest at 23.5%. Additionally, the interest group, defined as those who visited museums 3 or more times per year, accounted for 59.7%. These findings suggest that this sample,

Table 3. Sample demographics.

	Category	Frequency	Ratio (%)
Gender	Male	75	26.3
	Female	210	73.7
	Total	**285**	**100**
Age	Under 18 (Gen Gold baby)	18	6.3
	18–24 (Gen Z)	22	7.7
	25–35 (Gen Millennial)	91	31.9
	37–46 (Gen X)	53	18.6
	47–56 (2nd Baby Boomers)	58	20.4
	57–66 (1st Baby Boomers)	30	10.5
	67–76 (Gen Industrialization)	13	4.6
	Total	**285**	**100**
Involvement in arts-related fields	Arts-related	52	18.2
	Non arts-related	233	81.8
	Total	**285**	**100**
SNS usage (multiple choice)	Kakao Talk	240	84.2
	YouTube	218	76.5
	Instagram	152	53.3
	Naver Band/Blog	132	46.3
	Facebook	66	23.2
	Daum Cafe	59	20.7
	Tweeter	37	13.0
	TikTok	20	7.0
	Tistory	6	2.1
	Others (etc.)	2	0.7
	Non-user	5	1.8
	Total	**937**	**328.8**
Reasons for visiting art museums (multiple choice)	For aesthetic/artistic experiences	212	74.4
	For enhancing the value of life	106	37.2
	For higher leisure quality per cost	57	20.0
	For photo opportunities	50	17.5
	For easy accessibility	45	15.8
	Others (etc.)	22	7.7
	Total	**492**	**172.6**

which represents the core customer group, must be thoroughly investigated as they provide insight for art museum marketing strategies and are also suitable for hypothesis testing in this study.

4.3. Hypotheses testing

4.3.1. Test of the measurement model

Upon analyzing the fit indices of the measurement model through Confirmatory Factor Analysis (CFA) using AMOS 26.0, the findings revealed that the $\chi 2$ values were statistically significant $\chi 2$(df, p-value) = 299.071(98, p = .000). However, the other key fit indices generally indicated a favorable fit, as evidenced by $\chi 2$/df = 3.052, SRMR = 0.048, GFI = 0.894, CFI = 0.945, NFI = 0.921, TLI = 0.924, and RMSEA = 0.085. Consequently, it was concluded that this measurement model is appropriate for validating the research model.

To assess convergent validity, the significance of the t-value for factor loadings (λ) was examined, along with Cronbach's alpha coefficient, composite

Table 4. Museum visitation frequency.

Category	No. of visit per year	Responses	
		Before Covid-19 No.(%)	During Covid-19 No.(%)
The frequency of art museum visits	0	15(5.3)	58(20.4)
	1	48(16.8)	56(19.6)
	2	52(18.2)	56(19.6)
	3	47(16.5)	36(12.6)
	4	33(11.6)	22(7.7)
	5	23(8.1)	13(4.6)
	6 or more	67(23.5)	44(15.5)
Total		**285(100)**	**285(100)**

Table 5. CFA results for measurement model.

Construct	Measurement items	Coefficient λ(S.E)	Composite reliability	Cronbach α	AVE
Perceived fulfillment of self-development needs	v1. Curiosity v2. Learning v3. Inspiration	.828(.050) .828(.050) .774(.052)	.852	.854	.657
Perceived fulfillment of self-therapy needs	v4. Healing v5. Escapism v6. Pleasure	.794(.051) .796(.051) .920(.047)	.876	.875	.703
Perceived fulfillment of self-presentation needs	v7. Attractiveness v8. Competence v9. Autonomy	.861(.051) .801(.052) .792(.052)	.859	.854	.670
Art museum visitor satisfaction	v10. Satisfaction v11. Happiness	.806(.051) .869(.050)	.825	.824	.702
Perceived quality of life	v12. Life satisfaction v13. Subjective well-being	.845(.049) .856(.049)	.839	.837	.723
Omnivorous cultural engagement	v14. Cultural omnivorousness v15. Understanding other culture and arts	.860(.050) .815(.051)	.825	.824	.702
Art Museum Visitor Loyalty	v16. Revisit intention v17. WOM intention	.896(.048) .882(.048)	.883	.880	.790

reliability, and the average variance extracted (AVE). The standardized factor loadings (λ) coefficients were all significant at $p = .000$, and when using the criteria of composite reliability above .60 and average variance extracted (AVE) above .50 for each construct, the measurement model demonstrated convergent validity by meeting these criteria (Bagozzi and Yi 1988). These results are shown in Table 5.

To assess discriminant validity, the confidence intervals (i.e., $\phi \pm 2SE$) of the ϕ coefficients, which indicate the correlation between theoretical variables, were examined to determine if 1.0 was included. The results showed that all variables passed this criterion. The differences in significant $\chi 2$ values were also examined between models with constrained ϕ coefficients set to '1' and models with freely estimated coefficients for each pair of theoretical variables. All variables passed this criterion as well, establishing discriminant validity among theoretical variables within the measurement model (Anderson and Gerbing 1988; Fornell and Larcker 1981).

4.3.2. Analysis of the causal model

The research model of causal relationships among constructs depicted in Fig. 1. was examined through structural equation modeling (SEM) analysis using AMOS 26.0. Gender and the arts-related personal background were included as control variables.

The fit indices for the research model were examined: $\chi 2(df, p\text{-value}) = 271.761(107, p = .000)$, $\chi 2/df = 2.540$, SRMR $= 0.046$, GFI $= 0.896$, CFI $= 0.955$, NFI $= 0.928$, TLI $= 0.943$, and RMSEA $= 0.074$. Although the $\chi 2$ value was statistically significant, other major fit indices indicated an overall satisfactory fit. The sign of the path coefficients aligned with the hypotheses,

indicating a well-fitting model without significant issues. The results of hypothesis testing for the model are presented in Fig. 2.

Based on the SEM results from the analysis of the causal research model, all path coefficients, except for the influence of perceived fulfillment of self-presentation needs on museum visitor satisfaction, were found to be significant. Among the motivational factors for museum visits, the fulfillment of self-development and self-therapy needs emerged as significant determinants positively influencing museum visitor satisfaction. Furthermore, museum visitor satisfaction was found to have significant positive effects as a mediating variable on perceived quality of life, omnivorous cultural engagement, and visitor loyalty. Thus, hypotheses 1, 2, 6, 7 and 8 were supported, while hypothesis 3 was not supported. The possible explanations for this result will be addressed in the discussion section.

4.3.3. Moderation effects analysis

To test hypotheses 4 and 5, with the independent variable (X) as perceived fulfillment of self-presentation needs, the dependent variable (Y) as museum visitor satisfaction, and the first moderator (M1) as age and the second moderator (M2) as attitude toward SNS posting, the moderation effects were analyzed using Process Macro Model #2. Gender and arts-related personal background were included as control variables. The analysis was conducted using a 95% confidence interval and 5,000 bootstrap resampling (Hayes 2013). Examining the results of the moderation effects analysis, the significance of the model was determined by examining the R^2 value (p-value), while the significance of the β coefficients
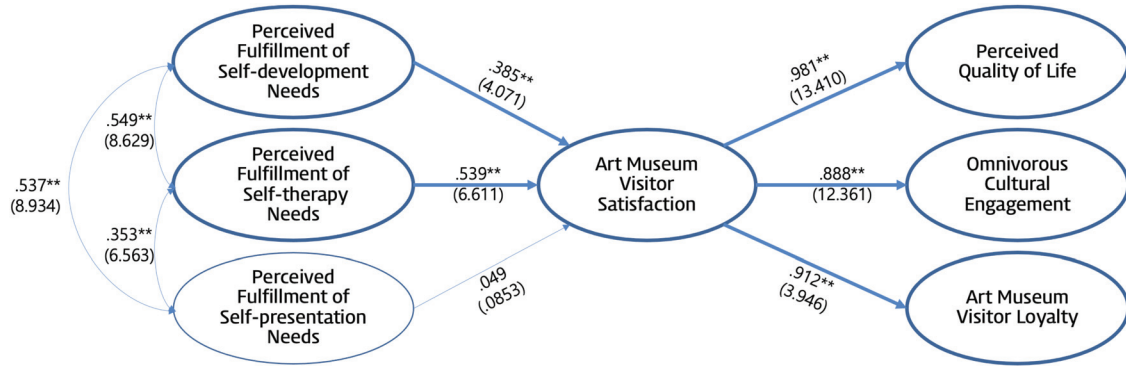
Note: 1) one-tail test (*p*<.05); ** indicates significance at *p*<.001 level.
   2) Standardized estimates are presented. *t*-values are presented in parentheses.
   3) Significant results are expressed in bold lines.

Fig. 2. SEM results of causal research model.

(S.E.) was assessed based on the *p*-values and 95% confidence intervals (CI [LLCI, ULCI]) which was examined whether it included '0'. This model analyzed a sample of 270 respondents who were classified as SNS users and provided responses to the respective items. The results are presented in Table 6.

As presented in Table 6, the main effect of perceived fulfillment of self-presentation need on visitor satisfaction was insignificant, consistent with the results of the previous hypotheses testing on the path using SEM. The interaction term between perceived fulfillment of self-presentation needs and age was non-significant, leading to the rejection of hypothesis 4. On the other hand, the interaction term between perceived fulfillment of self-presentation needs and attitude toward SNS posting had a significant *β* coefficient (S.E.) of .060 (.024), with a *p*-value of .0125 and a significant CI [.013, .108]. Consequently, hypothesis 5 was supported.

The insignificance of the moderation effect of age can be explained by Goulding (2018), who argues that the older generation also participates in aesthetic cultural activities to reinforce their social class affiliation and establish their self-identity. A more
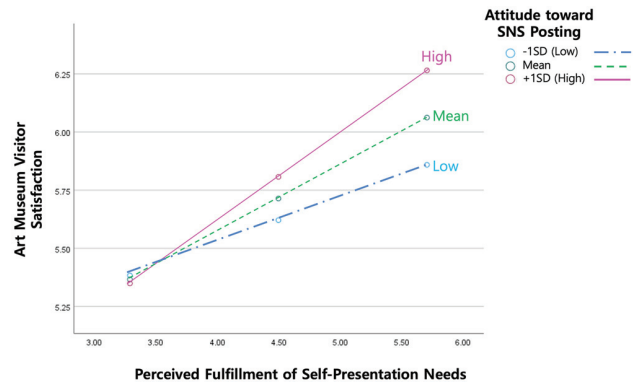

Fig. 3. The moderation effect of attitude toward SNS posting.

detailed discussion on this insignificant moderation effect of age will be provided in the discussion section. On the contrary, the significant moderation effect of attitude toward SNS posting presents intriguing implications. It highlights the phenomenon of cultural art consumption for interpersonal interaction on social media and the role of identity work. This finding suggests that self-presentation motivation contributes to enhancing the satisfaction of museum visits, especially among individuals who hold a positive attitude

Table 6. Results of moderation effect analysis.

Factor (IV)	Visitor satisfaction (DV)				Model summary
	Effect	S.E.	LLCI	ULCI	
P.F.S-P (X)	−.009	.169	−.341	.323	R^2 = .228,
Age (M1)	−.097	.150	−.393	.198	$F_{(7, 262)}$ = 11.042**
A.SNS-PT (M2)	−.210	.111	−.429	.008	
P.F.S-P x Age	.003	.030	−.056	.063	
P.F.S-P x A.SNS-PT	.060*	.024	.013	.108	

Note: 5,000 bootstrap samples; 95% bias-corrected bootstrap confidence intervals; IV: Independent variable; DV: Dependent variable; P.F.S-P: Perceived fulfillment of self-presentation need; A.SNS-PT: Attitude toward SNS posting. *$p < .05$, **$p < .001$; Control variables: gender, arts-related background.

Table 7. Results of hypotheses testing.

No.	Hypothesis	Result
H1	The perceived fulfillment of self-development needs of a museum visitor will positively influence visitor satisfaction.	Supported
H2	The perceived fulfillment of self-therapy needs of a museum visitor will positively influence visitor satisfaction.	Supported
H3	The perceived fulfillment of self-presentation needs of a museum visitor will positively influence visitor satisfaction.	Not supported
H4	The impact of self-presentation needs fulfillment on visitor satisfaction in art museums will be stronger among younger visitors.	Not supported
H5	The impact of self-presentation needs fulfillment on visitor satisfaction in art museums will be stronger among individuals with a positive attitude toward SNS posting.	Supported
H6	As art museum visitor satisfaction increases, the perceived quality of life for visitors will also increase.	Supported
H7	As art museums visitor satisfaction increases, visitor's omnivorous cultural engagement will also increase.	Supported
H8	As art museum visitor satisfaction increases, visitor loyalty towards the art museums will also increase.	Supported

toward SNS posting. The significant moderation effect is depicted in Fig. 3.

The results imply that individuals who have positive attitude toward SNS posting are more likely to use museums for self-presentation purposes and experience higher satisfaction with museum visits. On the other hand, those with less favorable attitude toward SNS posting show lower levels of such tendencies. The results of hypotheses testing are summarized in Table 7.

5. Conclusion

5.1. Summary and discussion

This study delved into the impact of fulfilling self-motivations including self-development, self-therapy, and self-presentation on visitor satisfaction. It also explored potential moderation effects from age and attitude toward SNS posting in relation to self-presentation's influence on visitor satisfaction. Subsequently, the research investigated how visitor satisfaction contributes to visitors' perceived QOL, omnivorous cultural engagement, and their loyalty. The study analyzed 285 valid responses collected through a survey conducted at the Seoul Museum of Art.

The findings indicate that the fulfillment of self-development and self-therapy needs positively impacts visitor satisfaction. Fulfillment of self-presentation needs did not significantly influence visitor satisfaction in the sample, but showed a positive effect among individuals who have a favorable attitude toward SNS posting. Visitor satisfaction positively influenced the intention to revisit and recommend the museum, as well as the subjective quality of life. Additionally, higher satisfaction in art museum visits was associated with increased engagement in omnivorous cultural consumption. These findings emphasize the importance of meeting visitors' self-motivation

to enhance visitor satisfaction for loyalty, QOL, and broader cultural engagement, stressing the importance of collaboration among cultural art institutions.

To interpret the rejected hypotheses (H3 and H4), the characteristics of the core segment among museum visitors and SNS usage trends across generations need to be considered. H3 predicts the positive causal impact of self-presentation needs fulfillment on visitor satisfaction, but the result was insignificant. One possible reason could be the specific characteristics of the sample in terms of their visitation motivations. The sample was collected during the pandemic, and the respondents represented a core customer segment who were intrinsically motivated to visit museums. On the site of data collection, many respondents commented that they had long waited to be allowed to museums under the conditions with relieved health and safety measures. They expressed genuine love for arts, who had less intention to enhance and symbolize their image as museum-goers in the eyes of others (Bourdieu 1979). Possibly, the true nature of the core segment among museum visitors, like this study's sample, may differ from those who visit museums for photo-taking or superficial leisure. The general public visiting museums varies in the level of their desire in enjoying the artworks and the museums.

Another possible interpretation is related to the composition of the sample as it was collected during the pandemic. The sample consists of the general public, though the regular body of audience is typically more diverse in normal times. Therefore, the sample in the study showcased the very nature of a specific segment of visitors who show a more serious, authentic, and intrinsically motivated interest towards artworks. However, this does not imply that the role of self-presentation motivation among museum visitors is irrelevant, as it exhibited a significant effect moderated by attitude toward SNS posting on visitor satisfaction. Thus, the result emphasizes the

importance of considering self-presentation motivation in museums within the context of social media in the current era.

The moderation of age (H4) was not found significant. This can be attributed to the changing patterns of SNS usage across generations, including the period affected by the pandemic. A Gallup report on SNS usage behavior in 2022 reveals that SNS has become a widely used communication tool across all age groups. Even the elderly actively participate in sharing their daily lives through postings, indicating that SNS usage spans across generations, albeit with differences in preferred platforms. It is worth noting that, according to Rhee (2021), SNS usage increased by an average of 38% among all age groups due to social distancing measures implemented during COVID-19 outbreak. Particularly among the elderly population, an increase in SNS usage was reported compared to other age groups. These findings partially explains why the moderation effect of age was not significant, while supporting the moderation effect of attitude toward SNS posting.

It is also reasonable to interpret the insignificant results of H4 by considering that contemporary consumers, regardless of age, are aware of the utility of SNS in presenting themselves how they intend to display in so-called "reputation economy" (Hearn 2017). Furthermore, similar to younger generations who explore their self-identity through others' responses to their presented self-image, middle-aged and older generations also utilize cultural arts activities to reinforce their social status and self-identity (Goulding 2018). This cross-generational tendency may explain the insignificant moderation effect of age in the relationship between self-presentation and visitor satisfaction. This also could be a possible reason why the interaction effect between attitude toward SNS posting and self-presentation motivation fulfillment on visitor satisfaction is significant, which contrasts with the moderation effect of age.

5.2. Implications of the study

5.2.1. Theoretical implications

This study makes significant theoretical contributions. First of all, it establishes a comprehensive causal model, which gives differential perspective from previous research that focused on isolated relationships between variables, such as visitor satisfaction and revisit intention (Cotter, Fekete, and Silvia 2022; Radder and Han 2015) or the impact of artistic experiences on well-being (Camic and Chatterjee 2013; Magsamen and Ross 2023). By recognizing the evolving consumer trends, this study identifies the primary self-motivations that encompass cognitive,

emotional, and socio-cultural dimensions, specifically self-development, self-therapy, and self-presentation motivations. The study not only explores the impact of these motivations on visitor satisfaction but also investigates how visitor satisfaction, along with loyalty and overall quality of life, influences omnivorous cultural consumption.

This study also contributes to the existing theoretical framework by addressing a significant topic in Korean society, namely "work-life balance" and the importance of quality of life (Yoon, Kim, and Kim 2016). It confirms the positive impact of art experiences on life satisfaction, strengthening the theoretical foundation of previous research. It is worth noting that the majority of visitors surveyed in this study were non-arts-related individuals from the general public, emphasizing their role as core customers and supporters of art museums. These findings align with previous studies (e.g., Ahn, Min, and Kim 2019; Wheatley and Bickerton 2017), which suggest that individuals who frequently engage in arts-related activities, such as visiting museums or participating in art events, generally experience an improved quality of life, demonstrate openness to diverse cultural experiences, and display strong loyalty as consumers of art museums.

This study establishes a solid theoretical foundation by examining the characteristics of core visitor segments, enabling the development of targeted exhibition plans and strategies for segmentation. As highlighted by Prentice, Davies, and Beeho (1997), individuals who do not visit museums or cultural attractions often attribute their lack of interest or time as primary reasons. Conversely, frequent visitors highly value the self-development benefits they derive from exhibitions. These distinctions underscore the importance of effective segmentation among visitors of cultural arts institutions.

It is noteworthy that this study provides a theoretical understanding of the phenomenon known as "Museum Selfies" (Kozinets, Gretzel, and Dinhopl 2017). While the prevalence of this trend has been observed recently, there is a dearth of research addressing the psychological mechanisms underlying this phenomenon. The current study revealed that the fulfillment of the motivation for self-presentation in art museums significantly enhances visitor satisfaction, particularly among those with favorable attitude toward posting on social media platforms. This implies that art museums play a facilitating role in visitors' self-identity work on social media.

Lastly, this study addresses the research gap in the field of cultural omnivorousness (Peterson 1992), providing valuable insights for formulating strategies related to cultural engagement. The results emphasize

the importance of suggesting diverse leisure activities as potential alternatives for art museum visitors. As a result, this study holds not only theoretical implications that support the humanistic perspective of enhancing individuals' quality of life but also establishes a theoretical foundation for fostering collaboration among cultural arts industries or institutions.

5.2.2. Practical implications

Throughout different eras, numerous commodities have disappeared, and the void left by their absence has been filled with new forms of consumption. However, art has never ceased to exist amidst countless transformations. The Homo-Consumus or I'homme-consommateur, as an individual driven by the pursuit of pleasure of savor, considers themselves obligated to indulge in cultural art experiences (Baudrillard 1970). Under the premise, the present study offers several practical implications.

It is crucial to enhance the utility derived from art consumption. This utility encompasses self-therapy as personalized comfort, empathy, and self-development as personal growth and maturity. Strengthening of these elements acquired through visiting art museums can be considered as the first practical implication for increasing visitor satisfaction. Since the satisfaction of spectators acts as a mediator for expanding the quality and scope of their lives and cultural enjoyment, strategies primarily focused on increasing visitor satisfaction should be considered essential.

Moreover, to create memorable experiences for visitors, art museums should focus on experiential marketing (Pine and Gilmore 1998; Schmitt 1999). Providing a leisurely and immersive experience of viewing exhibited artworks in a comfortable and contemplative space can be effective. Strategies like placing comfortable chairs throughout the exhibition space and allowing extended sitting time can enhance the spectator experience. Implementing a differential pricing policy, such as differentiating viewing hours or days, limiting the number of visitors, or organizing specialized viewing hours for those who value the qualitative aspects of their art experience, can further enhance experiences among visitors driven by self-development and self-therapy motivation.

Furthermore, it is important to leverage positive attitude toward SNS posting. Individuals with a positive attitude toward SNS posting contribute to successful viral marketing by sharing museum events and creating a buzz around them when museum events are "worth posting" on social media (Choi 2019; Kwon, Kim, and Cha 2022). However, it is crucial to be cautious as individuals with negative attitude toward social media may resist such atmosphere, as indicated by the research findings.

From strategic perspective, it is important to establish connections with other cultural arts institutions as it encourages consumers to engage in diverse cultural activities across different domains. Cooperative marketing strategies (Colbert and St-James 2014), such as offering exclusive discounts or preview opportunities, can enhance visitor satisfaction and encourage participation in various cultural arts consumption.

5.3. The limitations and future research directions

The study recognizes several limitations and suggests future research directions. Firstly, it acknowledges the limitations of using convenience sampling, which may not fully represent the characteristics of the broader Korean population. Therefore, it emphasizes the significance of employing more representative sampling methods across multiple museum sites and considering multiple timelines. By doing so, it would be possible to reexamine and validate the effects of the paths that were rejected in the current study's results while also enhancing the generalizability of the relationships among the research constructs.

Secondly, the study acknowledges the limitations of measuring motivations for visiting art museums based on data collected from only one museum. It recommends conducting longitudinal surveys that target the same visitors across multiple art museums to gain a better understanding of the motivations behind choosing art museums over other cultural alternatives.

Thirdly, future research should expand its focus to explore additional factors that contribute to visitor satisfaction, such as architectural aesthetics, service quality, digital experiences, and curation quality. This will provide a more comprehensive understanding of the factors that influence visitor satisfaction at art museums.

Lastly, future research should validate visitors' actual omnivorous cultural behavior rather than relying solely on intentions. Additionally, exploring factors that generate synergy effects among different cultural arts institutions, including art museums, should be a key focus for future studies.

Conflict of interest

There is no conflict of interest.

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