SERVICE QUALITY APPROACH IN DEVELOPMENT OF CHILDREN'S VISIT MODEL. CASE STUDY GOLESTAN PALACE MUSEUM, TEHRAN, IRAN

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Universitat de Girona

DOCTORAL THESIS

Service Quality approach in development of children's visit model, Case study Golestan palace museum, Tehran, Iran

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WE DECLARE:

That the thesis: "**Service Quality approach in development of children's visit model, Case study Golestan palace museum, Tehran, Iran"** , presented by Seyedeh Yasamin Hosseini to obtain a doctoral degree, has been completed under our supervision [and meets the requirements to opt for an International Doctorate (include only if appropriate).

For all intents and purposes, we hereby sign this document.

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List of publications and conferences

Hosseini, Y. (2016). Norouz Conference, Norouz, Peace and Tourism, 7th March 2016, Research institute of Cultural Heritage & Tourism, Tehran, Iran.

Hosseini, Y. (2016). The International Tourism Brand Conference, A model of tourism destination brand equity: The Case of Qajar Mansions in Tehran, 4th January 2016, Isfahan, Iran.

Hosseini, Y. (2015). International Conference, World Tourism Day Celebration, Evaluation of Tourism Industry in Iran, as a tool for creating a Culture of Peace, 25th September 2015, Allameh Tabatabai University, Tehran, Iran.

Hosseini, Y. (2015). The Third National Conference, Geography and Stable Environment, Investigation of the tourist's Criteria Over visiting Old Qajar Mansions in Tehran, 7th May 2015, Hamedan, Iran.

<u>Dedication</u>

This PhD research Thesis is dedicated to all members of my family, especially to my dearest father and mother for all their love and support and putting me through the best education possible. I appreciate their sacrifices; I would not have been able to get to this stage without them.

To my beloved husband Ashkan who has been a constant source of support and encouragement during the challenges of doing my PhD and life. I am truly thankful for having you in my life.

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Contents

List of Abbreviation

- GLM: General Linear Model
- ICOM: International Council of Museums
- ICOMOS: International Council of Monuments and Sites
- WHC: World Heritage Convention
- WHS: World Heritage Site
- UNESCO: The United Nations Educational, Scientific and Cultural Organization
- ICCHTO: Iranian Culture Heritage Handicrafts and Tourism Organization

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Abstract

Due to unrecognized children's criteria in visiting Golestan palace museum as a world heritage site and ignoring them, improper structure of informing and educating, inability of humans, unsuitable order of presenting historical and cultural attractions, insufficient budget contributed to this subject and so on, Golestan palace museum, with its high potentials though, is facing serious obstacles. This qualitative research tries to investigate Service Quality approach in development of children's visit model. The data gained from 361 questionnaires answered by children of primary school in Tehran between 7-13 years old, from mentioned museum, were analyzed with Kookran method, and by the use of SPSS software the Pearson Coefficient of Correlation, factor analysis methods and other characteristics were all calculated and analyzed.

The results show that there is a significant relationship between dependent and independent variables.

There is a significant relationship between responsiveness, assurance and tangibles as service quality factors, dependent and independent variables are effective on children satisfaction over visiting Golestan palace museum (H1), there is a significant relationship between effective criteria of tangibles and physical and satisfaction over visiting mentioned palace museum (H1a), there is no relationship between reliability as a factor of service quality with children satisfaction (H1b), there is a meaningful relationship between assurance and children satisfaction (H1c), there is significant relationship between responsiveness and children satisfaction(H1d) and also shows that boys are more satisfied toward their visit than girls (H1e).

The reliability of the questionnaire computed through Cronbach alpha was 0.80, which signified a high reliability index.

To sum up, it can be said that Golestan palace museum has important elements as children attraction, that with proper planning, attention and investment, it can turn into young audiences' spotlights in Teheran.

Resum

El Palau Golestan actualment s'enfronta a una sèrie de reptes que són causats per diferents motius com la falta de coneixement dels criteris dels nens a l'hora de visitar el museu, l'estructura inadequada de la informació, l'ordre inadequat de la presentació dels recursos i atraccions històriques, el pressupost insuficient, entre altres motius.

Aquesta és una investigació qualitativa que vol aplicar la perspectiva de la qualitat del servei en el desenvolupament d'un model per a millorar les visites infantils al Palau Golestan. S'han analitzat 361 qüestionaris que han contestat nens i nenes de les escoles primàries de Teherán, entre 7 i 13 anys, mentre visitaven el museu. Les respostes obtingudes s'han analitzat amb el mètode Kookran, amb l'ús de SPSS, el coeficient de correlació de Pearson i els mètodes d'anàlisi factorial.

Els resultats obtinguts demostren que existeix una relació significava entre les variables dependents i les independents.

Existeix una relació significativa entre la responsabilitat, la garantia i els elements tangibles com la qualitat del servei. Les variables dependents i independents són efectives en la satisfacció dels nens en la visita al museu del Palau de Golestan (H1). Existeix una relació significativa entre els criteris efectius d'allò tangible i físic i la satisfacció sobre la visita al museu del mencionat palau (H1a), no hi ha relació entre la fiabilitat com un factor de la qualitat del servei en la satisfacció dels nens (H1b), existeix una relació significativa entre la garantia i la satisfacció dels nens (H1c), existeix una relació significativa entre la responsabilitat i la satisfacció dels nens (H1d) i també mostra que els nens estan més satisfets amb la seva visita que les nenes (H1e).

La confiabilitat del qüestionari a través de l'alfa de Cronbach va ser de 0.80, el que significa un alt índex de confiabilitat.

En resum, es pot dir que el museu del Palau de Golestan té elements importants com atracció per als nens, que amb una planificació, atenció i inversió adequades, pot convertir-se en focus d'atracció de joves audiències a Teherán.

Resumen

El museo-palacio de Golestán, patrimonio de la humanidad, pese a sus altos potenciales, se enfrenta con serios obstáculos al ignorar los criterios de los niños que visitan el museo. A ello contribuyen varias razones: un presupuesto insuficiente, el orden inadecuado a la hora de presentar las atracciones históricas y culturales, así como una deficiente estructura informativa y educativa (por parte de los responsables del museo).

Esta investigación cualitativa trata de investigar el enfoque de la calidad del servicio en el desarrollo del modelo de visita infantil. Los datos obtenidos de 361 cuestionarios respondidos por los niños y las niñas de las escuelas primarias en Teherán entre los 7 y los 13 años de edad, sobre el museo mencionado, se analizaron con el método Kookran y mediante el uso del software SPSS, el coeficiente de correlación de Pearson, los métodos de análisis factorial y otras características. Todos fueron calculados y analizados.

Los resultados muestran que existe una relación significativa entre las variables dependientes e independientes.

Existe una relación significativa entre la responsabilidad, la garantía y los elementos tangibles como los factores de calidad del servicio, las variables dependientes e independientes son efectivas en la satisfacción de los niños al visitar el museo del palacio de Golestan (H1). Existe una relación significativa entre los criterios efectivos de lo tangible y lo físico y la satisfacción sobre la visita al museo del palacio mencionado (H1a), no hay relación entre la fiabilidad como un factor de la calidad del servicio en la satisfacción de los niños (H1b), existe una relación significativa entre la garantía y la satisfacción de los niños (H1c), existe una relación significativa entre la responsabilidad y la satisfacción de los niños (H1d) y también muestra que los niños están más satisfechos con su visita que las niñas (H1e).

La fiabilidad del cuestionario computado a través del alfa de Cronbach fue de 0.80, lo que significa un alto índice de fiabilidad.

En resumen, se puede decir que el museo del palacio de Golestan tiene elementos importantes atractivos para los niños y con una planificación, atención e inversión adecuadas, se puede convertir en un foco de atención y un referente educativo para los escolares de Teherán.

First Part

1) Introduction

This research is motivated by an earlier study that researcher has done already, about tourist's criteria over visiting historical- cultural places and old mansions in Tehran. Iran as one of the oldest ancient civilization is located along the historical trade route of the Silk Road, the world oldest route; Iran has a rich history of tangible cultural heritage, in the field of museums and heritage tourism. Heritage museums play an important role in Iranian heritage tourism. Heritage tourism in one of the most powerful forms of tourism in Iran and can be the first choice for local or foreign visitors, adults or young audiences. Tehran is the political, economic and cultural capital of Iran. Tehran is home to the best of Iran's museums and galleries, it means some of the country's most important museums and palaces are located in Tehran. In Iran like everywhere in the world, museums play significant role in heritage. Due to its history which has a rich cultural heritage it can shows itself in intangible or tangible cultural heritage. There are many wonderful and famous houses museums and palace museums in Tehran, which are one of the main reasons travelers and also children (for learning and perceiving about Iranian cultural and heritage), would like to visit this city and these heritage museums.

Picture 1- Map of Iran - Source: Google map 2018

Tehran is considered a historical region of Iran and before the Safavid dynasty came to power it was merely a village which gradually developed into a town during Safavid Reign. Initially, the town had fortifications with four gates, 114 towers and five neighborhoods called: Udlajan, Sangelaj, Chaleh Meydan, Bazaar and more important than them all Arg which actually served as a governmental quarter. The oldest part of the Arg (Golestan Palace) is Golestan garden representing the Persian Garden style and is compatible with the characteristics of the terrain and its weather (Iranian Culture Heritage Handicrafts and Tourism Organization, 2012); it is also inscribed on UNESCO's world heritage list.
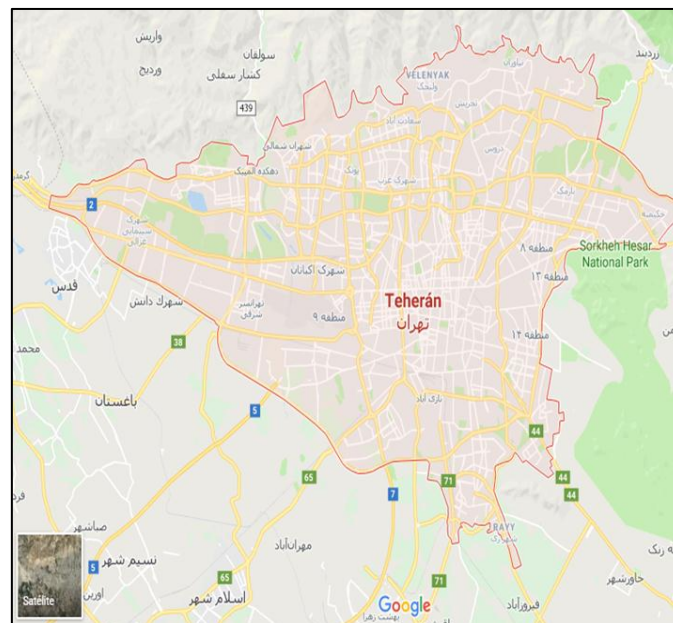
Picture 2- Map of Tehran - Source: Google map 2018

Golestan Palace is located in the heart and historic core of Tehran. The palace complex is one of the oldest in Tehran, originally built during the Safavid dynasty in the historic walled city. Following extensions and additions, it received its most characteristic features in the 19th century, when the palace complex was selected as the royal residence and seat of power by the Qajar ruling family. At present, Golestan Palace complex consists of eight key palace structures mostly used as museums and the eponymous gardens, a green shared center of the

complex, surrounded by an outer wall with gates. Built around a garden featuring pools as well as planted areas, the Palace's most characteristic features and rich ornaments date from the 19th century. It became a center of Qajari arts and architecture of which it is an outstanding example and has remained a source of inspiration for Iranian artists and architects to this day. It represents a new style incorporating traditional Persian arts and crafts and elements of 18th century architecture and technology (unesco, n.d). As a matter of fact, Golestan Palace is one of the most influential and prominent structures of Tehran from cultural, social and political points of view. It is actually a continuum starting from the Safavid period and going strong in Zand and Qajar eras until the Pahlavi Rule (ICHHTO, 2012).
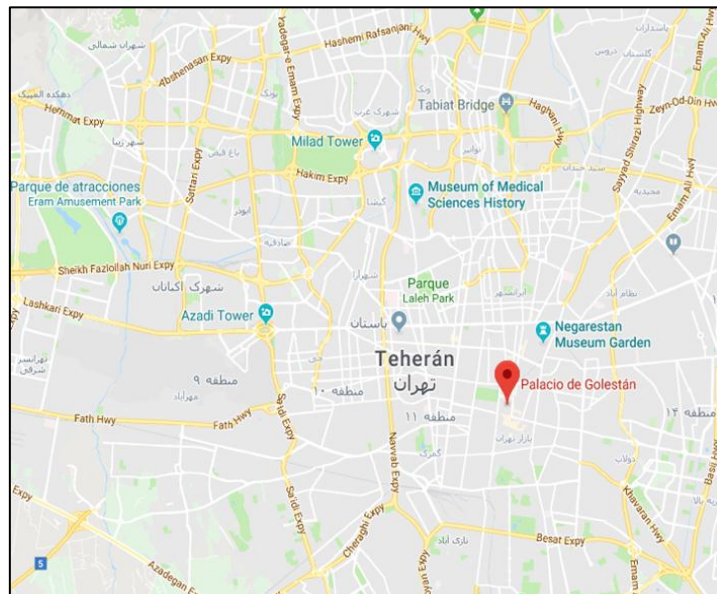
Picture 3- Golestan palace museum - Source: Google map 2018

This investigation reports on a study of attracting children to the Golestan palace museum in Tehran, their satisfaction through museum experiences and also evaluates provided services for children at the mentioned museum. Museums are physical and social spaces where visitors encounter objects and ideas which they interpret through their own experiences, customs, beliefs, and values.

After families, the most frequently museum visitor groups are school groups. Despite this, very little research has focused on the sociocultural context of school group trips or the children's satisfaction via visiting the heritage museums.

Conceptual model explains more about this study. Therefore, the sample size was based on the number of visitors to the Golestan palace museums in 2017. 361 questionnaires have been collected in total. The total number of Iranian children visitors between 7-12 years old in 2017 (1396- solar calendar) was over 6000. The sample size was calculated 361 for children with Cochran's formula. In order to complete questionnaires, simple random sampling was implied. Hence visitors were selected by random sampling in different days of the week. The sample was determined and 361 questionnaires for children have been completed. The project has been run with groups of students.

Worldwide, museums are focusing attention on their audiences by designing spaces, programs and exhibitions which encourage repeat visits. Audience centered initiatives have been the focus of work by many leading researchers (Doering, 1999) and attention has focused on all segments of the potential population, from young children to older persons, so the result could help museums marketers to better understand children needs in palace museums and also it is becoming more essential for museum managers to distinguish the factors that will increase the attraction and enhance the number of visitors, such as children, it could be helpful for schools to educate teachers and ask them about interacting with children before visit to prepare a proper view.

As mentioned above, this study like a specialized study, discusses about the children experience quality, their satisfaction, behavioral intentions and service quality at Golestan palace museum in Iran. It focuses on provided services for children in Golestan museum as a world heritage site, and investigates about their satisfaction to present lack of services and also suggests a conceptual model to achieve a better understanding. The research consists of four parts, which are:

The first part sums up the main notions relating to the topic under research. First part discusses about research objects, questions, hypothesis, literature review and limitation of research.

Second part will present Theoretical framework such as the concepts of Museums, museum services for children, expectation and customer satisfaction, service quality model and other relative relation. Starting from the definition of the concept of children in museums, its functions and the various approaches to the concept expectation and satisfaction, our attention will subsequently focus on the analysis of the context in which museums carry out their activities and the most recent trends in the field of children. Particularly, we shall concentrate our attention on detailing the impact that museum entrepreneurship and the implementation of Service Quality might have on a particular museum's performance.

The third parts will discuss about research methodology and model and a history of Golestan palace museum. This part also will show the reliability and validity of questionnaire.

Fourth part it will deal with about conclusions and recommendations. An analysis of the statistical population and the representativeness of the sample selected, testing the proposed measuring scale's accuracy, an analysis of the distribution of the collected data, testing the hypotheses, analysis of research variables, factor analysis and models which researcher has indicated to show main result and an interpretation of the results we obtained.

1.1. Research Objectives, Problems and Primary Research Questions

The aim of the study was to determine children's satisfaction with their visit to a heritage museum. The results could help museum marketers to better understand their customers, and design experiences that match their expectations. To address the main research problem, the following were identified.

- How can the satisfaction of museum for children be measured?

- How to measure quality of services at Golestan palace museum in order to attract children of primary school?
- How to detect satisfaction of children (Primary school) and at the same time their expectations?
- How can mentioned museum help children to satisfy?
- Is there a prior coordination or relationship between teachers and museum staff for attending school groups?
- How can mentioned museum help children to learn?

Objectives:

In an attempt to address the research problem and sub-problems, the objectives of the study were to:

Main aim:

- Investigate about children (primary school) satisfaction and expectation to find solutions.
- Study of the literature on the nature and characteristics of cultural and heritage tourism and museums, service quality model and in this regard expectation and satisfaction, museum services for children and learning in the mentioned museum and the offerings of museums, with the aim of providing a conceptual framework for the understanding of the museum experience;
- Identify most important factors for children in primary school due to their visit;
- Review the literature on the various techniques for measuring customers' satisfaction;
- Determine museum visitors' expectations and satisfaction with their museum experiences;

Scientific objectives:

- The first step to develop the cultural heritage sites is to find out the children's expectations as visitors. The goal for understanding the characteristics is for finding a way to know the needs of tourists without losing sight of the preservation on the sites.
- Study about the actual and potential capacity of Golestan Palace museums with the aim of providing a conceptual framework for understanding and interpreting of children perception.
- Knowledge of museum children's expectations can help administrators and marketers to better understand customers and design experiences that match their expectations.
- The study can help museum marketers to design their offerings to meet the expectations of kids same as adults and so enhance loyally and reduce marketing costs, ensuring sustainability.
- This investigation suggests acceptable answer to the relevant organizations and institutions to solve the problems.
- Based on the findings of the above, make recommendations for maintaining or improving museum visitors' levels of satisfaction.

The practical part of the dissertation is a comparative attraction for children in Golestan palace museums at Tehran. Therefore, the museum mentioned above is good case to study and compare. An understanding of children perception on the destination attributes could be a reference to know the behavior of the kids at the attractions. Since the perception can predicts behavior.

1.2. Research Variables

The researcher has selected two variables for measuring children's satisfaction level, dependent and independents variables:

Independent variable

- The main factors affecting the absorption of primary school children.

Dependent variable

- Primary school children satisfaction due their visit from Golestan Museum.
- Empathy's factor which is one of the service quality model's factors is also considered as a dependent variable.
- Learning and awareness during the visit is considered as a dependent variable.
- Post visit behavior is dependent variables.

1.3. The Hypothesis

In light of the precedents described, researcher considers that the children satisfaction due to their visit and service quality in the museum and their experience and behavioral intention fields have yet many possibilities to explore. In this regard, researcher is in the position of clarifying the hypotheses. These hypotheses intend to establish a cause and effect relationship between service quality and children satisfaction. As will be explained below:

H1: There is a meaningful relationship between service quality and children satisfaction.

H1a: There is a meaningful relationship between Tangibles and children satisfaction.

H1b: There is a meaningful relationship between Reliability and children satisfaction.

H1c: There is a meaningful relationship Assurance and children satisfaction.

H1d: There is a meaningful relationship between Responsiveness and children satisfaction.

H1e: There is a meaningful difference between Girls and boys criteria over visiting Golestan Palace museum, in Tehran.

1.4. LITERATURE REVIEW

Literature reviews that follows, is going to present a brief overview of heritage tourism, museums experience and visitors' satisfaction concepts of heritage tourism, also children's criteria, museums and children and satisfaction by attractions. Functions of museums and the different museum attributes that might impact customer and visitors satisfaction are discussed. The books, which researcher has found most important and come closest to the subject is: Doing Children's Museums (1998), Hands-on is not Enough: A Few Thoughts on the Future of the Present in Children's Museums (2007), Trends in Children's Museums (1999), Children's museums: purposes, practices and play? Early Child Development and Care (2005), A wider perspective on museum learning (2001), Constructivism in museums: How museums create meaningful learning environments (1998), The Partnership between Tourism and Cultural Heritage Management by *Bob McKercher and Hilary du Cros*(2002), Turismo Cultural y Gestion de Museos (in Spanish) *by Javier de Esteban Curiel*(2014), Cultural Heritage and Tourism: an introduction(2011)) by *Dallen J. Timoth*, Heritage tourism(2003) by *Dallen J. Timoth and Stephen W. Boyd,* Cultural tourism in Europe(1996) and Cultural Attractions and European Tourism(2001), Cultural tourism : global and local perspectives(2007), *Greg Richards,* Managing quality cultural tourism by *Priscilla Boniface(1995).* (Y. Poria, Butler, & Airey, 2001: 1047) argue that heritage tourism is a phenomenon which "does not refer to the specific site heritage attributes, but rather the motivation to visit the site, both in relation to that site's attributes and the tourists' perception of their own heritage." Therefore, the demand for tourism products based upon the presentation of heritage has to be measured in terms of "the motivations, preferences, and behaviors of tourists" (Pearce 1987:21), and the Persian references related to the title like articles about museums that have been published by cultural heritage organization in Tehran, also this study has been used the many references and websites such as www.childrensmuseums.org or ICOM museum. The intention is that this broad range of sources gives the whole dissertation more depth and more value.

There has been a surge of interest in museum visits with high attendance figures reported in all type of museums and a significant growth in early childhood audiences. Consequently, museums are beginning to view young visitors as an important audience. One of the first research in this regard are " Tourist group holiday decision making and behavior: The

influence of children by Poul R Thornton, Gareth shaw and Allen m Williams at 1997, another research was about postmodern family tourism at LEGOLAND by Johns, N. & Gyimothy, S. (2010).

Besides, other researches related to children have been in the field of family tourism and importance of this kind of tourism has been in focal point of attention.

A review of the recent literature pertaining to workplace quality published in the 21st century highlights that tangible, reliability, responsiveness; assurance and empathy are generic service quality components that are applicable to be used by researchers and practitioners to assess the effectiveness of service quality in various types of service sector. Customer satisfaction is broadly defined as a difference between customers' expectations and experience performance after using a service and/or product at a certain period Azman. I, Ilyani Ranlan. R et al. (2016), Mosahab, R. , Mahamad, O. & Ramayah, T (2010). While, customer loyalty is often related to as the willingness of customers to repeatedly purchase a good or service that is accompanied by psychological bond and hold favorable attitudes toward a good or toward the organization supplying the goods or services Deng et al. (2010), Bakti, G.M. & Sumaedi, S. (2013), Yeo, T. et al. (2015). Within a workplace service quality model, many researchers concur that service quality; customer satisfaction and customer loyalty are distinct, but strongly interrelated constructs. For example, the ability of service providers to appropriately implement service quality in executing daily job may lead to greater customer satisfaction Azman, I., & Hafizah, O.Z. et al. (2016) and customer loyalty Bardauskaite, V. (2014), Lee, Y.S., & Lambert, R. (2008). Although this relationship has widely been investigated, the predicting variable of service quality is little explained in the service quality model of service based organization. Many researchers argue that this condition may be caused by several reasons: first, previous studies have much conceptually discussed the definitions, purposes and disconfirmation paradigms of effective service quality dimensions in service organizations Azman, I., & Hafizah O.Z. et al. (2016), Rashid, W.E.W., & Jusoff, H. K. (2009).

105 hotel guests in Penang by Akbar, P. et al. (2010), 313 members of the Korean Port Logistics Association Yeo, T. et al (2015), 475 patients at five Indian private hospitals Rao Kondasani, R. & Panda, K. (2015), 100 customers at armed forces health organizations in Peninsular Malaysia Azman, I. & Hafizah , O.Z. et al. (2016).

About educational part researcher has used many references such as *Visiones Interdisciplinarias en Educación del Patrimonio: Artes, Culturas, Ambiente* by (Juanola i Terradellas, R., Calbo i Angrill, M., Valles i Villanueva (2011), and also the educational role of the museum by Hooper Greenhill (1999).

1.5. Research design and methodology

Theoretical and practical (investigational) basis for the research presents in 3 axis:

A) Cultural- historical tourism variants and typology

First of all it is very important to know about the status of cultural- historical tourism and heritage tourism and the role of museum in contemporary society. Therefore, in this section this study will try to describe museums and the type of museums, cultural and historical tourism as a main definition and following that it will explain the categories of historical attractions. Next, the investigation tries to investigate about cultural- historical development and how we can promote tourism development to attract more visitors specially children and also tourist's criteria over visiting palace museum. It will explain the analysis the cultural- historical attractions over tourists (children) satisfaction. Furthermore the investigation also studies about the service quality theory, customer expectation and satisfaction and museum services. The research is based on the various sources, various books and recent articles dealing with the relationship between museums, children satisfaction and tourism.

B) Selected palace museum to investigate

Golestan palace museum is a palace museum in Tehran that seems to be a good source for this study, On 2013 June 23, it was proclaimed as world heritage site during the UNESCO meeting. It is therefore one of the utmost importance for both partners to discuss how palace of museum in Tehran and children satisfaction, criteria, provided services and expectation can work together towards their common goals which is benefiting both. Subject in this thesis examines the capacity of this palace museum in Tehran from tourists (children) perspective and its purpose is to achieve a better understanding of activities in Iranian museums to result in increasing numbers of visitors specially children.

C) **Methodology (Qualitative + Quantitative+ Servqual model)**

Based on the purpose of the study and due to the proper facts, a mix method has been chosen, based on the quantitative method and qualitative method and service quality theory. The necessary information regarding the children's activities discussed in this work is collected through questionnaires. In this research different kind of information is gathered and evaluated in order to conclude and discussion. in order to complete questionnaires, simple random sampling was implied. Hence children were selected by random sampling in different days of the week. The sample was determined and 361 questionnaires for children have been completed.

Data analysis:

Data analysis of the research is conducted in two levels of descriptive and inferential statistics (quantitative). Descriptive statistics have used statistical features such as frequency distribution, Mean or Average, Standard deviation, and inferential statistics have used statistical tests such as Kendall rank correlation coefficient, T-test, Chi- Squared test, Kruskal- Wallis, in SPSS platform.

1.6. Research model and measurement tools

Buhalis (2000) states that the attributes of tourism in destination are range on six components that includes attractions, accessibility, amenity, packages available, activities and ancillary services, But in this research, the researcher will add another component that include the learning needs and learning demands of the visitors and shows very clearly how effective will the desire of learning and raise awareness can be in select destination, figure 1.
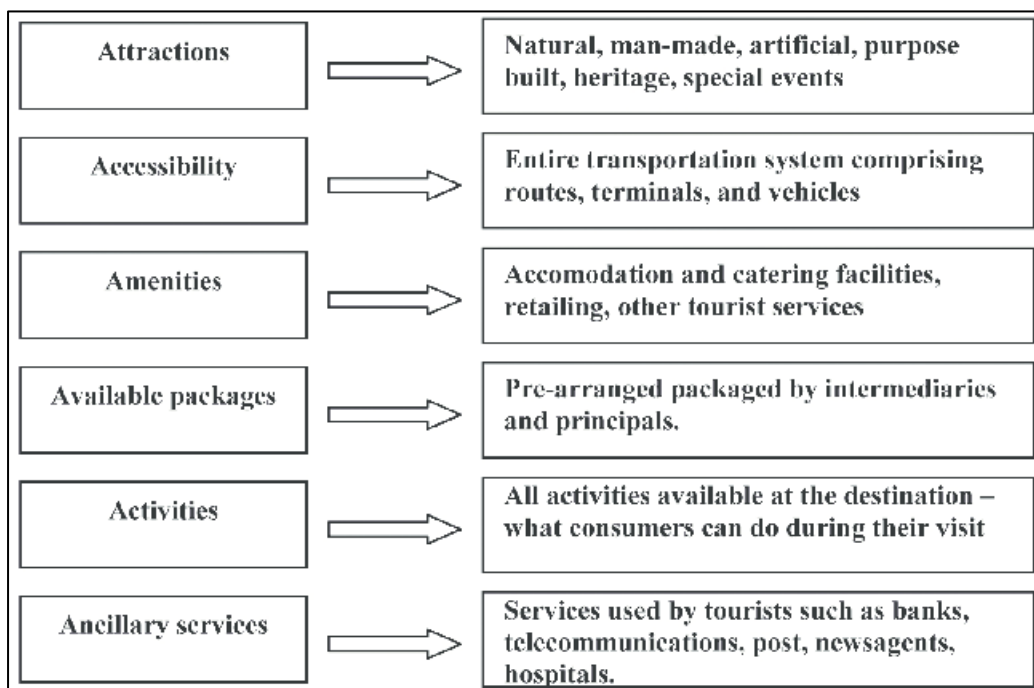
Figure 1- Tourism Destinations Attributes, Buhalis (2000)

Figure 2- Added component by researcher

The children satisfaction will be distinguished by the differences between the expectation and museum experiences. Finally, satisfaction might result in consumer loyalty, expressed as intention to return to the museum and the intention to recommend the museum to others. Post visit behaviour is the tourist impression and their tendency after they visit the attraction. Their impression may range from satisfied to dissatisfied, the tendency of revisit the site, and the tendency to recommend their friends and relatives to visit the sites.

A museum offers children an inspiring, creative and informal environment in which to learn. Museums are therefore more than worth a visit - especially for children.

Golestan Palace Museum generates about 6000 visits each month by Children with their school. It would be nice if even more children visited a museum, and did so more often. If children discover and develop an interest in museums at an early age, they will visit more often later on.

A museum is an ideal environment to learn in an informal manner. There is always something new to discover .

Children learn by seeing things with their own eyes and hearing the stories behind them. They discover and experience things and enjoy themselves. A visit to a museum provides inspiration, challenges them to reflect and look at things critically, as well as bringing pleasure: museums can be fun for children! But only if they offer children something that reflects their own world and their interests.

If museums have so much to offer, why do children not visit them more often? What are museums already doing to encourage and tempt children to visit? This study wants to show what works and what doesn't.

To persuade children to visit, a museum must have a policy specifically for children. This means putting in place carefully thought-out concepts for children and constantly monitoring them. The reward will be a large number of visits by children.

Children normally do not visit museums alone, but with their family or school. In this thesis, the focus is on children between the ages of 7 and 13. There are two strategies for children museums visits; 'need to go' and 'nice to go' museums for children.

 Museums should be places that stimulate curiosity and imagination in children. Places that inspire creativity, informal and lifelong learning, whether or not are based on material and

immaterial collection. The aim is to make all museums and science centers meaningful places for children, to professionalize the museum field and to share expertise.

In this regard, Figure 2 shows the relationship between expectations, satisfaction, Service attribute, post-visit behaviour and the museum experience (Performance) and service quality.

These relationships can be explained as follows:
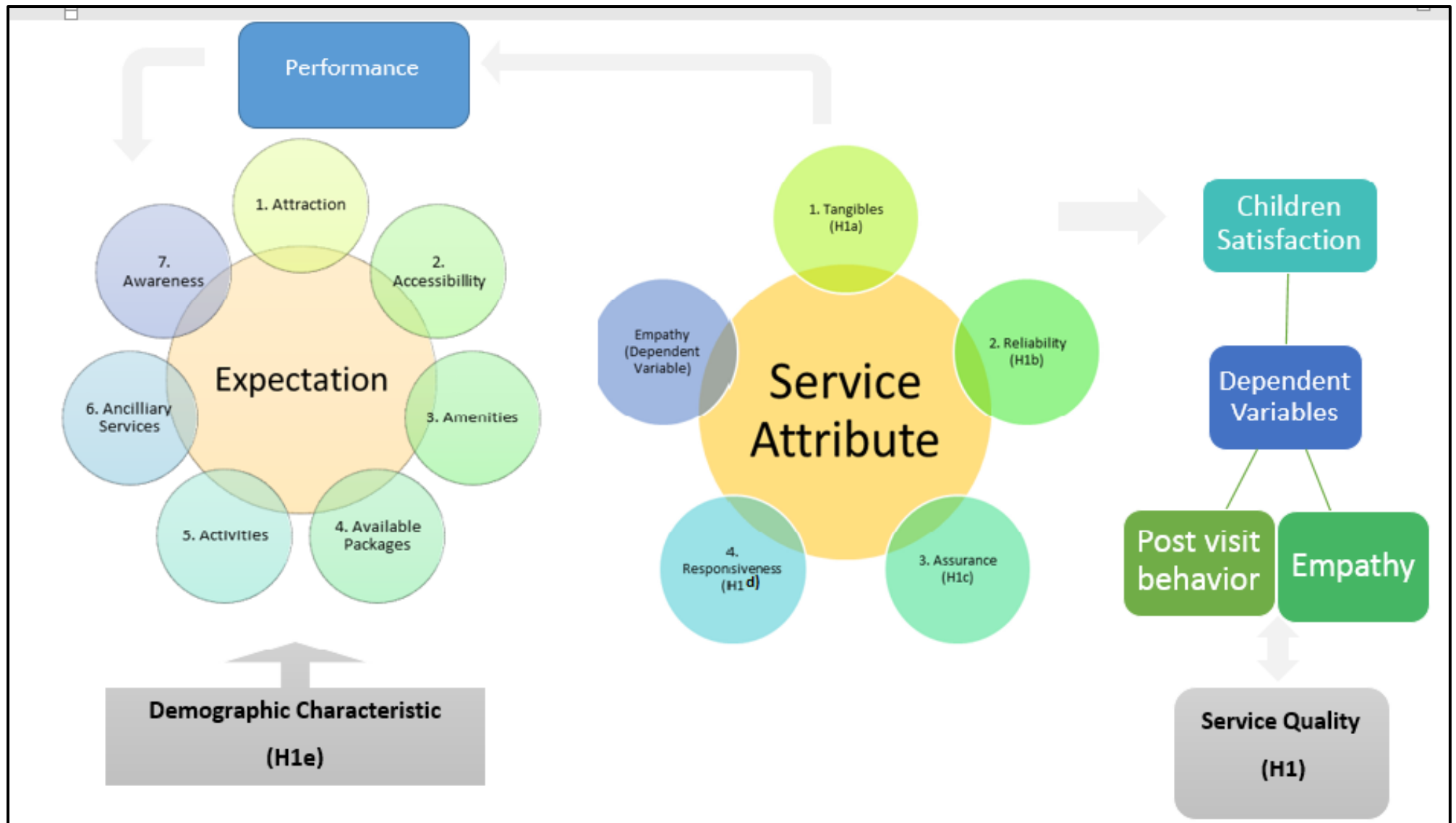
Figure 3- Conceptual Model of research, own elaboration, (2018)

The children satisfaction will be distinguished by the differences between the expectations in relation to their satisfaction and museum experiences. Museum experiences normally are related to the provided services in the museums. Finally, satisfaction in general might result in consumer loyalty, expressed as intention to return to the museum and the intention to recommend the museum to others. Post visit behaviour is the tourist (children in this thesis) impression and their tendency after they visit the attraction. Their impression may range from satisfied to dissatisfied, the tendency of revisit the site, and the tendency to recommend their friends and relatives to visit the sites.

In this regard researcher investigates about if has Golestan palace museum management considered children as real visitants or not? Is this place suitable for children? What services are provided for young audiences such as children or student at primary school? Hence these type of questions are answered by children through questionnaire and oral interview while they were answering to the questions. According to the research results it seems there are many weak points at mentioned museum for visiting by children but achieved results indicates the level of children satisfaction is Average, this is while the results could be different if teachers or head of school groups did the questionnaire.

Researcher before and during doing the questionnaire assessed the place, museum environment, outdoor and indoor of museum as stated by items of table 1 and then reported the observation to the tutors and also museum staff. It means lacks of some services were obviously clear to researcher but the grate point is in spite of the lack of suitable services. Service quality model does not hold for all visitants such as young audiences in this research.

Measurement tools

In this research, face validity has been used, and the views of relevant individuals are reviewed and summarized. A questionnaire was used for this purpose. In order to ensure that the means of measuring (questionnaire) have been able to quantify its constituent characteristics, content validity is used to determine the accuracy of the obtained data. Based on credit approach, to assess the validity of the questionnaire, its components have been investigated. Content validity assures that the questions used in the test of this research is sufficiently represents the entire community.

Therefore, validity makes sure that all dimensions and components that can reflect the service quality factors and children satisfaction dimensions. These factors show better and higher validity. Therefore, in order to determine the content validity in this research, the opinion of experts, professors and specialists is used to determine content validity and the goal of the study.

In this research for preparing the questionnaire first of all background of the research and then the opinions of the experts and staff of the relevant collections and tutors of the research were used.

This assessment basically focuses on the content validity of the indicators presented to examine the service quality factors and children criteria.

Items used to measure museums attributes (children):

These items are achieved from many related references such as books and articles which their authors are experts in tourism, tourism marketing, museums, customer experience, tourists' expectations and perceptions, namely Akma, J.S., Kieti, D.M. at their article; Measuring tourist satisfaction with Kenya's wildlife safari. Mclean, F. explains at Marketing the museum. Thomson, G. describes at Museum environment. Rowley, J. at Measuring total customer experience in museums. Fiore, A. at his article; Measuring experience economy concepts and etc. These items were important as an effective factor on satisfaction of customer, visitants or tourists. It could be mentioned that researcher according to her tutor opinions and another Iranian professors of universities has organized mentioned items in accordance with children and young students' needs. Researcher has divided these items into the 3 main groups: Service, Facility and Experience. These items make research dependent variables, hypothesis, questions of questionnaire and other factors that are very important for measuring children at primary school satisfaction. Some of these items are common as well as Service Quality factors.

Table 1

Items used to measure museums attributes for children, Own elaboration, (2017)

Attributes
Service
Staff's willingness to listen and provide information
Staff's willingness to help me
Neat appearance of staff
Staff keep me informed about the museum
Staff are friendly
Staff's knowledge to answer my questions
Staff give me personal attention
Museum bilding projects the image of the museum
Internal appearance appeals
Clear sign posting and directions
Comfortable temperature, brightness
Facilities
Easy to get to the museum
Interesting location
Resting area in museum
Free maps or brouchures provided
Promotional material for sale
Facilities encouraging me to learn
Good and appealing physical facilities and equipment
Experience
Enjoying the beauty of physical environment
Enjoying the beauty of exhibition
Increases my knowledge
Stimulates my curiosity to learn new things

Allows me to share my experience and knowledge with my friends during the visit

Have a lot of fun during the visit

Effective use of technolodgy

Post Visit

Visit again

Recomment to my friends

<div align="center">Table 1</div>

1.7. Reliability and validity analysis of questionnaires

Survey Research

Quantitative research is the method used to determine empirical, statistical relationships. In other words it answers the questions of whom, where, when and how: the quantity questions. It collects quantitative data, that is, numbers. These can then be used to tell how many people fall into certain categories and hold certain attitudes. For example, how many people arriving by car had difficulty in finding museums; or how many adults who came with children felt there was too much information on the labels? Quantitative research uses surveys, usually through questionnaires, to extract the data (McLean & O'Neill, 2007: 93).

Surveys are associated with descriptive, quantitative and qualitative research (Gay, Mills, & Airasian, 2012: 98) and (Johnson, 2001:12). Surveys involve large sample sizes and allow for the collection of significant amounts of data in an economical and efficient manner. The survey method has several advantages (Malhotra et al., 2017:225).

QUESTIONNAIRE DESIGN

A questionnaire is a list of questions with spaces in which to write the answers during the data collection phase (Dowson & McInerney, 2001:36).

The questionnaire is also the link between the literature review and the empirical study and can therefore be constructed after the literature review has been completed. The type of questionnaire that is designed is determined by the kind of information required, type of respondent and data collection method.

Questionnaire structure

In designing the questionnaire for the current study, questions were derived from the literature study. The questionnaire with the cover letter is distributed at the Golestan palace museum. The cover letter outlined the benefits of the study and encouraged recipients to participate. The questionnaire was divided into two sections. The first section explored attributes of the museums. The second gathered information on respondents' demographic characteristics.

Question format

Two main types of questions are commonly used in surveys, namely, open-ended and closed questions. The open-ended question can be employed in both qualitative and quantitative research. These questions allow respondents to answer in their own words as long or as short as they choose(Hague, et al., 2004:100).

Open-ended questions have the advantages of providing full answers and exploring issues that are new to the researcher (Bradley, 2007:206). The disadvantage is that analysis can be time-consuming and inconclusive (Bradley, 2007:207). Open-ended questions were excluded from the current research as museum visitors might not have been motivated to complete them.

Closed questions offer efficiency to researchers, are easier to analyze and usually quicker to administer (Hague, et al., 2004:101). Thus, they are often used in large samples and in self-completion interviews.

Population and sampling procedures

A target population is "the entire group under study as specified by the research objectives" (Bradley, 2007:170). The target population of this study consists of all under- 12 age visitors who visit Golestan palace museums.

Sample size

In the current study, the sample size was based on the number of visitors to the Golestan palace museums in 2015.

$$n = \frac{n_o}{1+\frac{n_o}{N}} \quad donde: \quad n_o = p^*(1\text{-}p)^* \left[\frac{Z\left(1\text{-}\frac{\alpha}{2}\right)}{d} \right]^2$$

Statistical population and determining the sample size

A self-administrated questionnaire survey was conducted to collect data from primary school visitors in Golestan palace museum in Tehran, Iran. The questions in the questionnaire are designed based on 5 Service Quality method's dimensions and also it contains 2 factors added by researcher which are Awareness and post visit behavior. The questionnaire was

pre-tested and revised to ensure content validity. The questionnaire consists of seven parts. Part 1 of the questionnaire deals with the measurement of tangibility such as attractions, accessibility and amenities with 19 items. Part 2 deals with the measurement of assurance such as available package and activities during the visit with 3 items. Part 3 deals with responsiveness with 3 items. Part 4 deals with the measurement of reliability with 1 item. Part 5 the measurement of Empathy with 1 item. Part 6 deals with the measurement of Awareness and learning with 4 items, and finally, Part 7 deals with the measurement of behavioral intentions with 3 items. This questionnaire also includes reports respondent information with 2 items including age, gender. Apart from respondent information measured by a categorical scale, all items of the first four parts are measured by a 5-point Likert-type scale.

The questionnaire was developed based on table number 1 and mentioned items which researcher has explained at title "**Items used to measure museums attributes (children)**", which consists of 34 items as the following:

1. Tangibility (question number 1-19)

- Attractions, Accessibility, Amenities

2. Assurance (question number 20-22)

- Available package, Activities

3. Responsiveness (question number 23-25)

4. Reliability (question number 26)

5. Empathy (question number 27)

6. Awareness (question number 28-31)

- learning

7. Post visit behavior (question number 32-34)

- Recommend, Revisit

361 questionnaires have been collected. The total number of children visitors (between 7- 12) in the last quarter (winter) of the year 2017 (1396- solar calendar) was over 6000. The sample size was calculated 361 for both children according to Cochran's formula.

1.8. Limitation of the research

This study was limited in two aspects:

Firstly, the primary research focused on a palace museum and provided services to attract children, secondly on service quality theory and its factors as attributes.

One of the most important limits of this research comes from the subjectivity of the experts. Ideally, museum should be measured by calculating the service quality indicators presented in this thesis and, depending on the results obtained, museums should be categorized by their different levels of services and quality. In this way the measurement would be founded on questionnaire data. For this reason researcher chose to devise a questionnaire through which museums could assess themselves on a scale based on the various components and aspects of service quality model.

Also, although researcher tried to simplify the process of questionnaire completion as much as possible ,she encountered situations of reluctance and refusal from some part of museum in supplying the information we requested. For this reason, in order to increase the representativeness of the study ,researcher had to extend the deadline for the questionnaire completion several times and allow multiple ways of sending the completed questionnaires.

Despite these limitations, researcher trust that her research is an important step forward towards monitoring and improving the quality of museums, and opens a perspective towards more extensive research in the future. The main directions for future research are presented below.

This Study tried to investigation about the children's need in visiting museums. In fact this research assess service quality factors, unfortunately there was no reliable source in this regard that enables the researcher to have a better understanding of such issues. Besides it was hard to find museums used for educational purpose and lack of satisfactory environment for children at primary school level could be seen easily.

Second Part

2) Theoretical framework, the concepts of Education, Children, Museums and Tourism

There is speculation – though no critical mass of evidence – which the experiences young children have in museums, may shape their thinking, values, aspirations, artistic appreciation, understanding of science, and identities throughout their lives. A new area of early childhood research that examines the impact of museum-based learning on the development of young children would have the dual benefits of understanding children's development and promoting their learning in new settings by adding museums to the traditional research settings of home and school. Such research can also advance understanding of the singular and collective contributions these three settings make to the holistic development of young children (Munley, 2012).

2.1. Cultural Tourism

Culture refers to those activities associated with many private and unknown traditions that are part of the local person's daily life (Reisinger, 1994). In 1985 world tourism organization defined cultural tourism as consisting of two terms (Fridgen, 1996). it includes movements of persons for essentially cultural motivations such as study, performing arts, and travel to festivals, visits to sites and monuments, folklore and pilgrimage. All movements of persons might be included in the definition because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving raise to new knowledge, experience and encounters.

Reisinger, 1994 defines cultural tourism as a form of tourism based on the exploring and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional or psychological. The most important motivation for cultural tourists is to understand contrasting ways of life and transferring thoughts and ideas (Silberberg, 1995). Cultural heritage may be defined as the collection of monuments, buildings and archeological sites which have high historical, artistic or scientific value (The International Council on Monuments and sites, 1999). The cultural heritage diversities and living cultures are major tourism attractions. Excessive or poorly managed tourism and tourism related development can threaten their physical nature, integrity and significant characteristics.

Asadi, 2011 explains Colin Mercer statements that craft sector needs to be supported by appropriate policy for training organization of the artisans and promotion of the crafts. Recommendations related to architectural heritage concern improving the visibility of movements. Adopting some of the historical buildings to tourists use must not overshadow the need to protect them. Holding events or organizing festivals is beneficial use of ruins that revitalizes them.

Colin Mercer in an article titled "toward a Cultural Tourism Strategy for the Oresund Region" (Department of Culture and the Arts of the Government of Western Australia, 2004) explains the strategies as follows:

1- Development of a cultural model of enhanced cooperation between the art, culture and tourism sectors based on a broad value scheme.

2- Development of a best practice model regarding what should be understood by sustainable tourism.

3- Development of a strategy for better access to high quality cultural tourism products or remote parts of the region.

4- Development of a model for public-private cooperation

5- Development of a model for cultural tourism mapping as a basis for establishing a coherent cultural tourism strategy of the Oresund Region

6- Development of a cooperation scheme with Riga Oresund (Latvia) and Klaipeda Oresund (Lithuania) regarding the above strategy elements including a concept for supporting the development of knowledge and experience based cultural tourism products.

2.2. Heritage Tourism

In the literal sense, heritage is "something that is inherited, thus the word "heritage" means an inheritance or a legacy; things of value which have been passed from one generation to the next". Because of its role as a carrier of historical values from the past, heritage is viewed as part of the cultural tradition of a society. Tourism is a form of modern consciousness (Nuryanti, 1996: 249). Heritage tourism hence is specialty travel based on nostalgia for the past and the desire to experience diverse cultural landscapes and forms. It consists of travel to festivals and other cultural events and visits to sites and monuments (Zeppel & Hall, 1992:49).

The word "heritage", in its broader meaning, is generally associated with the word "inheritance". It is something literally or metaphorically transferred from one generation to another (Nuryanti, 1996: 249). The 1972 UNESCO Convention on the Protection of the World's Cultural and Natural Heritage defines heritage as the complex of monuments, buildings and archaeological sites "of outstanding universal value from the point of view of history, art or science" (Peleggi, 1996: 432). Owing to its role as a carrier of historical values from the past, it is viewed as part of the cultural tradition of a society.

Heritage, as tourism product (Prentice, 1993:5), can be described in both cultural and natural contexts (Nuryanti, 1996: 250). In the cultural arena, heritage describes:
• Material forms, such as monuments, historical or architectural remains and artifacts on display in museums;
• Immaterial forms, such as philosophy, traditions and art in all their manifestations;
• The celebration of great events or personalities in history;
• Distinctive ways of life; and
• Education.
In the natural arena, heritage has been used to describe gardens, landscapes, national parks, wilderness, mountains, rivers, islands and their components such as flora and fauna (Nuryanti, 1996: 250).

Commonly, researchers tend to define heritage tourism as "a subgroup of tourism based on the historic attributes of a site or attraction" (Poria, Butler & Airey, 200:1047). Hence

heritage tourism is "tourism centered on what we have inherited, which can mean anything from historic buildings, to art works, to beautiful scenery" (Yale, 1991: 21).

A model of heritage tourism has presented by (Boyd, 2002) in Figure , that explains heritage traverses a mix of landscapes and settings, in this process, as a form of tourism, changes into the part of a wider set of tourism types, such as nature, rural, cultural and urban landscape. The present research can be categorized as a research in heritage tourism, since it focuses on historic landscapes.

World heritage attractions often draw foreign tourists as only a small part of a more extensive itinerary. These sites probably do not invoke feelings of personal attachment. On the national level, the attractions frequently represent durable national ideals, associated with national pride. At local levels, "communities need familiar landmarks so that they can remain in touch with their own collective past in a rapidly changing world" (Timothy, 1996: 752). Personal heritage attractions draw "people who possess emotional connections to a particular place" (Timothy, 1996: 752). These also include heritage associated with specific interest groups to whom a traveler belongs, such as religious societies and ethnic and career groups.
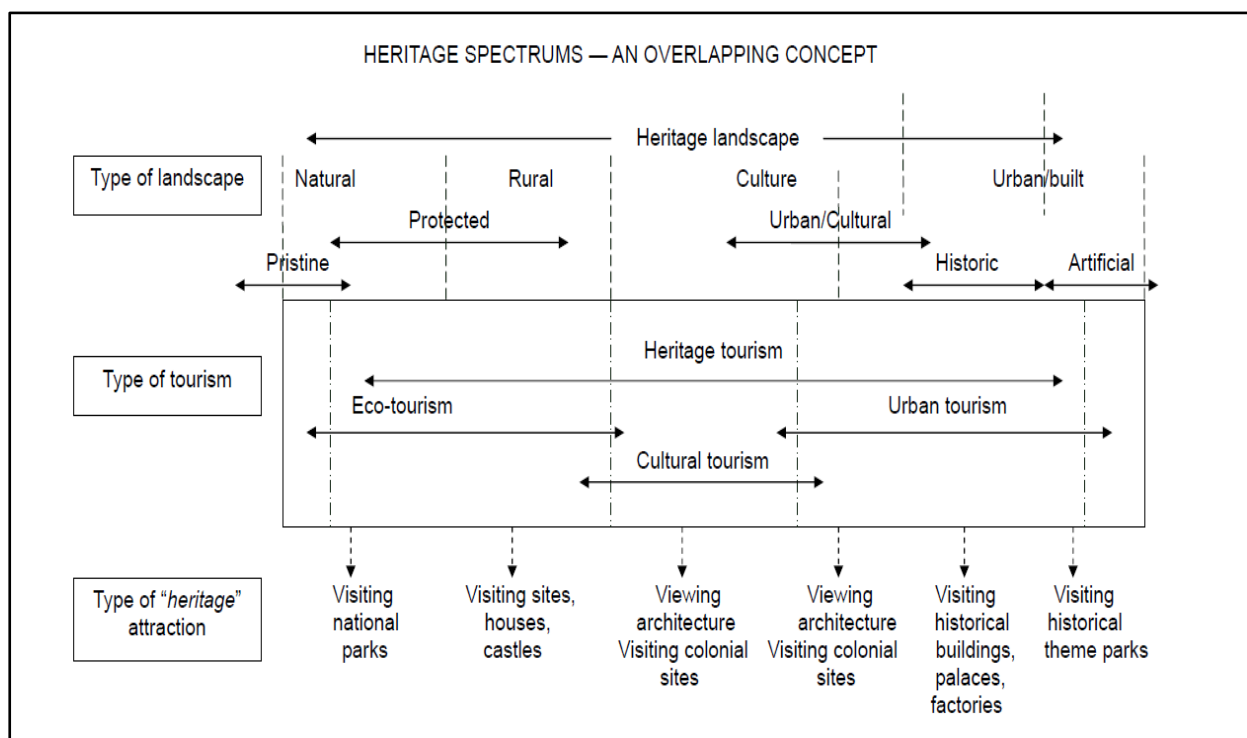
Figure 4- Heritage Spectrums- an overlapping Concept, (Timothy, 1996)

50

2.3. Heritage museum

"A museum is an institution which collects, documents, preserves and interprets material evidence and associated information for the public benefit" (McLean, 1997: 10). A museum is also "a non-profit making, permanent institution in the service of society and of its development, open to public, which acquires, conserves, researches, communicates and exhibits the tangible and intangibles heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, 2007). The Museum and Library Services Act defines a museum as "a public or private non-profit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, which, utilizing professional staff, owns or utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis" (Dillenburg, 2011: 5).

• help people understand the world by using objects and ideas to interpret the past and present and explore the future;
• preserve and research collections, and make objects and information accessible in actual and virtual environments; and
• are established in the public interest as permanent, not-for-profit Museums, as a part of the heritage industry, give meaning to present lives by interpreting the past. Museums are hence dynamic and accountable public institutions which both shape and manifest the consciousness, identities and understanding of communities and individuals in relation to their natural, historical and cultural environments, through collection, documentation, conservation, research and education programs that are responsive to the needs of society.

The Code of Ethics for Museums offered by ICOM provides a means of professional self-regulation in key areas of public provision as shown in Table 2 This code sets minimum standards of conduct and performance to which museum professional staff throughout the world may reasonably aspire. It also provides a statement of reasonable public expectation from the museum profession.

Table 2
ICOM code of ethics for museums 2017

CODE OF ETHICS FOR MUSEUMS	PRINCIPLE
Museums preserve, interpret and promote the natural and cultural inheritance of humanity.	Museums are responsible for the tangible and intangible natural and cultural heritage. Governing bodies and those concerned with the strategic direction and oversight of museums have a primary responsibility to protect and promote this heritage as well as the human, physical and financial resources made available for that purpose.
Museums that maintain collections hold them in trust for the benefit of society and its development.	Museums have the duty to acquire, preserve and promote their collections as a contribution to safeguarding the natural, cultural and scientific heritage. Their collections are a significant public inheritance, have a special position in law and are protected by International legislation. Inherent in this public trust is the notion of stewardship that includes rightful ownership, permanence, documentation, accessibility and responsible disposal.
Museums hold primary evidence for establishing and furthering knowledge.	Museums have particular responsibilities to all for the care, accessibility and interpretation of primary evidence collected and held in their collections.
Museums provide opportunities for the appreciation, understanding and management of the natural and cultural heritage.	Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum.

Museum hold resources provide opportunities for other public services and benefits.	Museums utilize a wide variety of specialisms, skills and physical resources that have a far broader application than in the museum. This may lead to shared resources or the provision of services as an extension of the museum's activities. These should be organized in such a way that they do not compromise the museum's stated mission.
Museums work in close collaboration with the communities from which their collections originate as well as those they serve.	Museum collections reflect the cultural and natural heritage of the communities from Which they have been derived. As such, they have a character beyond that of ordinary Property, which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation.
Museums operate in a legal manner.	Museums must conform fully to international, regional, national and local legislation and treaty obligations. In addition, the governing body should comply with any legally binding trusts or conditions relating to any aspect of the museum, its collections and operations.

Museums operate in a professional manner.	Members of the museum profession should observe accepted standards and laws and uphold the dignity and honor of their profession. They should safeguard the public against illegal or unethical professional conduct. Every opportunity should be used to inform and educate the public about the aims, purposes, and aspirations of the profession to develop a better public understanding of the contributions of museums to society.

Table 2

The Role of Museums

Since the early 1900s, non-profit museums have been subjected to change, resulting from "a refocusing of government policy; a well-educated community with higher expectations of museums and a more diverse community which desires a better reflection of contemporary issues in museums". In addition, "the level of funding to museums has come under increased pressure, arguably forcing management of museums to become entrepreneurial, particularly when devising strategies to meet the needs of their creative mission" (Rentschler, 2007: 13).

The older notion of the museum as a treasure house has given way to a stronger educative role and, more recently, an information center and also a site of leisure, entertainment and identity-formation (Trotter, 1998: 47). Table 3 demonstrates the roles played by museums.

Table 3

Roles played by Museums

ROLES PLAYED BY MUSEUMS

Functional	Museums acquire, conserve, communicate and exhibit art for study and education	Object based
Purposive	Museums are for people to enjoy and to learn from collections which are held in trust for society	People based

Table 3

It has been proposed "that the visitor experience should be placed at the center of any heritage management process" and that traditional management that has focused on the heritage resource is "deficient because it generally takes inadequate account of the human element in heritage management and especially the significance of visitors" (Hall & McArthur, 1993: 13). In support of this argument, Hall and McArthur describe two core goals of interpretation: to increase the visitor experience and consequently ensure public support for heritage conservation, and through education to encourage visitors to behave in appropriate ways.

Museum visitors are a varied group and, depending on the type of museum, represent a variety of demographic and psychographic configurations. Each visitor segment has different needs in terms of products and services, and it is one of the museum's challenges to provide products and services that appeal to the key customer segments while operating within the constraints of the particular museum (Mottner, 2007:143).

2.4. Museum experience

In studies on visitor attitude, Falk and Dierking (1992) proposed an interactive experience model, and suggested that visitor experience is not necessarily passive. In the physical environment of museums (the physical context), it is influenced both by personal context and social context, which results in visitor experience. Moreover, Falk and Dierking suggested that visitor experience is not a static state, but is a dynamic process including experiences before, during and after the visit. Therefore, in order to probe visitor experience, it is necessary to probe visitor expectations before the visit. During the visit, interaction among the three contexts could be studied, and after the visit, the experience could be examined according to the visitors' memories. The interactive experience model proposed by Falk and Dierking (1992) emphasizes that experience is the process (before, during and after the event), which results in interaction with influences of different contexts. However, they did not clearly define "experience" which usually includes visitors' opinions of functions (e.g., food and transportation), sensory stimulation (e.g., attraction of buildings), and emotional description (e.g., bored or interesting). In marketing fields, after Schmitt (1999) proposed the term "experiential marketing", management scholars have started discussions about the content of experience. They have a common consensus: experience usually includes various elements, and it provides an emotionally, physically, intellectually and spiritually mixed feeling (Shaw & Ivens, 2002).

It is important to clearly define visitor experience. Although a clear definition might narrow visitor experience, the operation can become easier; thus, measurement tools can be developed and modified. In addition, regarding the interactive experience model of Falk and Dierking (1992), a measurement of visitor experience or visitors' expectations for experience will enhance the study on the relationship between it and the three contexts. Through this, managerial practices of museums can be enhanced. Therefore, this study designed a questionnaire on museum visitor experience using a qualitative approach according to the definition of experience by Shaw and Ivens (2002) (Sheng & Chen, 2012).

The experiences of the museums include entertainment, education, escape and estheticism. "When all four realms abide within a single setting, then and only then does plain space become a distinctive place for staging an experience" (Pine & Gilmore, 1999: 36).
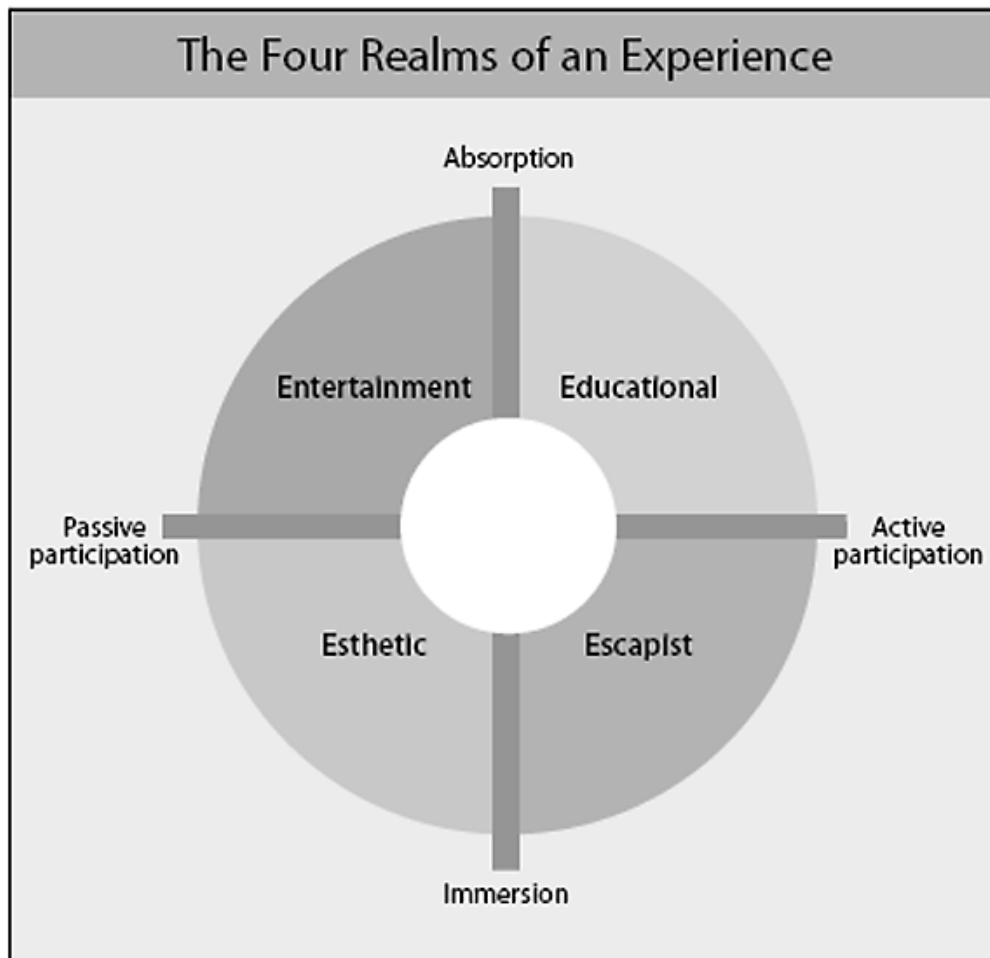
Figure 5- The experiences of the museums, (Pine & Gilmore 1999:36)

Entertainment is "the action of occupying a person's attention agreeably" (Pine & Gilmore, 1999:31). To build visitor audiences , modern museums have incorporated more sensory experiences that involve "sight, sound and motion, and allow visitors to actively participate in the museum experience (Kotler & Kotler, 2007: 63), while relaxing, being emotionally refreshed and experiencing enjoyment (Hue, 2009: 87).

Well-designed, interesting and entertaining exhibitions require that attention be paid to the capacity of museum displays (Arnoldi, 1992: 429). The quality and attractiveness of exhibitions are reflected by exhibition presentation, such as interpretation, visitor

involvement in museum activities, technology used, and information provided. The exhibition should be easy to understand and enhance the visitors' involvement. (McLean & O'Neill, 2007: 219).

All businesses need to embrace the opportunities that technology offers to improve the basic product or service. Technology has the potential to simultaneously provide excitement, information and interest (Rowley, 1999: 305). Use of audios, videos, and other digital techniques can bring historical periods to life. New technology can increase the effectiveness of exhibitions and communicate knowledge and understanding about art and culture (Lehn, 2007: 83).

Education is the main driving force in any museum's mission, particularly if it calls for individuals' participation. The term edutainment was coined to represent the styles and designs that fulfill the dual goals of entertaining and educating visitors. In this realm, the museum experience should therefore make visitors more knowledgeable, stimulate their curiosity to learn something new, and allow them to develop skills and abilities for living (Yue, 2009, 74).

Learning is a process of active engagement with experience. It is what people do when they want to make sense of the world. It may involve increase in or deepening of skills, knowledge, understanding, values, feelings, attitudes and the capacity to reflect. Effective learning leads to change, development and the desire to learn more.

"Edutainment" is a new word to describe the different roles museums undertake in the modern age. (Kotler, 2000: 283) also describes that "edutainment represents presentation styles and designs that fulfill the dual goals of entertaining and educating the visitors". The compromise is a hybrid museum offering a mix of the old (collections) and the new (technology driven).

Learning in museums differs from that in formal education establishments, and users of museums are different from those in educational institutions.

They are not involved in formal learning systems like those of schools or colleges. Museums do get visits from formal groups such as school groups and adult groups.

However, most users are informal users. These can include individuals, family groups or friendship groups. They may be learning as a hobby, or for enjoyment. They may be non-accredited learners. Many users might not even see their visit to a museum as a learning experience, although they may be learning whilst enjoying their "day out." Learning is open-ended and self-directed, and museums, archives and libraries may be used for a wide range of purposes (Hooper, 2003: 6).

"Escapist experiences involve greater immersion than entertaining and educational experiences. Escapist experiences immerse the visitors in activities". In aesthetic experiences, individuals immerse themselves in an event or environment, and absorb and appreciate beautiful things (Pine & Gilmore, 1999:35).

- **Museum Facilities**

Facilities are the second important element that might influence the provision of an optimal museum experience. The perception of the quality of museum facilities is influenced by accessibility and by the information facilities. These facilities should be designed for the convenience of visitors and the needs of special groups, such as disabled and aged people. A museum should provide "good and appealing physical facilities and equipment" (Akama & Kieti, 2002: 77).

-Resting area

A resting area in a museum also contributes to the convenience of visitors, especially the aged and disabled.

- Other facilities

Other facilities may include well-designed brochures and maps (Phaswana-Mafuya & Haydam, 2005:158) that provide necessary information about the museum, and a reception desk which can ably respond to visitors' needs.

Numerous surveys have discovered that visitors find museums uncomfortable places to visit (McLean, 1997: 83). Therefore museums need to encourage socializing, since this "creates a personal comfort zone that enables visitors to learn" (Falk & Dierking, 1992: 157) and interact socially.

- **Accessibility**

Accessibility refers to ease of access, location of the museum, availability (opening hours), parking, public transport and access for persons with disabilities.

1) Opening hours

Convenient opening hours is an important factor in visitor satisfaction.

2) Location

Being different, by having an interesting location can make the museum an appealing destination in its own right (McLean, 1997: 135).

3) Parking

Parking facilities can be a significant factor in museum, for example, if the museum is located in a town center where parking is at a premium (McLean, 1997: 134).

4) Access for the disabled

Easy access for the physically disabled could influence their patronage. The museum should not unintentionally discourage the disabled, but should instead attempt to provide for their needs (McLean, 1997: 134). For example, toilet facilities should be easily accessible for all.

2.5. Children in museums

Elementary-school Children

Because the experiences of adults in museums are qualitatively different from those of children, it is often difficult for adults to understand the museum visit from the perspective of the child. And important idea from developmental psychology, with implications for children's programming in museums, is that children bring their own experiences and conceptions of the world with them. These conceptions determine how they receive what is presented to them and what they will learn from it. For example, Michael, an 8 year old intensely interested in the Middle Ages, was taken to see the armor at the Metropolitan Museum of Art. A week later he asked if people had metal in the middle Ages. When reminded about the armor he had seen in the museum, he replied, "yes, but what does that have to do with the Middle Ages?" This question suggests that children have only the vaguest ideas about how an object gets into a museum and why it is there and even what a museum is. It illustrates how our life experiences limit our ability to understand objects in the context of a museum. It also suggests the errors in adult's assumptions about what children experience.

Another important idea from development posology is that interaction is the most powerful mode of learning. Interaction is the opposite of passivity.

Elementary- school children have trouble dealing with the past because their understanding of time- periods is incomplete. Since many museum programs and collections require an understanding of the context of historical periods, and since most children have not got this understanding worked out yet, they make the most amazing connections between things that have no relationship.

Children experience a sense of powerlessness in museums, as they do in many aspects of their lives. Unlike other age- groups, they are rarely in museums by free choice. For the most part adults tell children what to do; adults have control, while children wish that they did. By offering children choices during museums visits, such as allowing them to choose a work of art on which to focus, educators can give them some feeling of power and command over their museum experience. In addition museum programs for children should focus on only a

few objects of interest to them and present ideas about those objects that are graspable and relevant. Otherwise the artifacts in museums will be for children like so many other things in their lives- simply there, without explanation and outside their control. A selective and limited focus will foster in children a sense of mastery and command in a potentially strange and overwhelming setting and will increase the chance of their really understanding the ideas behind the words and objects to which they are introduced (Hooper-Greenhill, 1999: 111). In a longitudinal study at Bank Street College in New York City, researchers found that children remembered most about visits to museums when there were multiple visits, when the teacher linked the visit to the school curriculum by embellishing the unit with many varied classroom activities and group projects, and when there were opportunities for children to exercise choice and personalize the experience. The museum activities that allow children to interact socially with one another, talk to one another about what they were seeing and engage in related learning experiences back at school were, for the most part, the most remembered. School groups are not the only child- child groups visiting museums. Increasing numbers and after school groups now regularly utilizes museums. Museums are also developing intensive programs for children and youth that allow them to become involved in the activities of museums in meaningful and productive ways. One very successful apprenticeship program for low- income youth, the America Association of Science- Technology Center's YouthALIVE! Program, which is supported by the Dewitt Wallace Reader's Gigest Fund, with additional funding from the Hitachi Foundation, has made a difference in a number of young people's lives through the country (Falk & Dierking, 2000: 1003).

Children are a universal minority in all societies, both now and in the past, with their experiences defined not only by their age, legal status, physical maturity and power relations with adults, but also by materiality (Scott, 2001: 5). In spite of being integrated within the adult society in which they live, children can be considered to have a culture and material culture of their own (Scott, 2001). That is, there are objects made by, modified by, used by and associated with children, which allow individuals within this group to be identified as a part of it through the ownership and use of them. Such artifacts become signifiers of children and childhood, and, if interpreted, should reveal aspects of the culture of this group; but these interpretations are subjective and are open to different perspectives. Indeed, it has also been suggested that the material culture of children and the material culture of childhood should be treated as distinct and separate terms (Brookshaw, 2009).

The material culture most widely associated with children is of course the toy; indeed, Schlereth (1985) has stated that toys would be expected to be the most common form of material culture related to children in museums, although it has been demonstrated that this is not always the case (Brookshaw,2009). Toys have a strong association with collections relating to children because they are the adult's favorite form of childhood material culture and are therefore collected more often (Pearce,1998: 56).

This association between children and toys can also be seen reflected in a visitor survey conducted in the Bethnal Green Museum of Childhood, London, from 1984-5, when it was found that 91 per cent of the visitors questioned expected to see collections of toys and games on display before their first visit to the museum (Gardiner & Burton, 1987: 163).

Some 20 years after this survey, it has been found that curators estimate 59 per cent of objects chosen to represent children and childhood on display in British museums are toys and games (Roberts, 2006: 203). Toys and playthings are also useful categories of objects to consider in archaeological contexts; if an object can be recognized as such, evidence of children's behavior in the past can be identified with a higher degree of certainty than with other types of material culture (Baxter, 2005: 41).

The most important questions for some children or pupils are when and where they will eat their lunch and when they will be able to visit the museum shop. Knowing this sort of information before the visit saves a lot of hassle as does knowing the route around the museum or where the nearest toilets are. Visit museums can introduce children to a selection of associated occupations. Before the visit they could be asked which type of jobs they think need to be done there. During the visit they could note who looks after the building and who meets them. Much of the work goes on behind the scenes such as registering new acquisitions, some conservation work, designing exhibitions and writing catalogue. In small museums curators will do all this. While in national and large city museums there will be specialists for each activity. Occasionally museums arrange tours behind the scenes for school groups and in some museums conservators can be seen at work (Moffat, 1996).

Theme parks, learning from museums, are combining education and entertainment by offering educational and cultural experiences, which previously were the preserve of museums, even to the extent where they provide services to educators (Mintz, 1994: 32).

The museum public is increasingly fragmented with different publics wanting to learn and do different things and different speeds (Wright, 1989: 43).

Lisbon international play conference 1999 shows, Small children learn through play. This is not a lesser form of education, it is education. Through play, children both uncover and create relationship between themselves and the world.it has been observed, that "play is a subversive activity" precisely because it develops the ability to think for yourself (MuseumsEtc, 2010).as the example below shows, curios exploration often needs new vocabulary or prompts children to search their existing language for suitable words to re-purpose.

2.6. Museums Services to Kids

The summer camp, and school or group trip movement designates children as tourism consumers on their own right. As influencers, children will continue to play a larger role in determining which products their parents should buy (Sayre & King, 2010: 488).

Most museums today recognize the need to segment their markets. By breaking the public down into constituent groups that have some characteristics in common, museums should be able to anticipate their needs and accordingly decide where to place efforts for audience development. It enables museums to focus resources and effort on the market segments that are most appropriate for meeting the museum´s aims and objective (Mclean, 2007: 98).

Demographic trends vary from country to country. These trends will affect not only the potential visitor profile, but also the potential workforce. The age structure of the population is changing. Trends in the under- 16s age group could also be significant for museums, particularly since they account for a substantial proportion of many museum´s visitors. In the UK, for example, a third of all visits to museum are accounted for by the under- 16s (sightseeing in the UK 1992). Museums should be aware of the predicted trends for this age group, since any change could have a severe impact on visitor figures (Mclean, 2007:62).

Segmentation by stage in the life- cycle, which considers age and family composition, is probably one of the most useful segmentation variables for museums. The need of parents with young children will differ markedly from older couples whose children have left home. Young families will require crèche facilities, children´s facilities, children´s workshop (Hooper- Greenhill, 1994: 50).

Schools are the segmentation variable suggested by Davis (1994), since they offer the museums hard data. It is a simple process to locate schools and discover the number of children at each School. Moreover, "a thorough understanding of the relevant curricula and an analysis of past visiting experiences can enable the museum to construct a very precise and focused strategy for capturing a significant market share". In the UK, schools account for a third of all visits to museums (sightseeing in the UK1992), offering an extremely lucrative market (Mclean, 2007: 102).

The visitor walks through the front door and into the building. What do they see? What do they think? Most visitors, particularly first- time visitors, don't begin by looking at signage and maps; they look at the space. Curiosity (novelty) and expectation both of which facilitate the process of meaning- making, and both of which are fundamental to learning. Curiosity and expectation are psychological constructs or dimensions and are not absolute; they can only be determined relative to the individual, and both depend upon prior experience. For example, first time visitors to a museum will find much to be curious about; everything will appear novel and new. Humans are inordinately curious, and this curiosity is directly tied to learning. Curiosity and learning represent a feedback loop: curiosity involved in order to facilitate learning, learning occurs in order to satisfy curiosity. According to environmental psychologists Stephen and Rachael Kaplan, curiosity is a major factor in determining whether environments are appealing. A considerable amount of the learning that occurs in free choice conditions is result of novelty- seeking behavior. For example, when visitors to museums are specifically asked why they came, they tend to give a variety of answer, including that they wanted to see and do something that they had not seen or done before. When expectations were not met, satisfaction and enjoyment were significantly diminished. Similar finding apply to museums, zoos and aquariums. Expectations have also been found to affect learning. Children who knew what to expect to learn from a school field trip to a zoo learned significantly more that children who did not know what to expect. Children who knew what to expect both cognitively and spatially showed the greatest amount of learning. The psychologist Ausubel believed that the single most important thing one could do for learners is provide them with an advance organizer. Advance organizers do in fact facilitate learning; this has been shown in studies of schoolchildren on field trips and advance organizers embedded in exhibitions. Orientation, which is a kind of advance organizer, is another way of providing individuals with a conceptual and spatial preview of space. Orientation helps visitors feel more comfortable and ensures greater learning. Visitors who were given an orientation of some sort prior to their visit were more likely to learn than were those who did not receive an orientation. According to environmental psychologist Evans, several physical features are known to support good orientation and navigation. These include interior settings that conform to relatively simple, overall geometric patterns; well-marked and bounded distinctive subsections or districts; interiors with view of the surrounding external environment; and spaces with interior grid patterns that indicate both direction of movement and extent of progress as the path is traversed. All of these attributes enhance visitors' ability

to navigate easily through the building on their own. Expectation strongly influences behavior and learning. If things are the way we expect them to be, we find this very reinforcing and continue. If there is a discrepancy, we may become curious and proceed, but more likely we will either ignore or skip over the inconsistency. (Falk & Lynn, 2000: 114-118).

As stated by Hooper-Greenhill, today's education approach emphasizes on the development in the learning process and focuses on the skills and activities leading to result not on the result itself. The museums provide learning possibilities by seeing, touching and talking and they provide children with lifelong learning (Karadeniz, 2013: 154).

These venues provide children with new information and experiences, develop their imagination and senses, allow them to move freely and learn by experimenting, playing and living with the applied education activities and workshop works. When children make contact with an idea an object or an experience in a museum, the learning process begins Enhancing Young Children's Museum Experiences: A manual for museum staff.

Today children museum designs are applied where visuals, images and spatial dialogues are in harmony and where life is perceived and interpreted through the eyes of children. This understanding of design involves the arrangement of spaces convenient for activities. Exhibition areas and objects are designed in these venues in accordance for the museum concept for children who are active participants. Interdisciplinary work should be ensured starting from the first stages of design and exhibition contents for children should be selected from all spheres of life to create effective venues.

Instinctive elements should be provided as well in addition to the development of physical skills of children. These are discovering, climbing, crawling, and trying different heights and platforms, experimenting with material like soil, water and sand, developing social relations among each other by creating possibilities of solidarity and cooperation (Silav, 2014: 358). All these needs should be considered in museum venues designed for children. There should also be arrangements for heating, cooling, air conditioning and enlightening according to the basic functional differentiations of the areas allocated for activities in the venue. Children should be able to experience different venues for stimulating perception and motor development and for the establishment of spatial awareness. Repetition of shapes, tissues, colors, designs and voices is important to ensure learning by children. While designing play

areas in museum locations, help should provide to children to develop concepts like shape, dimension, and number, relation between pieces (Yılmaz & Bulut, 2003: 158).

It aims to ensure interest of children in science, art and technology by preparing exhibitions and education programs and to increase their learning motives by creating curiosity in these fields. The activities in the museum which create learning environment of fun in the children museum to ensure them to gain new information and experiences are briefly as follows:

beginning to life, skin-hair-eye color distinction, total touch, measure your speed, I find my direction, playback karaoke, scream all together, TV studio, t-boy area, fossil pool, free game area, flexibility wall, clinic, garage, talking world, I compete, water games, smell pouches, untouchables, my feelings, wind tribunes, construction site, four season, talk with your hands, insects, pumps.

Good design draws visitors in engages all their senses and compels them to investigate the topic at hand. It immerses visitors and enables them to navigate without the help of a guide. Finally, good design is increasingly moving away from the concept of exhibitions as spaces for visually displaying objects to the view of exhibitions as environments in which visitors experience art, history, nature or science. Subsequent experiences, some reinforcing and others not, dramatically contribute to what an individual ultimately does or does not learn from the museum. It is only as events unfold for the individual after the museum visit that experiences that occurred inside the institution become relevant and useful. (Falk & Dierking, 2000: 133).

Museum programs must related to the life- experiences of the audiences they seek to motivate and engage. As museum staff members come to understand their audiences in greater depth, they can create programs more directly relevant to them (Hooper-Greenhill, 1999: 110).

2.7. Heritage Experience

Visiting historic and cultural sites is one of the most popular tourist activities today. Families, seniors, groups, and even international visitors choose to frequent historic attractions when on vacation. As a result, destinations are paying attention to one of the fastest growing niche market segments in the travel industry today—heritage tourism. What is heritage tourism? The National Trust for Historic Preservation defines heritage tourism as "traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present." Why has heritage tourism captured so much attention during the past decade? Primarily, economics drive the interest in heritage tourism. According to a recent study by the Travel Industry Association of America, people who engage in historic and cultural activities spend more, do more, and stay longer than other types of U.S. travelers. Last year, visiting historic and cultural sites ranked second to shopping in the list of activities engaged in while on holiday. Baby boomers in particular wish to experience history through travel, visiting the authentic places where significant events occurred or made relevant contributions to the development of America. Even international visitors to the U.S. desire America's heritage; one of three tour a historic or cultural attraction during their holiday. The potential is huge, not only to attract more visitors to lesser-known sites but also to increase the monies generated from existing or new visitors. Heritage tourism also uses assets—historic, cultural, and natural resources—that already exist. Rather than creating and building attractions, destinations look to the past for a sustainable future. Indeed these assets need preservation and often restoration or interpretation, but the foundation for creating a dynamic travel experience lives on in the stories and structures of the past. Often, the opportunity to create a tourist product is more easily attained by using existing heritage sites than if the destination had to develop new attractions. An obvious way for destinations to identify heritage resources is to tap the National Register of Historic Places. Identifying and promoting real heritage attractions are just the first step in attracting heritage travelers—and their spending. To counter increased competition and manufactured "heritage" experiences, destinations often join together to create theme tours and trails that link sites like a string of pearls. The National Register of Historic Places maintains an immense database of information related to listed properties, providing a handy resource for tour planners and

destination marketers to research potential sites and attractions that serve as the basis for a heritage trail or loop tour (Hargrove, 2002).

Heritage tourism can also be described in terms of an experience. Timothy (1997:752) classifies the heritage experience into four types: world, national, local, and personal experience (Figure 6). The "possibility exists of overlap between the above levels of experience, or shared heritage, for what is viewed as world heritage by one person, maybe considered very personal by another".
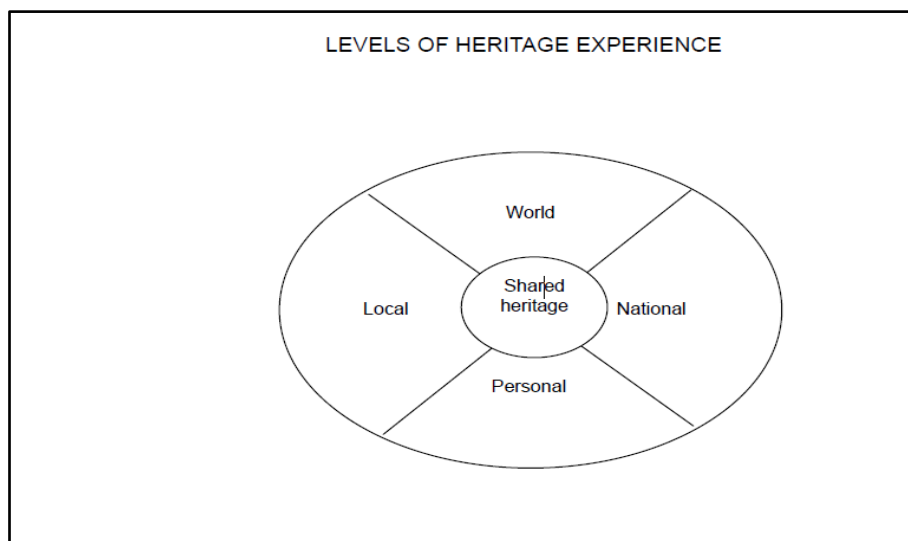
Figure 6- levels of heritage experience, Timothy (1997)

The third approach to defining heritage tourism is based on tourists' motivations and perceptions. (Poria et al, 2001:1047) describe heritage tourism as "a subgroup of tourism, in which the main motivation for visiting a site is based on the place's heritage characteristics according to the tourists' perception of their own heritage". This definition is considered the most useful one when discussing issues related to the management of heritage attractions.

Some people define heritage tourism simply as people visiting heritage places or viewing historical resources. Other suggests that a personal connection to the objects or places being viewed is what defines heritage tourism. Even more specifically, some observers argue that heritage tourism is based on visitors by people who want to learn something new or enhance their lives in some way. All of these perspectives are important elements of heritage tourism, but it not as simple as any one of these definitions alone. Infact there are many definitions of heritage tourism, but they all include elements of the human past as a resource, and entail a

variety of motives on the part of the tourists. Heritage tourism refers to travelers seeing or experiencing built heritage, living culture or temporary arts. Its resources are tangible and intangible and are found in both rural and urban settings. Visits are motivated by a desire to enhance one's own culture self, to learn something new, to spent time with friends and family, to satisfy one's curiosity or simply to use up excess time. In short, heritage tourism encompasses a multitude of motives, resources and experiences and is different for every individual and every place visited (Timothy, 2011).

2.7.1. Heritage Museum Experience

Provision of the optimal museum experience is a way of satisfying visitors' needs and enhancing the continued existence of heritage museums (Huo & Miller, 2007: 103). They suggest that satisfaction with the museum experience comprises perceptions of individual attributes such as museum services, staff and environment, Museum experiences such s facilities and accessibility, measured by stimulation and authenticity. The remainder of this section focuses on the variables that might influence museum visitors' satisfaction. Investigations show that museum experiences:

- helped develop children's thinking skills and language for thinking
- spontaneously trigger all kinds of thinking with the expectation of problem solving which needs to be built into adult initiated activities
- are specially good at prompting curious exploration, reasoning and creative responses
- Create potent memories that can be recalled (MuseumsEtc, 2010).

- **Museum services**

According to what Pop, I.L. (2016) explains, Jackson, R. (1988), one of the first specialists to study the quality of museum products and services, listed quality among the factors that influence the museum cost function. There are in the literature two approaches to how museum quality should be defined and measured (Negri et al., 2009). Very many researchers define quality depending on the clients' requirements. This type of quality is defined as "the public quality of a museum" (Negri et al., 2009). According to this view, a quality service is any service that satisfies the consumers' needs, wishes and expectations and offers the

consumers a fulfilling experience (Radder et al., 2011: 318). The public quality can also be defined by the method used to measure it, as the difference between the clients' expectations and their perceptions of the services provided by a museum (Maher et al., 2011). The second approach defines and measures museum quality from a professional point of view as dependant on the importance, the value and the conservation of the collections held by that museum, as well as the scientific research carried out upon these collections (Pachucki, 2012). Thus, a distinction between the professional quality and the public quality of a museum arises. The two types of quality often seem to be in a conflict particularly since the public quality is based on using the professional quality in the public's service (Negri et al., 2009, p. 8). As revealed by Victor (2007), in the case of museums and other cultural and artistic organisations, quality instruments have only been used for a short period and quality management is still not considered a priority. In general, museums experts are preoccupied by the "professional quality" of a museum, i.e. the structure, the conservation and the research of collections. However, in the last years more and more museums have shown their interest in offering quality services to their visitors. The reason for this is simple: since any purchase decision depends on price and quality (Ilieş, 2003), as long as they want to thrive on the highly competitive leisure and tourism market, museums must give a higher and higher attention to the various elements included in what their visitors perceive as quality services (Radder & Han, 2013). Also, an important number of indicators used for measuring museum sustainability are based on museums' ability to attract visitors and adjust their offer so as to contribute at the same time both to tourist development of their respective regions and increase of social inclusion (Pop & Borza, 2016).

Goods can be defined in terms of their physical attributes but services are intangible, which complicates the concept of the product. Although there is a physical product (the collection), what is really being marketed is an intangible- the temporary use, generally by display, of the product. There may also be tangibles associated with the service, such as the facilities and promotional literature. These "physical support" elements are often the only aspect of a service that can be viewed prior to purchase. The service product is also often equated with the service provider. Thus, the employees, or people and their performance or process are also important dimensions of the marketing effort (Mclean, 2007: 105).

Actually museum staff with their efficiency and performance can provide the acceptable museum services that are related to the museums environment too.

hospitality consists of a harmonious mixture of three elements: the material product in a narrow sense, such as the bed for the sleepy guest, or the exhibitions in a museum; the behavior and attitude of the employees who are responsible for the distribution of the material product and who come into direct contact with the guests, for example, in a museum, the staff members willingness to listen, help and provide required knowledge; and the environment, such as the building, the layout, the furnishings and the lighting (Reuland, Choudry & Fagel,1985).

Suitable museums for children give priority to children development and learning by action and experience. These museums are based on the fact that children can learn through plays. They are centers that direct children towards active learning and encourage them for asking questions, looking for answers and solving problems. These museums incorporate many activities and contribute to the mental, physical, affective and social development of children.

As stated by Hooper-Greenhill, today's education approach emphasizes on the development in the learning process and focuses on the skills and activities leading to result not on the result itself. These museums provide learning possibilities by seeing, touching and talking and they provide children with lifelong learning (Karadeniz, 2013). These venues provide children with new information and experiences, develop their imagination and senses, allow them to move freely and learn by experimenting, playing and living with the applied education activities and workshop works. When children make contact with an idea an object or an experience in a museum, the learning process begins (Piscitelli, Everett, Weier, 2003). According to Chilton (1991), instinctive elements should be provided as well in addition to the development of physical skills of children. These are discovering, climbing, crawling, and trying different heights and platforms, experimenting with material like soil, water and sand, developing social relations among each other by creating possibilities of solidarity and cooperation. All these needs should be considered in museum venues designed for children. There should also be arrangements for heating, cooling, air conditioning and enlightening according to the basic functional differentiations of the areas allocated for activities in the venue. Children should be able to experience different venues for stimulating perception and motor development and for the establishment of spatial awareness. Repetition of shapes, tissues, colors, designs and voices is important to ensure learning and satisfying by children. (Yılmaz, Bulut, 2003).

- **Museum staff**

Staff may be instrumental in shaping the nature of the museum experience. Museums have plenty of personal contact with visitors through activities such as live interpretation and explanation. Although key support staffs, such as designers and educationalists, focus the museums' activities, the image the museum projects to the public could equally be determined by the attendants and cleaners (McLean, 1997:70). The morale and attitude to work of all staff members as well as their appearance could have a direct impact on perceived service. These are subsequently discussed in more detail.

1) Morale

Morale is not some abstract concept, but a tangible factor that contributes to efficiency and quality of service. Museum staff should have a passion for their product, as this could have "an enormous effect when excitement and knowledge are shared with visitors" (Mottner, 2007:147). Staff morale is also reflected by their neat appearance.

2) Being responsible

Staff should give prompt service to visitors, keep their promises on time, and inform visitors about the destination. They should therefore "listen and provide accurate and correct information" (Akamac& Kieti, 2002: 77). This requires that they are empowered to respond positively to the range of requests that they might receive (Rowley, 1999: 304).

3) Being friendly

Museum staff should be willing to help visitors and not "be too busy to respond to visitors' requests" (Akama & Kieti, 2002: 77).

4) Being professional

Possessing sufficient collection-based information and professional communication skills would help staff to be effective members of the museum team (Mottner, 2007: 147).

5) Personalized attention

Museum staff should give personal attention to visitors and understand their specific needs (Yue Hou, 2009: 67).

- **Museum environment**

The inside and outside parts and environment of a museum can effect on visitors' satisfaction. The external environment includes the appearance of the building concerning architecture. The internal environment refers to the air, temperature, light and inside organization of the museum.

1) Appearance of buildings

The museum building is an integral part of the museum product and needs to receive the attention that it deserves. The building may even "determine the nature of the museum for visitors" (McLean 1997: 110). Therefore, it is up to the museum to address the physical image created by its building. The external appearance might include signage on the building, its architecture and the appearance of the entrance (McLean, 1997: 188). The internal appearance comprises furnishings, layout and ambience.

2) Air

Air circulation and cleanliness are very essential due to the visit museum.

3) Temperature

Temperature is an important issue for any museum. Temperature in exhibition rooms should be comfortable, but for storage, a low temperature is needed to protect archival material and textiles (Thomson, 1986: 45).

4) Light

Light can change colors and rot materials. All organic material is at risk under light (Thomson, 1986: 2). To reduce the surface deterioration to a minimum, museums must control the lighting. Since there is no absolute standard for brightness, museum staff should bear in mind the effects of illumination levels on visitors' ability to see small, but significant differences in form and color (Thomson, 1986: 61).

5) Price

Pricing is critical for maximizing financial contributions. For a museum to be competitive, the price should be perceived as being competitive and commensurate to the perceived value of the product (Akama & Kieti, 2002: 75). This means that the museum's entrance fee should bear a relation to those of competitors in terms of the museum's product offerings and should be perceived by visitors as being reasonable. As the marketplace in general becomes more competitive and pricing becomes an even more pressing issue, discounting is likely to need to be considered more widely (Yoehou, 2009: 68).

2.7.2. Learning and education

Traditionally, museums / learning centers are institutions which promote knowledge or competence acquisition without pre-defined goals. Museums / learning centers are open for the wider public, and many have developed school programs to make their exhibitions more relevant for formal education. In Norway, initiatives such as the Cultural Rucksack or the Natural Rucksack promote cooperation between museums / learning centers and schools. Museums / learning centers are thus not necessarily an integral part of formal learning, but they are undoubtedly a common supplement to it. In the literature, museums and learning centers are often seen as the same, but they come with different assets. While museums are mainly characterized by their collections, learning centers often do not possess any (historical) objects. Museums collect and display different kinds of objects, typically related to a place, a period and / or a certain topic. Many conduct research and act as mediators between academic subjects and the wider public. Research is still ongoing into the actual impact of museums and the ways people learn from them (Ott, 2014).

In continue Ott, A. (2014) refers to different concepts of this issue, In museums, the learning experience is actively shaped by visitors and their interaction with objects, installations and each other. Research indicates that museums can help to explore attitudes and perspectives, they can foster a feeling of belonging and integration in a community, and they can support the exploration and articulation of "sensitive and difficult issues" (Selwood, 2009: 5). Further, they may promote knowledge, certain values, attitudes and beliefs, all of which are primary aspects of ESD (Education for Sustainable Development) (Sutter, 2008: 188).

Although this is a good basis to start from, and although many museums address sustainability questions, not all do and few actively aim to transform behavior (Jordan, 2011).

Learning centers, like museums, are places where visitors are invited to investigate certain topics, but they often allow for more physical involvement than museums. Usually, they are not bound to historical objects and collection building in the same way as museums, and therefore they are less closely linked to cultural history.(Ott, 2014)

New conception of education is to understand education as a more flexible communicational process, which can be adapted to different areas and realities, and that does not necessarily have to occur in the classroom. In this regards, any inter-relational process can become an educational phenomenon: family, leisure time and cultural centers like museums can be considered as educational system. The following definition about education by Vicente Guallart (2004) explains better above concept; Educating consists in conveying the logic followed by processes that lead to something. To show the result of a creation without understanding its order is to deprive the spectator of the creative principle that, in turn, enables creation.

(Juanola, Calbo, Valles, 2011) explain the knowledge of heritage can be classified into three main axes which emphasize in different aspects:

- Awareness about heritage
- Awareness through heritage
- Awareness for heritage
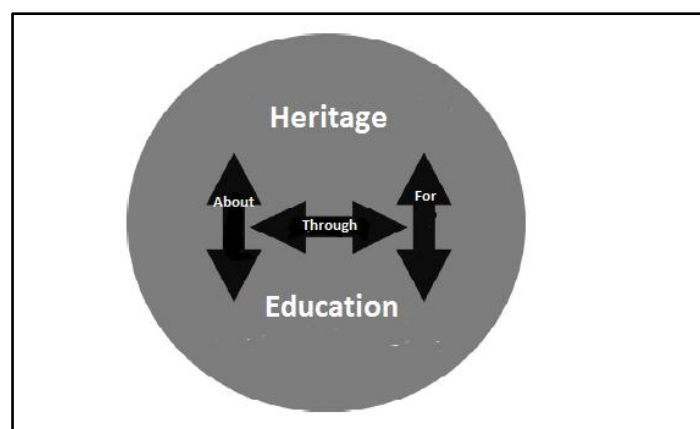
Figure 7- Three dimensions of heritage education, (Juanola, Calbo, Valles, 2011)

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From this point of view, heritage education includes contexts, societies and interaction. Thus if we could empower education about, through and for heritage, we could also promote perceptive, corporal, spatial, emotional, expressive and communicative education, creativity, comprehensive and interpretation, aesthetic, cognitive and critical (adoption of attitudes, even if they are provisional); and also environmental and multicultural education.

Education as a tool to turn the museum into a center of interpretation and dialogue is a risky bet because it involves a radical reorganization of the culture of the museum. It shows manager approach, designers and evaluators in order to turn the museum into a more democratic, more egalitarian and more critical place. So education becomes the axis of the museum, consequently the education would be include of the organization view, curator of museum, visitors and etc. according to Padró (2001) museums could be the spaces for interacting between visitors, objects and problems, exhibition systems. Various paradigms of education in the museum are shown in below. In fact, if we choose a museum and analyze the exhibitions, we can see that some of curators or author exhibitions limit themselves to transmit message to the visitors; another case is about who has communication with visitors but the quality is not satisfying and very few, are able to give the necessary tools to the visitor to make a personal interpretation (Juanola, Calbo, Valles, 2011).
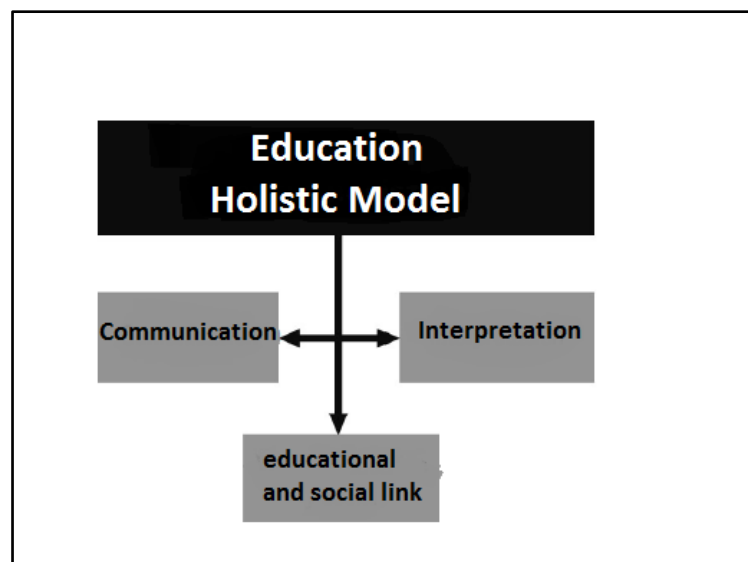
Figure 8- an inclusive model of heritage and museum education, (Juanola, Calbo, Valles, 2011)

2.8. Expectations and satisfaction

Quality assessment from the visitors' point of view is directly linked with the visitors' satisfaction. In their study on the visitors' long-term satisfaction, Hasiao and Yao (2012) mention the following factors: the attitude of the staff within the service, the ticket prices, the operating strategies and the attractiveness as compared to the competitors (Hasiao & Yao, 2012).

Other authors consider that the quality of the visiting experience depends on three main factors: the exhibition, the staff and the facilities offered by the museum. From this point of view, the total quality offered by a museum is given by the quality of its products, the quality of its services and the quality of the visiting experience (Radder et al., 2011: 317).

Despite many voices which uphold this quality trilogy in museums (the quality of the products, the quality of the services and the quality of the experience), there are authors who consider that the experience during the visitation process and the psychological effect caused by the participation in an activity influence the quality perceived by the visitors to a much larger extent than the museum's services proper. This was explained by Hosany and Witham (Hosany and Witham, 2010:351, apud. Radder et al., 2011) through the fact that people are in search of „unique, memorable and momentous experiences which will stimulate them intellectually, engage them personally and touch their hearts, providing them at the same time with feelings of delight".

Given the fact that besides products and services, museums also offer experiences, the degree of subjectivity involved in quality assessment is even larger (Radder et al., 2011: 319) and in the end leads to different global experiences for each client (Rowley, 1999).

The dependence of museum quality on a series of subjective elements was also noted by Pachucki (2012), who, wondering whether people classify museums qualitatively in the same way, reached the conclusion that different people will compare organizations differently. The reasons for this is that the quality perceived by visitors is influenced by the comparisons they make and these comparisons, in their turn, depend on the visitors' previous experiences: „visiting the Frick collection after you have visited the Met collection is a totally different

thing than visiting the Frick collection after you have visited the Neue Gallery" (Pachucki, 2012).

To sum up, we can assert that the visitors' perception of the quality of a museum depends on a series of objective and subjective factors (Pachucki, 2012), which makes the assessments of the quality from the consumers' point of view not identical. This makes any effort of assessing and improving the quality even more difficult.

Customer expectation

When we think about an audience, most of us visualize a group of people watching something on a field, screen, or stage. But, like snowflakes, no two audiences are the same, and most often they react differently even to the same experience.

A customer expectation is "a belief that something will happen because it is likely to happen" (Wehmeier, 2000:405). Customers' expectations are negatively disconfirmed if the product or service performs worse than expected; confirmed if the product or service performs as expected; and positively disconfirmed if performance is better than anticipated (Oliver, 1987: 2).

Expectations can be influenced by market communication, image, word-of-mouth or customer needs. These elements can be described in terms of:

- The product itself, including one's prior experience, brand connotations, and symbolic elements;

• Explicit and implicit promises made to the market by the organization, for example, advertising, price and tangibles associated with the service;

• The context, including the contents of communications from salespeople and social referents;

• Individual characteristics, including perdurability perceptual distortion and personal needs or requirements; and

• Personal service philosophies or a need for service in personal emergency situations (Díaz-Martín, Iglesias, Vázquez, & Ruiz, 2000b: 134).

Pizam and Ellis (1999:328) explain expectations as "a mutable internal standard" based on a multitude of factors that include needs, objectives, past personal or vicarious experience with the same or similar establishments, and the availability of alternatives. Consumers use their expectations to evaluate performance. The effects of expectation may be additive in satisfaction measurement: specifically, expectations are thought to "create a frame of reference about which one makes a comparative judgment" (Oliver, 1980:460).

Customer Satisfaction

Satisfaction has been defined in many ways, most of which recognize satisfaction as a measure of "the gap between the actual performance and some standard", satisfaction is "the difference between the ideal and actual combination of attributes" (Aiello, 1977:43). Similar to recreation satisfaction, consumer satisfaction has been conceptualized as "a cognitive appraisal of the degree to which a product or service performs relative to a subjective standard" (Williams & Soutar, 2009:413). Expectations are defined by (Oliver, 1980:460) as the individual's beliefs about how a product is likely to perform in the future. Consensus exists that expectations serve as standards with which subsequent experiences are compared, resulting in evaluations of satisfaction or quality (Diaz-Martin, Iglesias, Vazquez & Ruiz, and 2000: 133).

Customer satisfaction refers to the discrepancy between prior expectation and perceived performance; when performance exceeds expectation, satisfaction occurs. If performance falls below expectation, dissatisfaction results (Oliver, 1980:462).

Customer satisfaction is a state of mind in which the customer's needs, wants and expectations throughout the product or service life have been met or exceeded, resulting in subsequent repurchase and loyalty (Choi & Chu, 2000:118).

Tourism satisfaction refers to the emotional state of tourists after exposure to the experience (Ibrahim & Gill, 2005:175). Traditionally satisfaction has been considered to be a cognitive state, influenced by previous cognition, and as having relative character. Recently, the need to understand satisfaction from a more affective perspective has been emphasized, although always in connection with cognitive influence.

For the purpose of this research (to measure visitors' satisfaction (children and adults) with their museum experiences), satisfaction is considered as the "sensations or feelings generated

both by cognitive and emotional aspects of the goods and services, as well as an accumulated evaluation of various components and features" (Rojas & Camarero, 2008:526).

Visitor satisfaction is comprised of technical and functional quality. Technical quality deals with the core product, including tangible elements, and considers the physical "what" of a service. The functional dimension covers service delivery, and considers the intangible "how" of a service (Chu, 2002: 289). Hospitality experiences are an amalgam of products and services. Therefore, satisfaction with a hospitality experience is "a sum total of satisfactions with the individual elements or attributes of all the products and services that make up the experience". Customer satisfaction measurement serves two roles: providing information and enabling communication with customers. The measurement can be a method to "collect information, either regarding what customers say that needs to be done differently or to assess how well an organization is meeting the needs". Another function is that satisfaction measurement can help organizations to "find out customers' needs, pleasures, displeasures and overall well-being" (Pizam & Ellis, 1999: 326-329).

Tourist satisfaction is important to successful destination marketing because it influences the choice of destination, the consumption of products and services, and the decision to return. Customer satisfaction is a "good indicator of an organization's performance and future profits" (Fornell, 1992: 6).

To get close to the customer: understand what attributes are the most important to customers, find out which attributes affect the customer's decision making, determine the relative importance of the attributes and get a performance evaluation of how well the firm is delivering each attribute. Measure continuous improvement: the attributes significant to the customer are linked directly to value-added processes in the firm and put into a form consistent with the internal measurements used to evaluate the process. To achieve customer driven improvement: not all customers are an equally valuable source of innovation. This requires creation of a comprehensive database that not only track sales, but sources of innovations. To measure competitive strengths and weaknesses: determine customer perceptions of competitive choices. This is achieved by surveying possible and future customers as well as current and past customers and link customers' satisfaction measurement data to internet systems (Naumann & Giel, 1995: 22).

Customer satisfaction measurement is a post-purchase evaluation that involves more than one standard of comparison. Different approaches to the measurement of customer satisfaction have been explored. These approaches have also been applied to researching satisfaction within tourism and travel. For example, expectation-perception gap model (Parasuraman, Zeithaml, & Berry, 1985: 45) (Service Quality), has been used to measure tourist satisfaction with specific tourism destinations.

The real value of measuring consumer satisfaction is the potential it creates to anticipate clients' post-consumption responses. Repurchase intentions and positive word-of-mouth are considered to be two important expressions of satisfaction. Numerous tourism studies also show a positive association between satisfied customers and repurchase intentions (Faullant, Matzler & Fuller, 2008: 164).

2.9. Service Quality model

Service quality has widely been discussed since 20th century and its idea is still relevant to help today organizations in creating differentiation and gaining competitive advantage in an era of borderless world and globalization (Ali et al, 2016).

Service quality is defined as what the customer gets out and is willing to pay for" rather than "what the supplier puts in (Ducker, 1991). In some earlier studies, service quality has been defined to the extent where the service fulfills the needs or expectation of the customers ((Dotchin & Oakland, 1994).

While Zeithaml et al. (1996) has conceptualized service quality as the overall impression of customers towards the service weakness or supremacy. Therefore service quality frequently has been conceptualized as the difference between the perceived services expected performance and perceived service actual performance (Kara et al., 2005).

Service Quality has been defined differently by different authors. Parasuraman et al. (1985) defined service quality as "the degree and direction of discrepancy between customers` perceptions and expectations", and "Perceived service quality" as "the gap between customers` expectations and perceptions, as a measurement of service quality". So, the smaller the gap, the better the service quality provided, and the greatest the customer satisfaction(Basiony, Alla, & Sayed, 2014) (. In the SERVQUAL model, the concept of quality (Q) is the difference between the actual performance (P) and the expected performance (E), that is $Q = P - E$ (Cheung & Law, 1998: 404).

They introduced the SERVQUAL model to measure service quality including 22 items in five dimensions: reliability, tangible, responsiveness, assurance, and empathy. These dimensions have specific service characteristic link to the expectation of customers. The SERVQUAL scale was developed in the marketing context and this was supported by the Marketing Science Institute (Parasuraman et al., 1986). Two benefits can be obtained using SERVQUAL for a tourist destination. First, a destination enables one to measure tourist satisfaction concurrently with its image; second, a destination is able to track any trend in predicted services as well in perceived services (Pawitra & Tan, 2003: 399).

Service Attribute

1) Tangibles

The appearance of physical facilities, equipment, personnel and communication materials.

Representing the service physically (physical facilities, equipment and appearance of personnel) (Hutt & Speh, 2002:338).

2) Reliability

The ability to perform the promised service dependably and accurately.

3) Assurance

The knowledge and courtesy of employees and their ability to convey trust and confidence.

Inspiring trust and confidence (Hutt & Speh, 2002:338).

4) Responsiveness

The willingness to help customers and to provide prompt service

5) Empathy

The provision of caring and individualized attention to customers (Buttle, 1996: 9).

Caring, individualized attention that the firm provides to the customers (Hutt & Speh, 2002:338).

Throughout the years, the SERVQUAL model has become the instrument that is most often used for measuring the service quality and for the elaboration of quality improving strategies. However, criticism was expressed in connection with the application of the SERVQUAL model in the non-profit sector due to the asymmetry between its tangible and its functional dimensions (Maher et al., 2011). Except for one single dimension which describes the tangible elements of the service, all the others measure the functional interaction between the clients and the staff. This underestimation of the tangible elements can be explained through

the fact that SERVQUAL was created for services where the clients tend to have just a superficial knowledge of the tangibles (e.g., the financial services) (Radder & Han, 2013). Trying to overcome the weaknesses of this instrument, some researchers opted for adjusting the SERVQUAL scale to the individual particularities of various museums. Thus, in order to carry out research on a children's museum, Maher et al. (2011) detailed the fifth dimension of the SERVQUAL scale as: (1) staff's empathy, and (2) organisational empathy. Also, the authors included two elements which refer to the museum staff's knowledge and the staff's ability to operate the exhibits. The reason for this was that interactivity is one of the main attractions of children's museums. The components of the SERVQUAL scale proposed for this type of museums are shown in Table 4.

Table 4

The SERVQUAL scale adjusted to the individual features of children's museums, Source: (Maher et al., 2011)

Tangibility	Reliability	Responsiveness
• **Modern, up-to date equipment and exhibits;** • **Visually attractive facilities;** •**Well-dressed, presentable staff;** •**Facilities according to the service provided;**	• The promised deliveries are met in due time; • Offering prompt services; • Keeping accurate records; • Informing the visitors about when the services will be provided;	• The visitors receive prompt services; • The staff are willing to assist the visitors; • The staff are not too busy to answer the visitors' requests;
Assurance	**Staff's empathy**	**Organizational empathy**
• **The visitors can trust the staff of the museum;** • **The visitors feel safe while visiting the museum;** • **The staff are polite;**	• The staff give the visitors individualized attention; • The staff give visitors personal attention; • The staff know the visitor's needs;	• The museum is preoccupied with the visitors' best interests; • The opening hours are reasonable; • The staff should have extensive knowledge about the exhibits; • The staff should know how to use the exhibits.

Table 4

Therefore, despite the contradictory opinions on the application of SERVQUAL to measure quality in public and non-profit sectors, the adaptation of this instrument to the individual features of each cultural organization contributes to guiding the process of strategic decisions as regards the permanent improvement of service quality (Maher et al., 2011).

For a museum, the effectiveness of communicating historical information, the essential product, relies on the ability to construct images, convey information, and engage the visitor, through either social exchange or more traditional textual and visual methods (Goulding, 2000: 261-278).

Goulding explains that for a city museum, service experience could be mediated by a number of socio-cultural, cognitive, psychological orientation, and physical and environment conditions. All those factors need to be seen as interrelated if a quality experience is to be provided by a museum.

Gilmore and Rentschler (2002) propose three important elements of service delivery in a museum context, such as education, accessibility, and communication. Besides that, the relevance and frequency of special exhibitions are also important to generate repeat visits by local or regular visitors.

The nature and characteristics of services pose different challenges for managers, given that a service is an act, a process, and a performance (Pine & Gilmore, 1999: 57). As with many services, the museum product is delivered in a physical environment or site which encompasses the land or building area, shape, lighting, means of orientating the visitor, queues, waiting, crowding, and methods of stimulating interest and engagement. The service encounter is the service as seen from the customer's point of view and is normally defined as the period of time during which the customer directly interacts with a service (Shostack, 1985: 98).

In describing the leisure and tourism product it is, therefore, important to acknowledge the relationship between the tangible product and the process as well the core and augments products. Figure 9 attempts to explain the relationship in which, in some contexts such as fitness instruction or sightseeing, the very expertise demeanor of the instructor or tour guide are almost part of the core product and may be more significant than the tangible product. The model shows how the product is underpinned by the service, including systems, procedures and information, and the customer benefits such as enjoyment are the outcomes of the mix (Williams & Buswell, 2003).
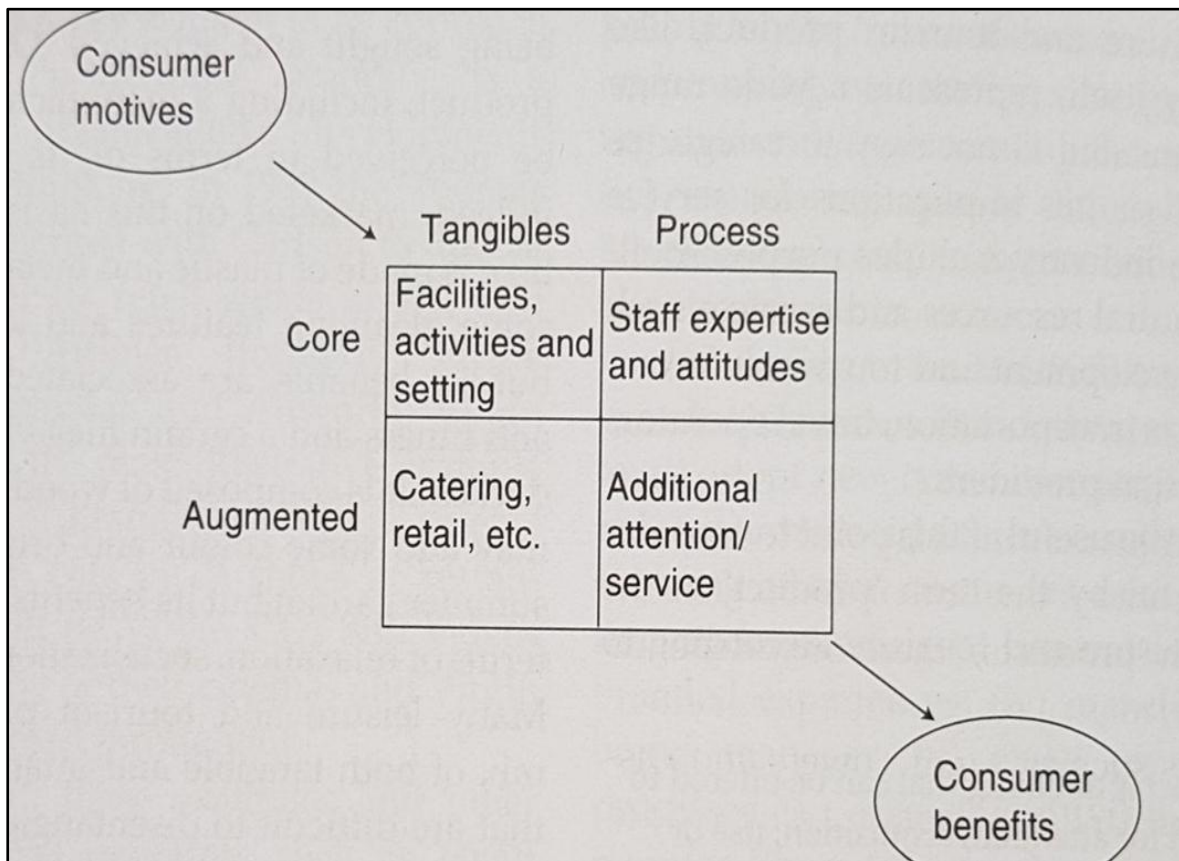
Figure 9 - the nature of the leisure and tourism product (core and augmented), (Williams & Buswell, 2003).

To ensure clarity of meaning, a number of concepts had to be defined namely heritage and heritage tourism, museum, adults and children's expectation and satisfaction and also provided services for children.

2.10. The Role of UNESCO

The United Nations Organization for Education, Science and Culture (UNESCO) was founded on 16 November 1945.

UNESCO has 195 Members and eight Associate Members. It is governed by the General Conference and the Executive Board. The Secretariat, headed by the Director-General, implements the decisions of these two bodies.

The Organization has more than 50 field offices around the world. Its headquarters are located at Place de Fontenot in Paris, France, in in an outstanding, Modernist building inaugurated in 1958 and recently renovated (unesco).

The UNESCO Tehran Cluster Office (UTCO) was established in January 2003. The Office covers four countries in the region, namely the Islamic Republic of Afghanistan, the Islamic Republic of Iran, the Islamic Republic Pakistan and Turkmenistan.

Programs for Afghanistan and Pakistan are managed through UNESCO Offices in Kabul and Islamabad, while programs for Iran and Turkmenistan are managed directly by the Tehran Cluster Office. UTCO works in close co-operation with the UNESCO National Commissions and key governmental partners of the four cluster countries, as well as UN Agencies, ECO, ISESCO, and other IGOs and NGOs. At the regional level, UTCO also co-operates with UNESCO's regional offices in Bangkok and Jakarta.

Strategy in implementing UNESCO's mandate to "build peace in the minds of people", UNESCO Tehran Cluster Office underscores the importance of dialogue and sharing of knowledge through all its operations.

Building upon the shared cultural, social, historical and spiritual heritage of the cluster countries, the Office co-operates with national and regional partners in implementing its key activities in the fields of Education, Culture, Natural Sciences and Communication & Information.

Partners & Networks

UNESCO Tehran Cluster Office closely co-operates with the relevant government authorities of the four cluster countries of I.R. of Afghanistan, I.R. of Iran, Pakistan and Turkmenistan, UN and UNESCO offices in the region. UTCO has a wide range of partners in the programme areas of education, culture, natural sciences, communication and information, as well as in the interdisciplinary fields pertinent for the region, such as integrated disaster management.

UTCO builds upon this wide network of partners, inclusive of governmental authorities, academic and research institutions, training institutes, civil society, NGOs, the private sector and international experts (UNESCO website).

What does UNESCO do?

1. The fields of action Education (http://www.unesco.org/en/education) since its creation in 1945, UNESCO has worked to improve education worldwide through technical advice, standard setting, innovative projects, capacity-building and networking. Education for All (EFA) by 2015 guides UNESCO's action in the field of education and indeed, in an intersectional manner, throughout all its fields of competence.

2. Natural Sciences (http://www.unesco.org/science) since its inception, UNESCO has developed several international programs to better assess and manage the Earth's resources. The Organization also helps reinforce the capacities of developing countries in the sciences, engineering and technology.

3. Social and Human Sciences (http://www.unesco.org/shs) the social and human sciences have a vital role to play in helping to understand and interpret the social, cultural and economic environment. They provide research, identify and analyze trends, propose paths of action. UNESCO's mission is to advance knowledge, standards and intellectual cooperation in order to facilitate social transformations conducive to the universal values of justice, freedom and human dignity.

4. Culture (http://www.unesco.org/culture) Preserving and respecting the specificity of each culture, while ensuring that it preserves and respects the specificities of another culture is the challenge which must be met by the international community and, on its behalf, by UNESCO and its partners.

5. Communication and Information (http://portal.unesco.org/ci/en/) the main objective for UNESCO is to build a knowledge society based on the sharing of knowledge and incorporating all the socio-cultural and ethical dimensions of sustainable development. The promotion of freedom of expression and freedom of press is at the heart of these efforts.

Five main functions will be as follow:

- Serving as a laboratory of ideas and generating innovative proposals and policy advice in its fields of competence;

- Developing and reinforcing the global agenda in its fields of competence through policy analysis, monitoring and benchmarking;

- Setting norms and standards in its fields of competence and supporting and monitoring their implementation;

- Strengthening international and regional cooperation in its fields of competence, and fostering alliances, intellectual cooperation, knowledge-sharing and operational partnerships;

- Providing advice for policy development and implementation, and developing institutional and human capacities (UNESCO, 2014).

Table 5

UNESCO'S function at global- (UNESCO, 2014)

Relevance of UNESCO's functions at the global, regional and national levels: Indicative list	International level	Regional level	National level
1. Serving as a laboratory of ideas and generating innovative proposals and policy advice in its fields of competence	High	Low	Low
2. Developing and reinforcing the global agenda in its fields of competence through policy analysis, monitoring and benchmarking	High	Low	Low
3. Setting norms and standards in its fields of competence and supporting and monitoring their implementation	High	Low	High (national implementation)
4. Strengthening international and regional cooperation in its fields of competence, and fostering alliances, intellectual cooperation, knowledge-sharing and operational partnerships	High	High	High (fostering alliances, intellectual cooperation, knowledge-sharing and operational partnerships)
5. Providing advice for policy development and implementation, and developing institutional and human capacities	Low	Low	High

Table 5

2.10.1. World Heritage Convention

The world heritage convention, whose full title is "The Convention Concerning the Protection of the World Cultural and Natural Heritage", was adopted by UNESCO in 1972. The Convention provides, for the first time, a permanent legal, administrative and financial framework for international cooperation in safeguarding humankind's cultural and natural heritage. It introduces the specific concept of a "world heritage" whose importance transcends all political and geographic boundaries (ICOMOS).

The World Heritage Convention (WHC) is the most comprehensive and widely ratified among UNESCO treaties on the protection of cultural and natural heritage. The Convention establishes a system of identification, presentation, and registration in an international List of cultural properties and natural sites of outstanding universal value. Throughout the years the WHC has progressively attained almost universal recognition by the international community, and even the International Criminal Tribunal for the Former Yugoslavia has recently considered sites inscribed in the World Heritage List as "values especially protection by the international community." Besides, the WHC has been used as a model for other legal instruments dealing with cultural heritage, like the recently adopted (2003) Convention on the Safeguarding of Intangible Cultural Heritage. During its more than 30 years of life, the Convention has undergone extensive interpretation and evolution in its scope of application. Operational Guidelines, which are the implementing rules governing the operation of the Convention, have been extensively revised. New institutions such as the World Heritage Centre have been established. New links, with the World Bank and the United Nations, have developed to take into account the economic and political dimension of world heritage conservation and management. However, many legal issues remain to be clarified. For example, what is the meaning of "outstanding universal value" in the context of cultural and natural heritage? How far can we construe "universal value" in terms of representivity between the concept of "World Heritage" and the sovereignty of the territorial state? Should World Heritage reflect a reasonable balance between cultural properties and natural sites? Is consent of the territorial state required for the inscription of a World Heritage property in the List of World Heritage in Danger? What is the role of the World Heritage Centre in the management of the WHC? No comprehensive work has been produced so far to deal with these and many other issues that have arisen in the interpretation and application of the WHC. This Commentary is intended to fill this gap by providing article by article analysis, in the

light of the practice of the World Heritage Committee, other relevant treaty bodies, as well as of State parties and in the hope that it may be of use to academics, lawyers, diplomats and officials involved in the management and conservation of cultural and natural heritage of international significance (Francioni & Lenzerini, 2008).

What the Convention contains

The Convention defines the kind of natural or cultural sites which can be considered for inscription on the World Heritage List.

The Convention sets out the duties of States Parties in identifying potential sites and their role in protecting and preserving them. By signing the Convention, each country pledges to conserve not only the World Heritage sites situated on its territory, but also to protect its national heritage. The States Parties are encouraged to integrate the protection of the cultural and natural heritage into regional planning programmes, set up staff and services at their sites, undertake scientific and technical conservation research and adopt measures which give this heritage a function in the day-to-day life of the community.

It explains how the World Heritage Fund is to be used and managed and under what conditions international financial assistance may be provided.

The Convention stipulates the obligation of States Parties to report regularly to the World Heritage Committee on the state of conservation of their World Heritage properties. These reports are crucial to the work of the Committee as they enable it to assess the conditions of the sites, decide on specific programme needs and resolve recurrent problems.

It also encourages States Parties to strengthen the appreciation of the public for World Heritage properties and to enhance their protection through educational and information programmes.

Brief History

The idea of creating an international movement for protecting heritage emerged after World War I. The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage developed from the merging of two separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature.

Preserving cultural heritage

The event that aroused particular international concern was the decision to build the Aswan High Dam in Egypt, which would have flooded the valley containing the Abu Simbel temples, a treasure of ancient Egyptian civilization. In 1959, after an appeal from the

governments of Egypt and Sudan, UNESCO launched an international safeguarding campaign. Archaeological research in the areas to be flooded was accelerated. Above all, the Abu Simbel and Philae temples were dismantled, moved to dry ground and reassembled.

The campaign cost about US$80 million, half of which was donated by some 50 countries, showing the importance of solidarity and nations' shared responsibility in conserving outstanding cultural sites. Its success led to other safeguarding campaigns, such as saving Venice and its Lagoon (Italy) and the Archaeological Ruins at Moenjodaro (Pakistan), and restoring the Borobodur Temple Compounds (Indonesia).

Consequently, UNESCO initiated, with the help of the International Council on Monuments and Sites (ICOMOS), the preparation of a draft convention on the protection of cultural heritage.

Linking the protection of cultural and natural heritage

The idea of combining conservation of cultural sites with those of nature comes from the United States of America. A White House Conference in Washington, D.C., in 1965 called for a 'World Heritage Trust' that would stimulate international cooperation to protect 'the world's superb natural and scenic areas and historic sites for the present and the future of the entire world citizenry'. In 1968, the International Union for Conservation of Nature (IUCN) developed similar proposals for its members. These proposals were presented to the 1972 United Nations conference on Human Environment in Stockholm.

Eventually, a single text was agreed upon by all parties concerned. The Convention concerning the Protection of World Cultural and Natural Heritage was adopted by the General Conference of UNESCO on 16 November 1972.

The same General Conference adopted on 16 November 1972 the Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage.

By regarding heritage as both cultural and natural, the Convention reminds us of the ways in which people interact with nature, and of the fundamental need to preserve the balance between the two.

Benefits of Ratification

The overarching benefit of ratifying the World Heritage Convention is that of belonging to an international community of appreciation and concern for universally significant properties that embody a world of outstanding examples of cultural diversity and natural wealth.

The States Parties to the Convention, by joining hands to protect and cherish the world's natural and cultural heritage, express a shared commitment to preserving our legacy for future generations.

The prestige that comes from being a State Party to the Convention and having sites inscribed on the World Heritage List often serves as a catalyst to raising awareness for heritage preservation.

A key benefit of ratification, particularly for developing countries, is access to the World Heritage Fund. Annually, about US$4 million is made available to assist States Parties in identifying, preserving and promoting World Heritage sites. Emergency assistance may also be made available for urgent action to repair damage caused by human-made or natural disasters. In the case of sites included on the List of World Heritage in Danger, the attention and the funds of both the national and the international community are focused on the conservation needs of these particularly threatened sites.

Today, the World Heritage concept is so well understood that sites on the List are a magnet for international cooperation and may thus receive financial assistance for heritage conservation projects from a variety of sources.

Sites inscribed on the World Heritage List also benefit from the elaboration and implementation of a comprehensive management plan that sets out adequate preservation measures and monitoring mechanisms. In support of these, experts offer technical training to the local site management team.

Finally, the inscription of a site on the World Heritage List brings an increase in public awareness of the site and of its outstanding values, thus also increasing the tourist activities at the site. When these are well planned for and organized respecting sustainable tourism principles, they can bring important funds to the site and to the local economy (Unesco, 2018).

Picture 4- signature of the World Heritage Convention by René Maheu, (UNESCO) Director-General, 23/11/1972. Reference: (WHC website)

2.10.2. World Heritage Definitions

The following definitions are set out in Article 1 of the World Heritage Convention.

- Monuments:

  Architectural works, works of monumental sculpture and painting, elements or structures of an archeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

- Groups of Buildings:

  Groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the land scape, are of outstanding universal value from the point of view of history, art or science;

- Sites:

  Works of man or the combined works of nature and of man, and areas including archeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view (ICOMOS, 73).

As it is defined at website by WHc and UNESCO (2019), World Heritage is the designation for places on Earth that are of outstanding universal value to humanity and as such, have been inscribed on the World Heritage List to be protected for future generations to appreciate and enjoy. Places as diverse and unique as the Pyramids of Egypt, the Great Barrier Reef in Australia, Galápagos Islands in Ecuador, the Taj Mahal in India, the Grand Canyon in the USA, or the Acropolis in Greece are examples of the 1007 natural and cultural places inscribed on the World Heritage List to date. Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritages are both irreplaceable sources of life and inspiration.

Several studies have investigated whether or not World Heritage Sites endowment, or more generally cultural offer, increases tourism demand. However, the empirical evidence on this issue is mixed. A number of studies claim that the cultural heritage and attractions of a country are important determinants of tourism demand, while others conclude that it is not possible to find a clear positive relationship between cultural endowment and tourism flows. Regarding specifically WHS endowment, UNESCO declares that obtaining a WHS designation provides significant economic benefits to the host countries (Patuelli, Mussoni & candela, 2013).

Benefiting from historical value, ancient civilization and abundance of natural heritage, the number of sites in Iran included as WHS (World Heritage Sites) has increased from 3 in 1979 to 22+1 in 2018. Despite Iran as an ancient country can potentially offers plenty of more historic sites and tourist attractions to its visitors and possess many historic monuments deserve to be listed as World Heritage Sites.   Studies such as Tucker & Emge (2010) and Yang, Lin, & Han, (2010) have shown, WHS determination has a high consequence in an increase of tourists' demands and their entrance.

2.10.3. Word Heritage site's lists

On signing the Convention, each country pledges to conserve those cultural and natural sites within its borders that are recognized by the Convention as being of exceptional and universal value. In return, the international community promises to help protect these treasures. To define these significant sites, the Convention has established the World Heritage List, which contains the cultural and natural properties that have met specific criteria defined by the World Heritage Committee. The first twelve sites were inscribed on the list in 1978 (ICOMOS).

Benefiting from historical value, ancient civilization and abundance of natural heritage, the number of sites in Iran included as WHS (World Heritage Sites) has increased from 3 in 1979 to 23 in 2018.

Table 6
Iran World Heritage site's list - (UN, 2018)

Culture	Natural
• **Armenian Monastic Ensembles of Iran (2008)**	• **Lut Desert (2016)**
• **Bam and its Cultural Landscape (2004)**	
• **Bisotun (2006)**	
• **Cultural Landscape of Maymand (2015)**	
• **Golestan Palace (2013)**	
• **Gonbad-e Qābus (2012)**	
• **Historic City of Yazd (2017)**	
• **Masjed-e Jāmé of Isfahan (2012)**	
• **Meidan Emam, Esfahan (1979)**	
• **Pasargadae (2004)**	
• **Persepolis (1979)**	
• **Sassanid Archaeological Landscape of Fars Region (2018)**	
• **Shahr-i Sokhta (2014)**	
• **Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil (2010)**	
• **Shushtar Historical Hydraulic System (2009)**	
• **Soltaniyeh (2005)**	
• **Susa (2015)**	
• **Tabriz Historic Bazaar Complex (2010)**	
• **Takht-e Soleyman (2003)**	
• **Tchogha Zanbil (1979)**	
• **The Persian Garden (2011)**	
• **The Persian Qanat (2016)**	

Table 6

2.11. A brief history of Golestan palace museum

Golestan Palace is located in the heart and historic core of Tehran. The palace complex is one of the oldest in Tehran, originally built during the Safavid dynasty in the historic walled city. Following extensions and additions, it received its most characteristic features in the 19 [th] century, when the palace complex was selected as the royal residence and seat of power by the Qajar ruling family. At present, Golestan Palace complex consists of eight key palace structures mostly used as museums and the eponymous gardens, a green shared center of the complex, surrounded by an outer wall with gates.

The complex exemplifies architectural and artistic achievements of the Qajar era including the introduction of European motifs and styles into Persian arts. It was not only used as the governing base of the Qajari Kings but also functioned as a recreational and residential compound and a Centre of artistic production in the 19 [th] century. Through the latter activity, it became the source and center of Qajari arts and architecture.

Golestan Palace represents a unique and rich testimony of the architectural language and decorative art during the Qajar era represented mostly in the legacy of Naser ed-Din Shah. It reflects artistic inspirations of European origin as the earliest representations of synthesized European and Persian style, which became so characteristic of Iranian art and architecture in the late 19 [th] and 20 [th] centuries. As such, parts of the palace complex can be seen as the origins of the modern Iranian artistic movement.

The complex of Golestan Palace represents an important example of the merging of Persian arts and architecture with European styles and motifs and the adaptation of European building technologies, such as the use of cast iron for load bearing, in Persia. As such Golestan Palace can be considered an exceptional example of an east-west synthesis in monumental arts, architectural layout and building technology, which has become a source of inspiration for modern Iranian artists and architects.

Golestan Palace contains the most complete representation of Qajari artistic and architectural production and bears witness to the Centre of power and arts at the time. Hence, it is recognized as an exceptional testimony to the Qajari Era.

Golestan Palace is a prime example of the arts and architecture in a significant period in Persia, throughout the 19th century when the society was subject to processes of modernization. The influential role of artistic and architectural of ancient Persia as well as the contemporary impacts of the West on the arts and architecture was integrated into a new type of arts and architecture in a significant transitional period.

The Golestan Palace ensemble is the first example of its kind in Iran to be built in new materials, and based on innovative use of Iranian architectural features in terms of form and space, mixed with contemporary European influences. As a result, the Palace complex bears testimony to the processes taking place in the development and modernization of arts and architecture from the 18th to 19th centuries.

The Golestan Palace complex is an outstanding example of the successful integration of traditional Persian crafts and architectural forms from earlier periods, such as *Safavid* dynasty, with Western influences. It is the most complete example in existence of royal architecture from the Qajar dynasty with holding the essence of the Persian arts through the history and also is the hub of creation, expansion and development of Iranian contemporary art. The influential role of artistic and architectural qualities of ancient Iran as well as the impacts of the west on the arts and architecture turned the complex into a unique and integrated compound as well as an exceptional model for architects and artists, a prominent new prototype in art and architecture.

Integrity

The delimitation of the palace compound includes all elements which convey the Outstanding Universal Value of the property. Although the Qajari architectural heritage of Golestan Palace has been much richer in the past and a considerable proportion of the palace complex has been demolished and replaced under successive rulers, all elements which have survived until the present time are included within the property boundaries.

At present the property is free of any acute threats, especially those which could compromise the visual perspectives into the wider landscape from within the palace compound. To ensure that this situation is retained in the future, emphasis should be given to the protection of visual perspectives from the inside of Golestan Palace and Gardens.

Authenticity

The characteristic architectural structures of the Qajari era retain authenticity in design and layout and have preserved the exceptional interior and exterior façade decorations. All conservation activities carried out have paid due respect to authenticity of material, design and workmanship. In addition, the palace complex has partly retained its use and function, in particular those galleries and wings that were created as museums during Qajari times. Many of the residential, representative and administrative rooms have changed purpose but the palace is still used as a location for contemporary state activities. It is probably the setting of the Qajari monuments that has changed most significantly during Pahlavi times and the authenticity of which is only retained in fragmented form. While this situation is acceptable in light of the demonstrated authenticity in material and design, it is essential that all remaining references to the historic Qajari setting of the property are carefully managed and preserved (UNESCO website).

Protection and management requirements

Golestan Palace is classified as a national monument according to the Law for Protection of National Heritage (1930). It has further been transferred into government ownership according to the Law Concerning the Acquisition of Land, Building and Premises for Protection of Historic Properties (1969) and is accordingly protected by both legislative means and property ownership. The buffer zone is protected by legal regulations, which were approved by ICHHTO. These limit construction and infrastructure developments, the cutting of trees, create a pedestrian zone and suggest a variety of measures for the improvement of facades and structures. It is important that the height restrictions in the buffer zone and wider surroundings of the historical district of Tehran are strictly observed to protect the sightlines from inside Golestan Palace complex.

The management of the property is guided by short, medium and long-term objectives which emphasize the conservation and restoration of the palace complex. Management responsibility lies with the Golestan Palace Base, a subsection of ICHHTO exclusively responsible for the property and functioning as a site management office. While management objectives have been presented, it would be desirable to develop a full management plan for

the property, in which risk preparedness and risk response procedures should be given adequate attention.

Golestan Palace Museum

The oldest of the historic monuments in Tehran, the Golestan Palace (Palace of Flowers) belongs to a group of royal buildings that were once enclosed within the mud-thatched walls of Tehran's Historic Arg (citadel). The Arg was built during the reign of Tahmasb I (1524-1576) of the Safaviddynasty (1502-1736), and was later renovated by Karim Khan Zand (r. 1750-1779). Agha Mohamd Khan Qajar (1742-1797) chose Tehran as his capital. The Arg became the site of the Qajar (1794-1925).Court and Golestan Palace became the official residence of the royal family.During the Pahlavi era (1925-1979) Golestan Palace was used for formal royal receptions. The most important ceremonies to be held in the Palace during the Pahlavi era were the coronation of Reza Khan (r. 1925-1941) in Takht-e Marmar and the coronation of Mohammad Reza Pahlavi (r. 1941-deposed 1979) in the Museum Hall. In its present state, Golestan Palace is the result of roughly 400 years construction and renovations. The buildings at the contemporary location each have a unique history.

Mentioned museum incudes 13 sub museums. The spectacular terrace known as Takht-e-Marmar (Marble Throne) was built in 1806 by order of Fath Ali Shah Qajar (r. 1797-1834). Adorned by paintings, marble-carvings, tile-work, stucco, mirrors, enamel, woodcarvings, and lattice windows; the throne embodies the finest of Iranian architecture. The Marble Throne is one of the oldest buildings of the historic Arg. The existing throne, which is situated in the middle of the terrace (iwan), is made of the famous yellow marble of Yazd province.

The throne is made of sixty-five pieces of marble and was designed by Mirza Baba Naghash Bashi (head painter) of the Qajar court. Mohammad Ebrahim, the Royal Mason, oversaw the construction and several celebrated masters of the time worked on the execution of this masterpiece. The architectural details and other ornaments of the terrace (iwan) were completed during the reigns of Fath Ali Shah and Nasser - ol- Din Shah(1848-1896). Coronations of Qajar kings, and formal court ceremonies were held on this terrace (iwan). The last coronation to be held at Takht-e-Marmar was the coronation of, the self-proclaimed King, Reza Khan Pahlavi in 1925.

Picture 5 - Marble Throne- Source: Own Elaboration (2017)

Picture 6 - Marble Throne- Source: Own Elaboration (2017)

Picture 7 - Marble Throne- Source: Own Elaboration (2017)

Dating back to 1759, this building was a part of the interior residence of Karim Khan Zand. The basic structure of the Khalvat-e-Karim Khani is similar to Takht-e-Marmar. Like the latter, it is a terrace (iwan). There is a small marble throne inside the terrace. The structure is much smaller than Takht-e-Marmar and it has much less ornamentation. There was once a small pond with a fountain in the middle of this terrace. Water from a subterranean stream (the king's qanat) flowed from the fountain into the pond and was later used to irrigate the Palace grounds. Nasser-ol-Din Shah was fond of this corner of Golestan Palace. He is said to have spent much time here in rest and repose– smoking his water pipe in quiet reflection. In fact, some believe that it was he who dubbed the structure Khalvat (a cozy corner). It seems extraordinary, but the valuable gravestone of Nasser-ol-Din Shah finally found its way to this quiet corner of the Palace after being misplaced for some time. This marble stone with a craved image of Nasser-ol-Din Shah is indeed a site to behold.

Picture 8 - Khalvate Karimkhani- Source: Own Elaboration (2017)
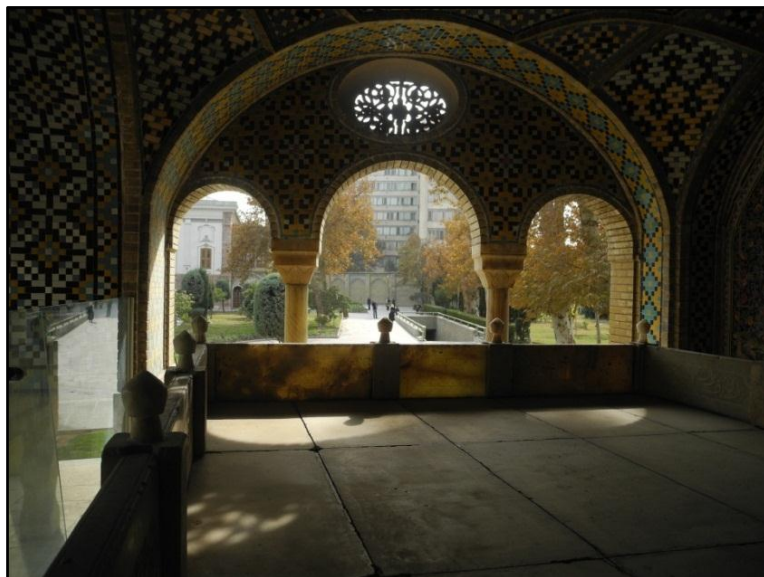
Picture 9 - Khalvate Karimkhani- Source: Own Elaboration (2017)

Picture 10 - Khalvate Karimkhani- Source: Own Elaboration (2017)

Nasser-ol-Din Shah was very impressed by the exhibition of artifacts and valuable objects at European museums during his second European tour around 1872. He arrived back in Tehran intent on building a museum hall to exhibit paintings, royal jewels, and other royal artifacts. The original collection of the museum hall is now scattered among Tehran's many museums. However, the paintings of the royal court are now kept at the Golestan Palace – with the European paints housed in the Hows Khaneh and the works of Iranian painters housed in the Neggar Khaneh. Meant to show the evolution of painting in Iran during the Qajar era, the works of Iranian painters are exhibited in two sections. Housed in the southern part of the Neggar Khaneh are the works of early Qajar masters such as Mirza Baba, Mehr Ali Afshar, Ali Akbar Khan Mozaien-ol-Douleh, Aboul Hassan Sani (Sanie-ol-Molk) who was Kamal-ol-Molk's uncle.The northern Neggar Khaneh, was the seat of the Royal Guard during the time of Mohammad Reza Pahlavi. The northern hall underwent substantial renovations in 1995 and now houses the works of later masters of the Qajar era such as Mahmoud Khan Saba (Malek-ol-Shoara), Mohammad Gafari Kashani (Kamal-ol-Molk), Mehri, Mosa Momayez.

Makhsous building is located under the Salam Hall or Museum. It is indeed a part of the first Iranian museum, which was built by Mohamad Ebrahim Khan Memar Bashi.

In Nasser-0l-Din shah's period, this building was used as a warehouse for the china and silverware, which was dedicated to Qajar kings.

In the Pahlavi period, this warehouse was turned in to a museum to expose the rare gifts, which was given to the Qajar kings.

Right now in addition to the gifts, some rare objects are kept in this museum, some of them are as follows:

1- Helmet of King Esmail Safavid.
2- Bow and arrows of King Nader.
3- Armband of Fath Ali Shah.
4- The collection of Qajar Seals.
5- Aga Mohamad khan's crown.
6- A decorated ostrich egg.

Main hall or Talar Salam (Reception Hall) was originally designed to be a museum. After the Takht-e-Tavoos (Iranian's famous Jeweled Peacock Throne) was moved to the Royal jewels collection at the Central Bank, this hall was designated to hold special receptions in the presence of the king, hence the name Talar Salam. Tourists and envoys from European courts received in the Arg during the reign of Nasser-ol-Din Shah, spoke of this outstanding hall comparing it to its European counterparts. This hall has exquisite mirrors work. The ceiling and walls are decorated with plaster molding. The floors are covered with mosaic. During the reign of Nasser-ol-Din Shah, this hall was used to exhibit Iranian and European paintings alongside gifts presented to the Iranian court. Royal jewels were also exhibited inside glass cases. These jewels are now housed at the Royal Jewels Museum of the Central Bank. This hall has 2 sub- hall attendants which are:

-Talar-e Aineh (Hall of Mirror) is the most famous of the Palace hall.This relatively small hal is famuse for its extraordinary mirror work. The Hall was designed by Haj Abdoul Hossein Memar bashi (Sanie-ol-Molk).Yahaya Khan Moetamed-ol-Molk,the Minister of Architecture,acted as consultant to the designer.

-Talar-e Adj (Hall of Ivory) is a large hall used as a dining room. It was decorated with gifts presented to Nasser-ol-Din Shah by European monarchs. Among the

Golestan Palace collection, a watercolor by Mahmoud Khan Malek-ol-Shoara, shows the exterior view of this hall during the Qajar period. This building replaced the Narenjestan building in the north of Adj Hall or sofre Khaneh. All the chinaware that were dedicated to Qajar kings by the European kings was taken to this room and was arranged in show cases which were built for this purpose.

Picture 11 - Huge brick arches in Talar-e Salam- ICHHTO

All the chinaware that exists in this room is rare and beautiful. Among them these are the most exceptional:

1- The chinaware that shows the Napoleonian wars dedicated by Napoleon the first.

2- The chinaware dedicated by King Nicoli the first.

3- Chinaware studded with gems and jewels dedicated by Queen Victoria.

4- The chinaware which was dedicated by King Vilhelm to the Iranianan crown prince.

5- A set made by Melacit stone dedicated by Alexandre the third.

Picture 12- Main Hall- Source: Own Elaboration (2017)

Picture 13 - Reception Hall- ISNA photo

The Howz Khaneh was used as a summer chamber during the Qajar ear. A special cooling system pumped water form a subterranean system of streams (qanats) – in this

case the king's qanat – into small ponds inside the chambers. Hows means pond, thus the name Hows Khaneh. The system was designed to pass through as many summer rooms as was necessary. The water was then channeled outside to irrigate the royal gardens. Due to the harmful effects of humidity, this system is no longer in use. Works of European painters presented to the Qajar court are housed in the Howz Khaneh.

- Talar-e Berelian (Hall of Brilliance) was named so for it is adomed by the brilliant mirror work of Iranian artisans. The Hall was built by Nasser-ol-Din Shah build to replace another hall called Talar Bolour (Crystal Hall). Built by Fath Ali Shah the Bolour Hall had been laid waste by the damp. The Berelian Hall is famous for its mirror work and chandeliers. An oil painting by Yahya Khan Sanie-ol-Molk Ghafari, showing the decorations of this hall before renovations carried out by Mozafar-ol-Din Shah(r.1896-1907).exists in the Golestan Palace.

- Shams-ol-Emaneh (Edifice of the Sun) is the most stunning structures of the Golestan Palace. The idea of building a tall structure came to Nasser-ol-Din Shah before his first European and from pictorial images of European buildings. The Monarch wanted a structure from which he could have panoramic views of the city. Designed by Moayer-ol-Mamalek, construction on the Shams-ol-Emareh began in 1865 and was completed two years later. The architect was Master Ali Mohammad Kashi. The building has two identical towers. The exterior views have multiple arches, intricate tile work and ornate windows. This building is a fusion of Persian and European architecture.

- Emarat Badgir (Building of the Wind Towers) was constructed during the reign of Fath Ali Shah (circa1806). The building underwent major renovations, including structural changes, during the reign of Nasser-ol-Din Shah. A watercolor rendering by Mahmood Khan Malek-ol-Shoara depicts the original structure prior to renovations. The building is flanked by two rooms known as goshvar (earrings). There is a central room which boasts the finest stained glass window in Golestan Palace Outside there are four wind towers of blue, yellow and black glazed tiles and a golden cupola. The wind towers are constructed to allow the cooling wind to move through the structure.

- The Aks khaneh (House of Photographs) is a large summer chamber under the Badgir. As with the Hows Khaneh, this room was cooled using a cooling system that

pumped water from a subterranean stream (qanat) into a small pond. Due to the harmful effects of humidity, this system is no longer in use. This room has undergone major renovations and is now used as an exhibition space for photographs of the Qajarperiod. Nasser-ol-Din Shah took an interest in photography not long after the invention of the camera. In fact, he was an avid photographer. The Aks khaneh houses some photographs taken by Nasser-ol-Din Shah and some photographs captioned by him.

- Talar Almas (Hall of Diamonds) is located in the southern wing of Golestan Palace next to the Badgir Building. It is called Hall of Diamonds because of the exceptional mirror work inside the building. The construction of this hall dates to the time of Fath Ali Shah (circa1806). Nasser-ol-Din Shah renovated this hall changing its appearance and replacing the hall's Ogival arches with Roman ones. He also ordered the walls covered with wallpaper imported from Europe. As the basic structure dates back to the time of Fath Ali Shah, it is only. It is only apt that this hall should be devoted to the exhibition of art and handicrafts from that period.

The Ottoman king, Sultan Abdoulhamid, send precious gifts to Nasser-ol-Din Shah. Reportedly, these gifts were copious and enough to fill a castle. The Qajarmonarch was delighted with these gifts. He decided to build an exhibit hall worthy of these gifts within the confines of Golestan Palace. It is believed that Nasser-ol-Din Shah, himself, designed the structure, with a central hall large enough to house the carpet that was sent by Sultan Abdoulhamid. Completed in 1883, the Abyaze (White) Palace now houses one of the most interesting ethological museums in Iran. There is a colorful exhibition of tradition Iranian costumes, as well as a folk art exhibition.

Picture 14 - Main Hall, ISNA Photo

Picture 15 - Sun Building, ISNA photo

Picture 16 - Photographic studio at Golestan palace museum, ISNA photo

Picture 17 - Young visitors, primary school with researcher- Own Elaboration (2017)

Picture 18 - Children of primary school as visitors at Golestan palace museum- Own Elaboration
(2017)

Picture 19 - Children of primary school as visitors at Golestan palace museum- Own Elaboration
(2017)

Third Part

3) Data Analysis and Interpretation

This thesis investigates "Children tourism development model focusing of cultural tourism satisfaction, case study Golestan palace museum, Tehran, Iran". Actually, this research wants to clarify children satisfaction and also important factors related to children and visit cultural places. In this chapter, Variables, factors, indexes and indicators have been analyzed in the form of analytical descriptive and also researches has used Statistical inference. The main factors affecting on absorption of children is considered as independent variable and the consent of children over their visit Golestan palace museum, Empathy which is one of the service quality factors, learning and awareness and post visit behavior make dependent variables of research.

This chapter tries to analysis following items:

This study includes a questionnaire which has been answered by children who visit Golestan palace museum in Tehran.

3.1. Primary school students demographics data

Descriptive statistical analysis, shows demographic variables, effective factors and variables on children satisfaction, by tables, frequencies, means, percentages and standard deviation, and also researcher explains average of all the questions with average of each index separately. This research is an inferential investigates which measure variables by 6 hypotheses (1 main hypothesis and 5 sub hypothesis) with a same thread. The results are interpreted through the Pearson correlation test and regression and then factor analysis method to study about internal consistency for classifying them and also presenting a model about positive and negative effects has been used. Then with path analysis Correlation between variables and their direct or indirect effects are shown.

*All the respondents are from Tehran primary's schools and also it could be considered that the total number of visitors separately girls and boys were not available at mentioned museum.

A) Gender

Table number (7) indicates frequency, percentage and the mode gender variable of the respondents based on girls and boys separately. The total number of respondents is 361 that are 100% of which 251 are girls that is 69.5% and 110 are boys that is 30.5%. The gender mode is 1 which shows the option number 1, girls.

Table 7

Frequency percentage of gender mode

Gender	Girls	Boys	Total
Frequency	251	110	361
Percentage	69.5	30.5	100
Mode	1		
	Girls		

Table 7

According to the reports published form Iran statistics organization the number of girls between 0-14 years old is as twice as boys at the same age range. Therefore, it seems more girls visit museums than boys.

Based on the interviews by the researcher with the museums and children experts, teachers and head teachers, girls' schools appear to show more interest to include visits to museums in order to familiarize children with museums, rebuilding artifacts and handicrafts, history, etc. in educational and recreational programs and school trips. However, boys' schools are often interested in holding sports and recreational camps. Hence, boys being outnumbered by girls are justifiable.

B) Age groups

Table number (8) shows frequency, percentage, mean and standard deviation of age groups variable of the respondents for 11, 12 and 13 year olds separately. The total number of respondents is 361 that equals 100% of which 49 are 11 years old that is 13.6%, 179 are 12 years old that is 49.6% and 133 are 13 years old that is 36.8%.

The mean of age groups is 2.23 that are nearly 2 which show the options 2, 12 year olds. The standard deviation is 0.67 that shows the data dispersion in relation to the mean. It means that the data deviate 0.67 from the mean.

Table 8

Frequency, percentage, mean of age groups

Age Groups	11 years old	12 years old	13 years old	Total
Frequency	49	179	133	361
Frequency Percentage	13.6	49.6	36.8	100
Mean	$2 \cong 2{,}23$ 12 years old	standard deviation	0.67	

Table 8

Although , the research aimed at studying school children' s attitudes toward visiting museums , the results show that most of the visitors from schools are between 11-13 years olds. The reason can be due to the fact that the majority of the head teachers and teachers in grades 1 to 3 or 4 at elementary schools prefer to choose visiting other centers so that they are more relevant to students' subjects, and students are ready to learn the topics because the museum mismatches the mentioned age range in terms of its facilities and services. Besides, the artifacts and objects displayed in the museum don't agree with subjects like history Geography, etc., at these levels. Furthermore, the museum has not had any workshops to provide the teachers with necessary information. The researcher believers that if the information dissemination about the educational programs and the workshops held in the museum is useful and the principals and teachers are informed about such programs, they are able to participate in these programs and then, children are prepared to visit the museum.

3.2. Interpretations of each service quality factors according to the questionnaires data

Criterion: Tangible and physical (question number 1-19)

Table number (7) shows frequency, percentage; mean and standard deviation of questions number 1 to 19 related to the tangible dimensions, such as physical environment, internal appearance, decoration separately with optional items: it does not exist; I have no information, weak, average, good.

The total number of respondents is 361 that equal 100%. Below table shows frequencies, percentages, standard deviations and means divided for each question.

Note: the graph of these questions is based on the mean percentages of individual variables in each optional item (it doesn't exist , I have no information , weak , average , good) . The largest criterion mean on the graph relates to the option "good". (That is, most respondents voted for the option "good" in all the questions concerning tangible and physical dimensions).

The largest criterion mean is related to the first question variable: "Enjoying the beauty of physical environment". And de lowest criterion mean is related to the variable of question number 18: "Possibility of touch the moulage or fake statues". In fact, results show most of respondent feel satisfied with the beauty of physical environment and there are not, or there are not enough moulage or fake statuses for touching.

Table 9

Frequency, percentage, mean and standard deviation of questions number 1 to 19 (Tangible and physical)

Attributes	Tangible and physical	It does not exist		I have no information		weak		average		good		Mean and standard deviation	
		frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
1	Enjoying the beauty of physical environment	0	0	0	0	5	1.4	20	5.5	336	93.1	4.92 Good	0.32
2	Enjoying the ambience of the museum	0	0	0	0	8	2.2	65	18	288	79.8	4.78 Good	0.46
3	Good and appealing internal appearance	0	0	0	0	0	0	79	21.9	282	78.1	4.78 Good	0.41
4	Comfortable brightness inside building	4	1.1	0	0	50	13.9	183	50.7	124	34.3	4.17 Average	0.74
5	Comfortable tempreture	8	2.2	8	2.2	97	26.9	128	35.5	120	33.2	3.95 Average	0.94
6	There are spaces to eat and drink easily	176	48.8	15	4.2	101	28	55	15.2	14	3.9	2.21 I have no info	1.29
7	There is a mobile web application for this museum	121	33.5	41	11.4	43	11.9	53	14.7	103	28.5	2.93 weak	1.65
8	Special places with special decoration for introducing the museum and the history	28	7.8	10	2.8	59	16.3	53	14.7	211	58.4	4.13 average	1.24
9	**Existing special location with local dress for photography**	**159**	**44**	**26**	**7.2**	**19**	**5.3**	**31**	**8.6**	**126**	**34.9**	**2.83 weak**	**1.81**

10	Easy to get to the museum	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
		46	12.7	9	2.5	42	11.6	58	16.1	206	57.1	4.02 Average	1.39
11	Existing cross walks, sidewalks or overpass for pedestrians around the museum	70	19.4	6	1.7	100	27.7	75	20.8	110	30.5	3.41 weak	0.43
12	Resting area	118	32.7	11	3	36	10	58	16.1	138	38.2	3.24 weak	1.72
13	Interesting learning material or national dolls for sale to children	202	56	37	10.2	41	11.4	23	6.4	58	16.1	2.16 I have no info	1.53
14	Clear sign posting and directions	76	21.1	21	5.8	36	10	66	18.3	162	44.9	3.60 average	1.58
15	**Difference between children's leader appearance and adult's**	**39**	**10.1**	**24**	**6.6**	**59**	**16.3**	**70**	**19.4**	**169**	**46.8**	**2.26 weak**	**1.36**

Atributes	Tangible and physical	It does not exist		I have no information		weak		average		good		Mean and standard deviation	
		frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
16	Effective use of technology (e.g. audio and video shows)?	148	41	16	4.4	43	11.9	28	7.8	126	34.9	2.91 weak	1.77
17	Free maps or brochures provided for children	139	38.5	9	2.5	51	14.1	27	7.5	135	37.4	3.03 weak	1.77
18	Possibility of touch the moulage or fake statues	159	44	24	6.6	36	10	14	3.9	128	35.5	2.20 I have no info	1.80
19	**First aid is located at the museum**	**164**	**45.4**	**29**	**8**	**48**	**13.3**	**30**	**8.3**	**90**	**24.9**	**2.59 weak**	**1.69**

Table 9

As it is known the questionnaire variables for children varies from "doesn't exist" to "good". The table above depicts the satisfaction level of the museum front tangible and physical factors such as internal decoration, light and temperature.

Among the items related to the index of physical and tangible aspects, that is items 1- 19, question number 1, "Enjoying the beauty of physical environment" which relates to the front of the museum has caused the greatest satisfaction and the least satisfaction is attached to question number 18, "Possibility of touch the moulage or fake statues".

The highest satisfaction pertaining to item 1 can be due to different explanations being analyzed below:

- Because of the museum regulations, children below 15 are not allowed to visit one of the most beautiful museums of the complex, so students below 15 can enjoy visiting the outdoor environment of the museum or Shamsol Emareh or Sun building.

  Exhibits of painting and pictures are held in some building of the museum but visit to them are not included in school programs.

- In schools visit programs, visiting only the complex and outdoor environment of the museum which is the very Persian Garden is included and it may suffice due to lack of enough time and budget.

- Unique architecture of Golestan Palace , the eye catching and colorful tiling , dazzling mirror working , the vas campus of Persian Garden and the pleasant environment of the complex enables the children to play joyful games and do group activities which rise their satisfaction with the visits.

- Among factors contributing to the least satisfaction, lack of fake students to approach and touch, lack of recreated historical events to attract children interests, and continuous warning by security guards to prevent children from making noise, touching and going close to objects have caused dissatisfaction with the item, however, necessary information concerning the existence or non- existence of such spaces is not given to children.

  It should be noted that following the explanations by the head of the museum public relations , Mr. Moien , on children's Day each year or Norooz holidays or

Persian new year (some years) ,certain possibilities are provided for children's visits to help them know and understand the museum and its artifacts more.

But it is clear that providing such services for only one day in a year cannot meet the curiosity needs at children, so education, learning and knowledge of them will not increase.

The participants have had great satisfaction with the outdoor of complex and the internal space of the museum. This shows the existence of attractive artworks and impressive internal architecture of the museum. They have been relatively satisfied with the light, temperature, arrangements and decoration, signs and directories that indicates the museum managements due consideration for such issues and the museum potentials.

Lack of smart phone applications or video games regarding the museum (historical and educational topics), lack of possibility to put on certain old costumes relating to the history of the museum and the children's dress code at the museum are among the causes of dissatisfaction. Since the applications are not available to children while visiting, they cannot make the best use of their visits.
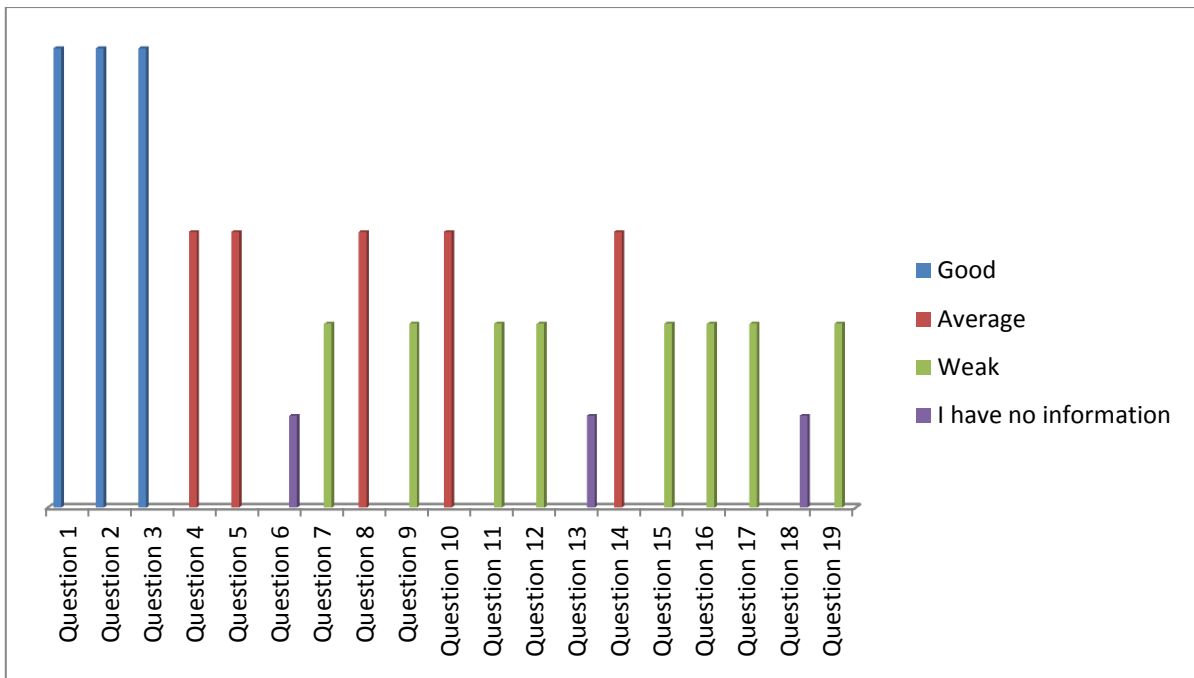
Chart 1- Mean of questions no. 1-19(Tangible and physical)

This chart shows the average level index considering the table on previous pages. Items having blue index enjoy high satisfaction meaning good. Those marked red reflect average satisfaction , those with color great show reflect average satisfaction , those with color great show low satisfaction and purple items have not had any responses because the participants did not have any know about the existence or nonexistence of them and no information on them was given to them.

In this regard, for item 6, " There are spaces to eat and drink easily" asking about eating and drinking place or item 13, " Interesting learning material or national dolls for sale to children" covering the sale of accessories, decorative and educational stuff at the museum, it needs to mention that there are restaurants, coffee shops, and drinkable water taps and Golestan Palace campus has vast green space and many benches to rest on. There are also stores to sell museum staff.

Apparently, since students are often asked to listen to their teachers while visiting the museum in order that they don't get lost or don't miss any information, they will not be

permitted to visit other parts of the museum by themselves without the presence of their teachers, so this causes students to be unaware of the other parts of the museum.

Criterion: Assurance (questions 20-22)

Table (10) shows frequency, percentage, mean and standard deviation of questions number 20 to 22 related to the assurance dimensions, such as available packages and activities during the visit, separately it does not exist, I have no information, weak, average, good. The total number of respondents is 361 that equal 100% that below table shows frequencies, percentages, standards deviations and means divided for each question.

Note: the graph of these questions is based on the mean percentages of individual variables in each optional item (it doesn't exist , I have no information , weak , average , good) . The largest criterion mean on the graph relates to the option "It does not exist". (That is, most respondents voted for the option "Weak" in all the questions concerning Assurance dimensions). The largest criterion mean is related to question number 20: "Story telling during the visit ". And the lowest criterion mean is related to the variable of question number 22: "I wore special historical dress or makeup during my visit ". In fact, results shows there are not available packages and activities.

Table 10

Frequency, percentage, mean and standard deviation of questions number 20 to 22

Attributes	Assurance	It does not exist		I have no information		weak		Average		good		Mean and standard deviation	
		frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
20	Story telling during the visit	173	47.9	6	1.7	56	15.5	37	10.2	89	24.7	2.62 weak	1.69
21	Existing live puppetry	207	57.3	13	3.6	57	15.7	22	6.1	62	17.2	2.22 I have no inform ation	1.57
22	**I wore special historical dress or makeup during my visit؟**	**248**	**68.7**	**9**	**2.5**	**39**	**10.8**	**20**	**5.5**	**45**	**12.5**	**1.91 I have no inform ation**	**1.46**

Table 10

The table above shows that among the factors assurance, the highest level of average is related to item 20, "Story telling during the visit" to which the participants have not responded willingly. The case can be one of the most basic week points of the museum regarding students. Because visits to the museum by students often aim to increase their knowledge and learning, it is necessary for their teachers or the museum staff and guides to explain interesting historical events in childish language.

Golostan Palace museum as a world heritage site in UNESCO needs to take the issue into account so that it attracts more students and teachers them more purposefully.

Lack of coordination between schools and the museum or not requesting special students guides from the museum by schools are among the other dissatisfaction factors.

No information was given to students about items 21 and 22 and they didn't observe the subjects during their visit either. In fact, the two factors are not provided for students but on some particular days per year.
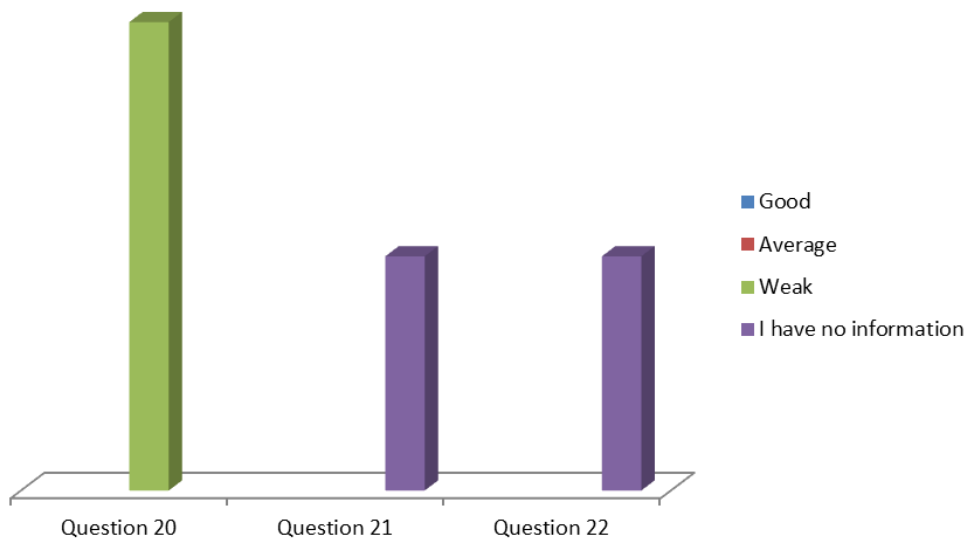
Chart 2- mean of each variable for optional item of "Assurance"

The highest level of average that is the participants scoring is related to item 20 to which they marked the option weak.

According to the researcher's observation, the guides in different parts of the museum pay no attention to their own description style in explaining historical events to students and just talk about the objects and artworks of the museum. Even though students are asked to pose any questions they come up with, no question is put to them since their curiosity is not stimulated and no interaction is developed.

Most participants have marked the option 'no information' for items 21 and 22 that shows they have not been exposed to them because they didn't exist during their visit to the museum.

Criterion Responsiveness (Questions number 23 – 25)

Table (11) shows frequency, percentage, mean and standard deviation of questions number 23 to 25 related to the responsiveness dimensions, such as the willingness to help customers and to provide prompt service during the visit, separately it does not exist, I have no information, weak, average, good. The total number of respondents is 361 that equal 100% that below table shows frequencies, percentages, standards deviations and means divided for each question.

Note: the graph of these questions is based on the mean percentages of individual variables in each optional item (it doesn't exist , I have no information , weak , average , good) . The largest criterion mean on the graph relates to the option "Good". (That is, most respondents voted for the option "Good" in all the questions concerning Assurance dimensions).

The largest criterion mean is related to the "Staff's willingness to listen, provide information and help me ", question number 25. And the lowest criterion mean is related to the variable of question number 23: "Existing music or sound processing during the visit ". In fact, results show visitor are satisfied about staff's willingness.

Table 11- Frequency, percentage, mean and standard deviation of questions number 23 to 25

Attributes	Assurance	It does not exist		I have no information		weak		Average		good		Mean and standard deviation	
		frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
23	Existing music or sound processing during the visit	125	34.6	34	9.4	73	20.2	49	13.6	80	22.2	2.79 Weak	1.57
24	Staff's willingness to listen ,provide information and help me	36	10	20	5.5	50	13.9	65	18	190	52.6	3.98 average	1.33
25	**Staff's willingness to listen, provide information and help**	**21**	**5.8**	**14**	**3.9**	**27**	**7.5**	**29**	**8**	**270**	**74.8**	**4.42 Average**	**1.15**

Table 11

As it is seen, most of the participants have voted for the option "average" to item 25. It means that if the students came up with any questions during their visit. The museum guider would answer which is the foremost duty of the guides and of course the most obvious. It seem that the justification for this is the fact that schools don't require the guides to offer comprehensive and complete explanations and develop interaction and connection with the students. What's more, the guides are often uneducated in how to deal with children and don't know how to satisfy children through interesting and appealing ways of description. Most of the participants have also voted for the option average related to item 24 regarding the courtesy of the museum guides and staff. As aforementioned, Due to the children's guides disinterest, lack of familiarity, or impaction with the factor.

It should be considered that in some cases such an approach causes dislike in visitors for the factor in a way that the visitors may think they have caused inconvenience and trouble to the staff.

To prevent such problems, manager should take measures to makeup the deficiency.

Concerning item 23 the majority have marked the option ' weak ' which is pertinent to the loud speakers broadcasting Radio programs other than music.

Political and social talks, news, or different interviews broadcast through radio are not attractive to children, and don't satisfy the children and distract them instead
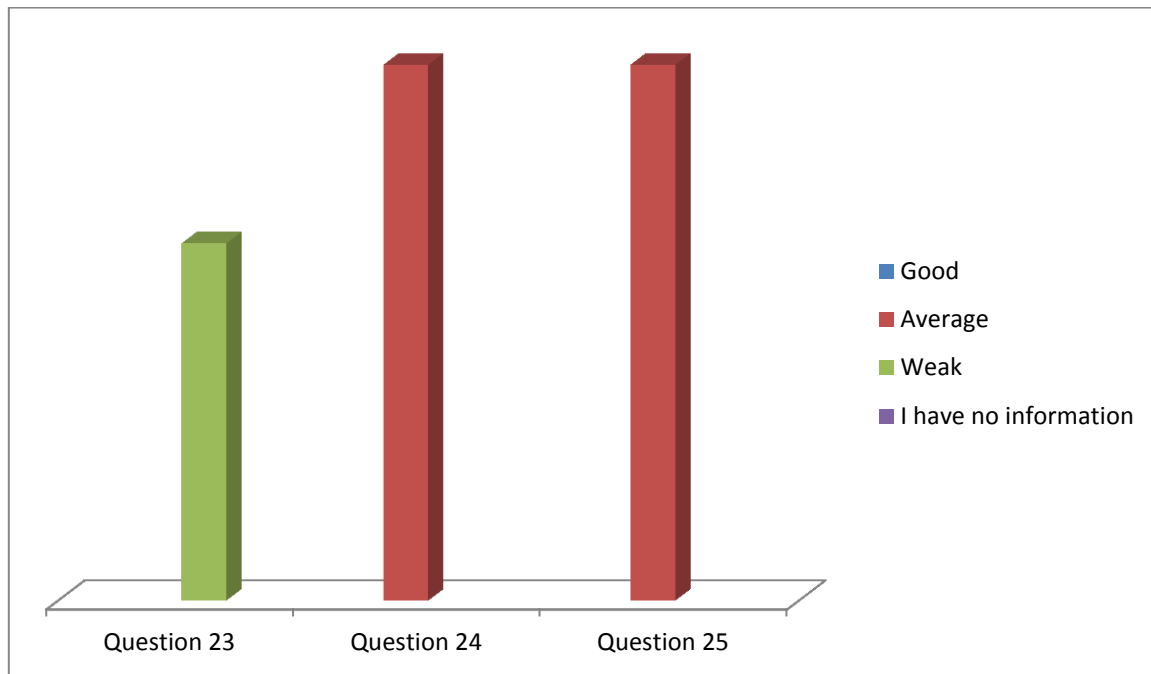
Chart 3- percentage mean of each variable for optional item of "Responsiveness"

Based on the explanations above, question number 25 has gained the highest score from the participants who have voted for the option ' average'. This factor is marked red on the graph. The Next are question number 24 with average score and color red and number 23 with weak option in green.

Criterion Reliability (Question 26)

26) Special staff/ leader for children

Table number (12) shows frequency, percentage, mean and standard deviation of Special staff/ leader for children variable divided to It does not exist, "I have no information", weak, Average, "Good". The total number of respondents is 361 that equal 100% of which 55 said "It does not exist" that is 15.2%, 4 said " I have no information" that is 1.1%, 32 said "weak" that is 8.9%, 89 said "Average" that is 24.7% and 181 said "Good" that is 50.1%.

The mean of "Special staff/ leader for children" is 3.93 that is nearly 4 which shows the options Average. The standard deviation is 1.41 that shows the data dispersion in relation to the mean. It means that the data deviate 1.41 from the mean.

Table 12

Frequency, percentage, mean and standard deviation of Special staff/ leader for children

Special staff/ leader for children	It does not exist	I have no information	weak	Average	Good	Total
Frequency	55	4	32	89	181	361
Frequency percentage	15.2	1.1	8.9	24.7	50.1	100
Mean	3.93 Average	Standard deviation	1.41			

Table 12

The table shows most of the participates, have voted for the option ' average' to the item asking if someone accompanied them during their visit or special leader for children. The reason for this can be the fact that some schools have requested to have accompanying guide with the group and some others have enjoyed the information and explanation given by the guides at each part of the museum.

Observations suggest that most of the schools do not demand to have guide with groups and only make use of the guides in each museum, so this option of average has had the most the responses.
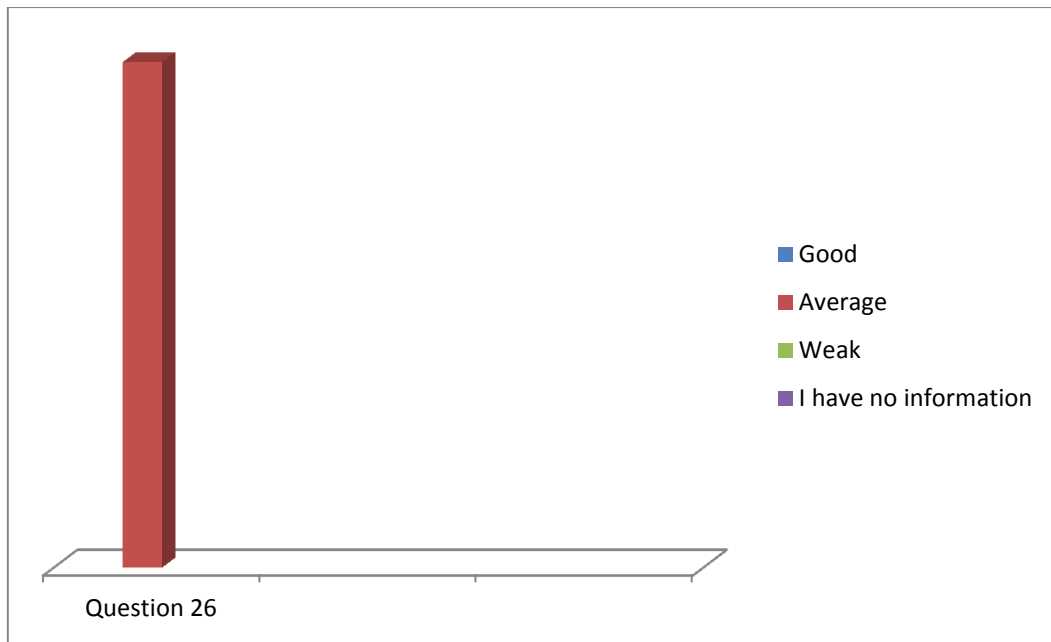
Chart 4- mean of variable for optional item of "Reliability"

The graph in red is related to the option ' average' for item 26 for which the participants have voted and the pertinent explanations have given above.

Criterion Empathy, Awareness and post visit behavior (Question 27-34)

Table(13) shows frequency, percentage, mean and standard deviation of questions number 27- 34, The provision of caring, individualized attention to customers, learning during and after visit, Post visit behavior and children satisfaction which are divided to "it does not exist", " I have no information", "Weak", " Average", " Good".

The total number of respondents is 361 that equal 100% that below table shows frequencies, percentages, standards deviations and means divided for each question.

Note: the graph of these questions is based on the mean percentages of individual variables in each optional item (it doesn't exist , I have no information , weak , average , good) . The largest criterion mean on the graph relates to the option "Good". (That is, most respondents voted for the option "Good" in all the questions concerning dependent variable: visitor satisfaction).

The largest criterion mean is related to variable of question number 32: " Feeling happy after visit this museum ". And the lowest criterion mean is related to the variable of question

number 27: "I could communicate with the leader and asked my questions". In fact, results there are satisfied about their visit and it could be helpful and important to provide the situation of interaction between children as visitors and guide.

Table 13

Frequency, percentage, mean and standard deviation of questions number 27- 34

Attributes	Visitors Satisfaction	Comments										Mean and standard deviation	
		It does not exist		I have no information		weak		Average		good			
		frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	frequency	Frequency %	mean	Standard deviation
27	I could communicate with the leader	78	21.6	13	3.6	63	17.5	96	26.6	111	30.7	3.41 weak	1.49
28	Staff keeping me informed about the museum easily	14	3.9	0	0	45	12.5	50	13.9	252	69.8	4.46 good	0.98
29	Increasing my knowledge about the history of Golestan palace museum	8	2.2	14	3.9	54	15	108	29.9	177	49	4.20 average	0.97
30	Letting me imagine living in a different time or place	14	3.9	0	0	45	12.5	50	13.9	252	69.8	4.46 good	0.98
31	Stimulating my curiosity to learn new things	15	4.2	0	0	58	16.1	78	21.6	210	58.2	4.25 average	1.09
32	Feeling happy after visit this museum	13	3.6	13	3.6	66	18.3	49	13.6	220	60.9	4.55 good	0.83
33	I will revisit this site again	0	0	10	2.8	51	14.1	31	8.6	269	74.5	4.48 good	0.79
34	I will recommend my friends to visit this site	0	0	4	1.1	56	15.5	64	17.7	237	65.7	4.36 average	0.81

Table 13

135

In table 13 the highest satisfaction relates to item 32 whose option ' good' has received the most responses. This shows the fact even though services for children in the museum are not pleasing; they have gained satisfaction from their visit that can be due to different factors including the visits to a place away from their school setting along with their classmates causing great satisfaction.

In addition, the pleasant environment, the physical beauty, and the relaxation found in the museum can cause satisfaction.

It can also be interpreted in a way that nonexistence of most factors concerning service quality, the model is not true about the children and their satisfaction level, that is the factors of service quality model necessarily don't provide satisfaction in children, and if the services based on the model are not given to them . Eventually, they will have satisfaction because of other requirements and reasons. To confirm this we can consider question number 33 which the participants have responded to its option 'good' and have expressed interest in revisiting the museum. the conclusion made by studying the two items and the relevant votes given to them suggests that giving satisfaction to children and making them interested in the museum can be possible easily yet complicated but this needs paying special attention to their interest and providing facilities which cause satisfaction in them.

Most of the participants have chosen the option 'good' for question number 28. According to the explanations given in the table 11, the guides explain about the basic information on the museum and its history to the children and in the end if a question comes to a child they will answer.

Question number 30 also has gained the most responses for the option ' good'. This shows that the children have developed relationship with the environment; the artwork displayed the appearance and the front, and the internal architecture of the museum.

And they can put themselves in the place of those living once at this location that shows the museum has been doing well regarding the factor.

Question number 27 has mainly get the option ' weak' that demonstrates lack of interaction between the guides and the children and their unwillingness to children's issues which is the biggest weak point of the museum. Not answering to questions and not building effective and

purposeful relation with children can cause repulsion or embarrassment in them that prevents children asking more questions and increasing their knowledge.

Most of the visitors have chosen option 'average' for item 29 that shows the children have managed to learn and get the required information to some extent, and maybe they were discouraged to ask more questions owing to lack of effective relation between them and the guides, or they have not had the chance to ask them.

Another reason for this can be the fact that there are not questions and answers sessions before and after the visits at a school between children and teacher/ guides about the things to be visited. As a result, the new information will not remain in the children's memories for long.

Most of the visitors have chosen option ' average' to item 34 that indicates a child may recommend their other friends to visit the museum or reminisce about the memories and events during the visit as efficient and positive in order to encourage others to visit the place.
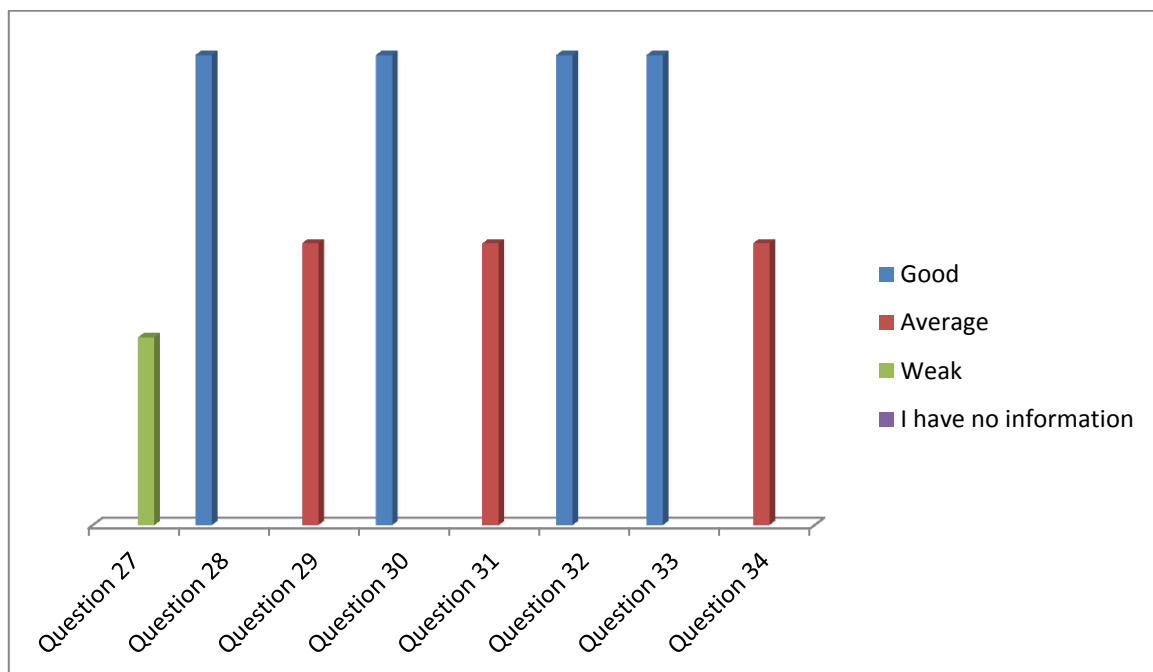
Chart 5- mean of each variable for each item of "dependent variable: Visitors satisfaction"

The above graph discusses the options chosen by the children as explained in table 13 , items 28, 30, 32, 33 have get option ' good' answered that are shown with color blue , and items 29, 31, 34 colored red show option ' average' item 27 marked green represents option' weak'.

3.3. Dependent and independent variables data interpretation

Independent variable: criteria affecting on attracting children

The total mean of the questions related to the independent variable, the main factors affecting the absorption of primary school children to the museum is 3.36 and nearly 3 that is weak. So it can be said that most respondents answered the option "weak" in this variable.

Options ' weak' for the total average of all the items relating to independent variable show the poor quality services pertinent to the factors that are effective in giving satisfaction during visits. These results from ignoring the fact to provide attractions for 7-13 age range and also lack of factors related to service quality model. We will discuss the independent variable indexes one by one which are the very effective criteria on attracting children to the museum.

Mean of each independent variable criterions

- Tangible and physical:

The total mean of the questions related to this criterion is 3.49 and nearly 4 that is Average. So it can be said that most respondents answered the option "Average" in this variable.

It seems that most of the respondents reactions to items 1-19 related to the criterion shows relative not absolute satisfaction with the relevant factors.

Children have gained complete satisfaction from some factors during their visits such as the appealing appearance of the museum building, the complex, the arrangement of the artworks and internal decoration that shows the museum has the potential to attract such visitors.

- Assurance:

The total mean of the questions related to this criterion is 2.25 and nearly 2 that is "I have no information". So it can be said that most respondents answered the option "I have no information" in this variable.

Responses to the items related to the criterion that is items 20-22 indicate that the information about the museum, its history, building, and the displayed artworks is not given effectively. it was expected to use special ways of narrating historical events proportional to the children's

cognition, perform puppetry during their visits (since such activities are available due to the nature of the museum and its history) m and interact with children through special makeup on their faces and get them clothed in costumes of the historical characters like Shah (Persian king), the court, etc.

Therefore, most of the participants were not aware of the services since they were not available to the children. However, the staff revealed some news about providing such services one some certain days of year.

- Responsiveness:

The total mean of the questions related this criterion is 3.73 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable.

For the responsiveness criterion of items 23-25 which is among other important and effective factors in children's satisfaction , their learning and farther interest in visiting the museum has got the participants to vote for the option ' average'. The item concerning playing music which causes necessary cognitive readiness to pay a successful visit , and help the child to focus more and the courtesies behaviors of the staff towards of the staff towards the child have get the most choices on its option' average' so this shows that they have not had complete satisfaction broadcasting news on radio , strict and serious staff and guides who don't interact with children , don't welcome them warmly , and don't ask for their feedback on their visit in the end can be among the reasons for such a scoring.

- Reliability:

The total mean of the questions related to this criterion is 3.93 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable.

The item related to the criterion, that is item 26, regarding a companion as a group guide has also received the average score.

The average score represents the absence of active presence of the guide with the groups and as it is mentioned in the table for the criterion, some schools requested to have guides and enjoyed the assistance of the guides of each museum. It seems that the compulsory choice of group guides can increase the satisfaction level with the criterion

Dependent variables: Children satisfaction

Dependent variables of the research are**:**

- Primary school children satisfaction due their visit from Golestan Museum.
- Empathy's factor which is Service quality model's factor is also considered as a dependent variable.
- Learning and awareness during the visit is considered as a dependent variable.
- Post visit behavior is dependent variables.

The total mean of the questions related to the independent variable is 3.83 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable.

Generally speaking, although the average scoring to these items has not been good we can be certain of them being fulfilled. It means that the dependent variables of the research have been realized from the view point of the children and their criteria have been able to gain their satisfaction.

Mean of questionnaire

The total mean of the questions related to the independent variable is 3.60 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable, which is shown most of children as visitors have satisfied about the provided services and their visit.

Statistical inference

Note: All the variables in the research changed from quality level to quantity level using SPSS software and then the following tests were administered on them.

The test of normal distribution of data
K- s/Kolmogorov – smirnov test

In statistics, the **Kolmogorov–Smirnov test** (K–S **test** or **KS test**) is a nonparametric **test** of the equality of continuous, one-dimensional probability distributions that can be used to

compare a sample with a reference probability distribution (one-sample K–S test), or to compare two samples (two-sample K–Stest).

The Kolmogorov–Smirnov test can be modified to serve as a goodness of fit test. In the special case of testing for normality of the distribution, samples are standardized and compared with a standard normal distribution. This is equivalent to setting the mean and variance of the reference distribution equal to the sample estimates, and it is known that using these to define the specific reference distribution changes the null distribution of the test statistic: see below. Various studies have found that, even in this corrected form, the test is less powerful for testing normality than the Shapiro–Wilk test or Anderson–Darling test (Hazewinkle, 2001).

To choose the right test for analyzing hypotheses, we should first ensure the statistical distribution of the variable being tested.

When we want to identify the distribution of a variable and check if its distribution is normal, we use data distribution tests which are mainly Kolmogorov – smirnov.

Computations and tests related to effective criteria on attracting children and satisfaction rate toward their visit from Golestan palace museum:

To test the normality of the population in the research Kolmogorov – Smirnov test has been used. In these testes, normal and proper distribution was considering to be the null hypothesis (H0) and abnormal and improper distribution as hypothesis 1 (H1). By normality of the data distribution it is meant that the histogram of the frequency is nearly normal (it is bell – shaped).
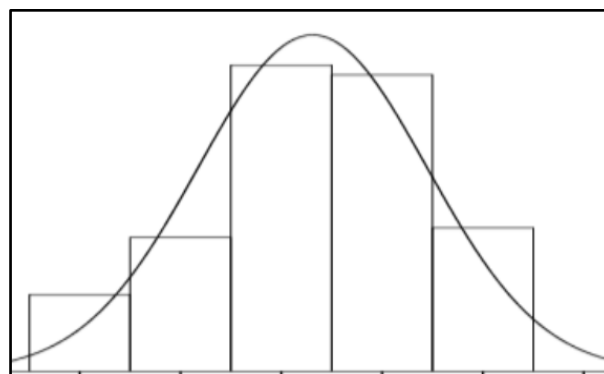
Figure 10- Kolmogorov – smirnov test

In a simpler language, as it was explained, this test is used to match the distribution with the quantified data. If a researcher has a sample of quantity sizes and needs to determine if the sample is taken from a normal population or not, the normal test of a distribution is one of the most common tests for small samples which the researcher doubt about its normality.

Table 14
The test of normal distribution of data, Kolmogorov – smirnov test

The test of normal distribution of data Kolmogorov – smirnov test				
Research variables		Test Value	P-Value	To be normal/ not to be normal
Independent variable	criteria affecting child tourists attraction	0.492	0.95	Normal
Dependent variable	visitors (children)satisfaction	0.518	0.99	Normal

Table 14

H0: it seems data related to the research variables is normal.

H1: It seems data related to the research variables is not normal.

Interpretation:

In table number (14) Kolmogorov – Smirnov test was done on effective criteria on child tourists attraction and satisfaction rate toward cultural tourism studying 361 people.

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The significance of the normality of the population being tested and related to the variables was calculated.

According to the significance level of the test which is at the level of 95% decisions can be made for the variables.

The numbers obtained at the significance level of the test is larger than 0.05 for the research variables. So we can say the hypothesis 1 is rejected and the null hypothesis is confirmed. In fact, it can be mentioned that the data distribution of the variables is normal and they are ready for regression and person correlative test to evaluate the hypotheses. the point is completely visible in the following histograms.
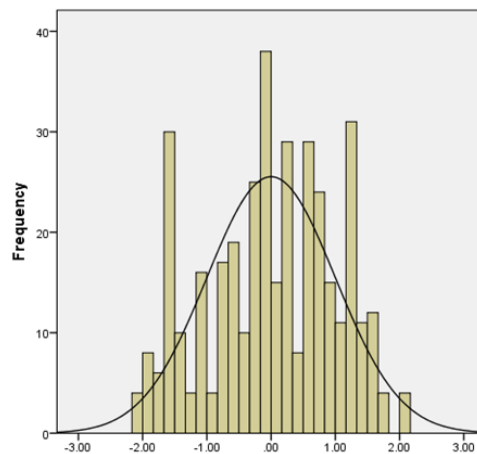
Chart 6- Histogram -effective criteria
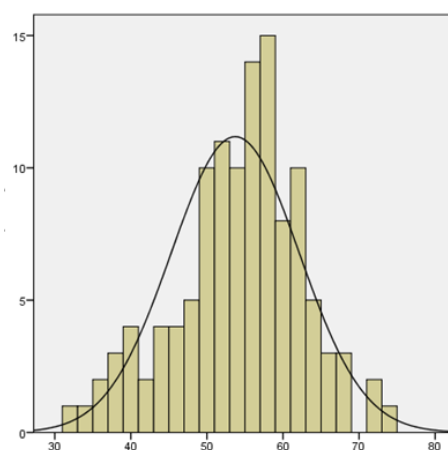
Chart 7- Histogram - satisfaction

Since all the variables have normal distribution, now we can start testing the research hypotheses.

3.4. Identifying the effective criteria (service quality factors) and satisfaction

Factor analysis is a technique that is used to reduce a large number of variables into fewer numbers of factors. This technique extracts maximum common variance from all variables and puts them into a common score. As an index of all variables, we can use this score for further analysis. Factor analysis is part of general linear model (GLM) and this method also assumes several assumptions: there is linear relationship, there is no multicollinearity, it includes relevant variables into analysis, and there is true correlation between variables and factors (Gorsuch, 1983).

KMO:

Kaiser-Meyer-Olkin (KMO) Test is a measure of how suited your data is for Factor Analysis. The test measures sampling adequacy for each variable in the model and for the complete model. The statistic is a measure of the proportion of variance among variables that might be common variance. The lower the proportion, the more suited your data is to Factor Analysis.

KMO returns values between 0 and 1. A rule of thumb for interpreting the statistic:

- KMO values between 0.8 and 1 indicate the sampling is adequate.

- KMO values less than 0.6 indicate the sampling is not adequate and that remedial action should be taken. Some authors put this value at 0.5, so use your own judgment for values between 0.5 and 0.6.

KMO Values close to zero means that there are large partial correlations compared to the sum of correlations. In other words, there are widespread correlations which are a large problem for factor analysis.

Bartlett Test:

Bartlett's Test determines whether this equality, known as homoscedasticity or homogeneity, is present across all populations, and can be used to detect if a tested population has a non-normal distribution of individuals.

Calculation of factor analysis

In this research, to identify the effective criteria (service quality) and satisfaction toward visiting Golestan palace museum factor analysis of the exploratory type is used. Variables are 34 and the respondents are 361. The variables are:

Enjoying the beauty of physical environment
Enjoying the ambience of the museum
Good and appealing internal appearance
Comfortable brightness inside building
Comfortable tempreture
There are spaces to eat and drink easily
There is a mobile web application for this museum
Special places with special decoration for introducing the museum and the history
Existing special location with local dress for photography
Easy to get to the museum
Existing cross walks, sidewalks or overpass for pedestrians around the museum
Resting area
Interesting learning material or national dolls for sale to children
Clear sign posting and directions
Difference between children's leader appearance and adult's
Effective use of technology (e.g. audio and video shows)
Free maps or brochures provided for children
Possibility of touch the moulage or fake statues
First aid is located at the museum
Story telling during the visit
Existing live puppetry
I wore special historical dress or makeup during my visit

Existing music or sound processing during the visit
Staff being friendly
Staff's willingness to listen ,provide information and help me
Special staff/ leader for children
I could communicate with the leader and asked my questions
Staff keeping me informed about the museum easily
Increasing my knowledge about the history of Golestan palace museum
Letting me imagine living in a different time or place
Stimulating my curiosity to learn new things
Feeling happy after visit this museum
I will revisit this site again
I will recommend my friends to visit this site

Table 15

KMO and Bartlett Test

KMO and Bartlett Test	
KMO and Bartlett Test	0.61
P- value (sig)	0.00

Table 15

In table number (15), according to the previous explanations, since the Kmo criterion is 0.61 (that is approximately 1) the number of sample is enough for factor analysis the significance level of Barttlet Test is smaller than 0.05 which shows factor analysis is suitable to identify the factor structure and model.

Table 16

Special amounts of exploitation factors with turning

	exploitation	factors	with turning
Factor	Absolut value	% Variance	Concentration percentage
1	4.583	13.480	13.480%
2	2.429	7.146	20.625%
3	2.338	6.876	27.501%
4	2.023	5.950	33.451%
5	2.001	5.884	39.336%
6	1.942	5.713	45.048%
7	1.638	4.816	49.865%
8	1.610	4.735	54.599%
9	1.591	4.679	59.278%
10	1.576	4.634	63.913%
11	1.533	4.507	68.420%
12	1.528	4.494	72.914%
			72.914%

Table 16

Table number (16) is about the special amounts of exploitation factors. Factors having special amount less than one are left out of analysis. Factors 1-12 remained in the analysis, 73% of factors, which means these factors affecting on children criteria to attract them and visit Golestan palace museum. The remaining 27% are the other factors which are not related to the topic of the turned down matrix of the elements shows the factor loading of each variable remaining in analysis.

Interpretation (Factors)

In the factor analysis the effective variables have been categorized into 12 factors which include:

1- Satisfaction toward visits and enhancing children information.

2- The tangible feelings of the tourists about the works.

3- Side services in museum.

4- Accessibility and quality of recreational services.

5- The attractiveness of museum.

6- The appearance of the front and the interior of the complex.

7- Cultural services of museum.

8- Services to children and their visit.

9- Accessibility of infrastructures.

10- Facilities of museum.

11- Spatial services and temperature of museum.

12- Museum staff behaviors.

These factors have had positive and negative effects on the children criteria and their visit, as shown below:

Table 17

Positive and negative effects on the children criteria

Questions	Factor 1: Visitor satisfaction and awareness and learning	Positive effects	Negative effects
28	Staff keeping me informed about the museum easily	0.77	-
29	Increasing my knowledge about the history of Golestan palace museum	0.73	-
30	Letting me imagine living in a different time or place	0.72	-
32	Feeling happy after visit this museum	0.70	-
33	I will revisit this site again	0.78	-
34	I will recommend my friends to visit this site	0.79	-
6	There are spaces to eat and drink easily	-	-0.20
	Mean of factors (factor variables)		
	Average **4.08** $\cong$ **4**		

Table 17

Explanation:

The most positive effect of factor 1 is related to the variable "Do you recommend your friends to visit the museum "? (Question 34) (0.79).

The negative effect of factor 1 is related to the variable "was there a special place for eating and drinking at the museum "? (Question 6) (-0.20). The mean shows that on this factor most of the respondents chose the option "average".

Table 17 specifies the level of negative and positive effectiveness of each factor based on the items related to that factor.

Accordingly, factor 1 which is known to be the satisfaction with the visit and increased knowledge is related to items 6, 30, 32, 33, 34, 28, 29. Among all the items, the most positive effect refers to item 34 with 79% of scoring. It means that among the variables of satisfaction with the visit and increased knowledge, the high score often item shows the positive effects on the satisfaction, learning and increased knowledge which is more than the other items of the factor. Also the other positive factor is item 33 with 78% of positive effects level. This shows along with the other inefficient factors, satisfaction revisit the museum is observed. Beside the second factor, items 28 with 77% of scores, item 29 with 79% of scores, item 30 with 79% of score, item32 with 70% of scores are respectively ranked the next positive effects.

In this group, item to having negative score, that is, minus 206 exists as the negative factor with negative effect, and according to table 9 the explanation related to it has been presented.

In general, the average negative and positive effects at this factor have got the average score that shows relative satisfaction, and the relative effectiveness of this factor has been considered as one of the effective factors.

Table 18

Positive and negative effects on the tangible feelings of Children about the works

Questions	Factor2: tangible feelings of Children about the works	Positive effects	Negative effects
18	Possibility of touch the moulage or fake statues	**0.73**	-
25	Staff's willingness to listen ,provide information and help me	**0.67**	-
16	Effective use of technology (e.g. audio and video shows)	**0.56**	-
31	Stimulating my curiosity to learn new things	-	**-0.18**
Mean of factors (factor variables) **3**$\cong$ **3.16**<u>weak</u>			

Table 18

Explanation:

The most positive effect of factor 2 is related to the variable "Possibility of touch the moulage or fake statues "? (Question 18) (0.73).

The negative effect of factor 2 is related to the variable "Stimulating my curiosity to learn new things" (question 31) (-0.18). The mean shows that on this factor most of the respondents chose the option "weak".

The second found factor in the factorial analysis is the tangible emotions towards the displayed artifacts including item 18, 25, 16 and 91. Among these the most positive effect is attributed to item 18 with 73% of scores and next are item 25 with 67% and item 16 with 56% of scores which have respectively been the most positive effects on the factor.

Item 31 with minus 18% is for stimulating curiosity which shows the negative score to the item. The average score also shows that most of the respondents have voted for the option' weak'.

As it was explained earlier in table (9) touching the stuff inside the museum was not possible and there were not fake ones available to the children. It can have very positive effect on the children's emotions, perception, and learning during their visits to the museum. Visual and audio devices are not used during the visit which can have positive effect on the factor. Another case with a positive effect is related to item 25. If the staff has interaction with the children during the visits, it can be a positive effective factor on tangible emotions. The negative effecting factor was the nonexistence of curiosity stimulation to understand new information whose response was weak option.

Table 19

Side services in the museum

Questions	Factor 3: side services in the museum	Positive effects	Negative effects
9	Existing special location with local dress for photography	0.67	-
13	Interesting learning material or national dolls for sale to children	0.63	-
19	First aid is located at the museum	0.76	-
15	Difference between children's leader appearance and adult's	-	-0.26
Mean of factors (factor variables) 3 ≅ 2.86 **Weak**			

Explanation:

The most positive effect of factor 3 is related to the variable "First aid is located at the museum "(question 19) (0.76).

The negative effect of factor 3 is related to the variable "Difference between children's leader appearance and adult's" (question 15) (-0.26). The mean shows that on this factor most of the respondents chose the option "weak".

Factor 3 which is related to quick and lateral service in the museum includes items 15, 19, 13 and 9. Based on the data shown in table 19, item 19 with most positive effect is among the items pertinent to the factor with 76% of score that is availability of first aids at the palace museum to care and help children in unexpected incidents; accidents will have highest positive effect. Of course it needs to mention that first aids kit and extinguishers are available at the museum. Also, first aids kit is in the administrative deportment of the complex which is not perceptible to the children.

Accessibility of such devices and facilities can create a kind of certainty, assurance, security and mind peace in the visitors. If something unpleasant happens accidentally during the visit, there is the possibility of relief, rescue, and first aids. After question number 19, question numbers 9 and 13 respectively with 67% and 63% have positive effect. If the possibility of wearing old costumes, teaching with dolls, and puppetry is included, the satisfaction level with lateral service provision will highly increase. Decides, the guides were not wearing differently than the others that this is a negative factor with an effectiveness of   -26% because the availability of such a case instills into the children that they have their own special trainer and guide who are available to them .

Table 20

Accessibility and quality services

Questions	Factor 4 Accessibility and quality services	Positive effects	Negative effects
21	Existing live puppetry	0.80	-
22	I wore special historical dress or makeup during my visit	0.60	-
10	Easy to get to the museum	-	-0.33
6	There are spaces to eat and drink easily	-	-0.20
	Mean of factors (factor variables) <u>Weak</u> **2.59** ≅ **3**		

Table 20

Explanation:

The most positive effect of factor 4 is related to the variable "Existing live puppetry "(question 21) (0.80).

The negative effect of factor 4 is related to the variable "Easy to get to the museum" (question 10) (-0.33). The mean shows that on this factor most of the respondents chose the option "weak".

Factor 4 is related to the level of accesses and their quality. It includes question numbers 6, 10, 22 and 21. Among the 4 items, items 21 and 22 regarding performing puppetry, wearing costumes, and special make up have respectively the highest positive effect that is 80% and 60%. This shows that in case of offering the two requirements the satisfaction level with factor 4 will increase. Item 10 and 6 have negative charge of -33% and -20% respectively. If they are not enhanced and improved it will affect satisfaction level with the factor, and the affect is negative. Generally, most participants voted for the option ' weak' of the item.

Table 21

Museum attractiveness

Questions	Factor 5 Museum attractiveness	Positive effects	Negative effects
12	Resting area	**0.83**	**-**
2	Enjoying the ambience of the museum	**-**	**-0.27**
7	There is a mobile web application for this museum	**-**	**-0.45**
	Mean of factors (factor variables)		
4 ≅	**3.65**<u>Average</u>		

Table 21

Explanation:

The most positive effect of factor 5 is related to the variable "Resting area "(question 12) (0.83).

The negative effect of factor 5 is related to the variable "There is a mobile web application for this museum" (question 7) (-0.45). The mean shows that on this factor most of the respondents chose the option "Average".

Table 21 discussed and investigates the positive and negative effects of the items relating to factor 5, that is, the attractiveness level of the museum. The items are 12, 2 and 7 of which item 12 with 83% has the highest positive effect. Items 7 and 2 have the highest negative effect with -45% and -27% respectively. Most of the respondents have chosen the option ' average' for the factor.

The positive effect of item 12 shows the importance of a place to rest and sit something which is plentiful on this complex. On the other hand, items 2 and 7 will have negative effect if they do not exist or are not satisfying. Perhaps, if the children do not enjoy the museum itself, the attractiveness can affect their satisfaction mobile phone applications, mobile and computer games provided by their parents can reduce the negative effect of the factor.

Table 22

Appearance and inside of the museum

Quistiones	Factor 6 Appearance and inside of the museum	Positive effects	Negative effects
1	Enjoying the beauty of physical environment	0.65	-
14	Clear sign posting and directions	0.64	-
5	Comfortable tempreture	-	-0.64
17	Free maps or brochures provided for children	-	-0.50
Mean of factors (factor variables)			
$4 \cong$ **3.88**<u>Average</u>			

Table 22

Explanation:

The most positive effect of factor 6 is related to the variable "Enjoying the beauty of physical environment "(question 1) (0.65).

The negative effect of factor 6 is related to the variable "Comfortable tempreture" (question 5) (-0.64). The mean shows that on this factor most of the respondents chose the option "Average".

Factor 6 is related to the variables at the appearance and the interior of the complex. Item 17, 5, 14 and 11 that have had the highest positive effects related to the front due to the unique architecture, artistic, painting like colorful and tiling, green area and the internal peace of the complex, fountains, Persian garden architecture, and also mirror working, the eye catching arrangement and tiling inside the museum and some of building are among the positive and effective factors on the criterion. Item 14 with 44% of scores is another effective factor of the museum, that is, the signs, arrows, and the other directories in the museum prevent children teacher, and the visiting group from being confused.

However, the satisfaction with these instances is relative and the researcher suggests that the signs should be cleaner and more easily visible, and they should be installed in proper places. Lack of suitable temperature for the visitors who are children is among the factors affecting the satisfaction with the factor 6. Hence, providing good ventilation proportionate to the seasons can contribute to the factor and causes the visitors to feel related and prevent them from the visitors to feel relaxed and prevent them from being in stew. Item 5 with -64% score shows this.

Item 17 with -50% score related to offering maps. Brochures or manuals to the children are among the factors which can be a negative effective factor on this factor in case of dissatisfaction.

The brochures, catalogues, and the manuals concerning the history of the complex containing suitable pictures and coloring, simple language for children can attract attention, satisfaction, and attraction of them to the museum and can help their learning too.

Table 23

Museum art services

Questions	Factor7: Museum art services	Positive effects	Negative effects
22	I wore special historical dress or makeup during my visit	0.45	-
23	Existing music or sound processing during the visit	0.81	-
15	Difference between children's leader appearance and adult's	-	-0.17
Mean of factors (factor variables)			
$3 \cong$ **2.85**Weak			

Table 23

Explanation:

The most positive effect of factor 7 is related to the variable "Existing music or sound processing during the visit "(question 23) (0.81).

The negative effect of factor 7 is related to the variable "Difference between children's leader appearance and adult's" (question 15) (-0.17). The mean shows that on this factor most of the respondents chose the option "Weak".

Factor 7 is pertinent to artistic services of the museum. Question number 23 has the strongest positive effect with 81% score that shows high importance of music during visits, to children. Music compatible with the condition and the characteristics of the museum with suitable sound volume and etc. can create a kind of concentration and, peace, and musing on the place and time of the events regarding the museum. Also, item 22 with 45% score is another positive effect on the factor. Enabling the children to wear costumes, and getting makeup is the indication of artistic services rendered by them museum. an effective factor with -17% score on the factor is related to item 15 which has had negative item 17 with -50% score relating to offering maps. Brochures or manuals to the children are among the factors which can be a negative effective factor on this factor in case of dissatisfaction. The brochures ,

catalogue, and the manuals concerning the history of the complex containing suitable pictures and coloring, simple language for children can attract attentions, satisfaction, and attraction of them to the museum and can help their learning too.

Table 24

Services to children and their visit

Questions	Factor 8: services to children and their visit	Positive effects	Negative effects
26	Special staff/ leader for children	0.68	-
4	Comfortable brightness inside building	-	-0.80
31	Stimulating my curiosity to learn new things	-	-0.36
	Mean of factors (factor variables)		
	Average **4.11** $\cong$ **4**		

Table 24

Explanation:

The most positive effect of factor 8 is related to the variable "Special staff/ leader for children "(question 26) (0.68).

The negative effect of factor 8 is related to the variable Comfortable brightness inside building " (question 4) (-0.80). The mean shows that on this factor most of the respondents chose the option "Average".

Factor 8 is related to services for children and their visits which include item 31, 4, and 26. Out of these, item number 26 has the strongest effect, which is assign is the group someone as a guide can have a powerful effect on the satisfaction level with the visit services.

Furthermore, items 4 and 31 have had the biggest negative effect in this regard with -80% and 36% respectively. It means that not enhancing and improving them cause negative effects on the factor. Whereas no guide has been assigned for all visiting group, providing such a service can increase satisfaction greatly. Supplying enough light and stimulating curiosity in children are among the factors which increase satisfaction lack of interaction between the

museum and children cannot lead to curiosity stimulation and question by children and consequently they learn less. Also darkness and lack of enough light result in lack of attraction of children to the museum.

Table 25

Accessibility of infrastructures

Question	Factor 9:accessibility of infrastructures	Positive effects	Negative effects
11	Existing cross walks, sidewalks or overpass for pedestrians around the museum	**0.70**	-
2	Enjoying the ambience of the museum	-	**-0.19**
	Mean of factors (factor variables) Average **4.09** $\cong$ **4**		

Table 25

Explanation:

The most positive effect of factor 9 is related to the variable "Existing cross walks, sidewalks or overpass for the museum" (question 11) (0.70).

The negative effect of factor 9 is related to the variable "Enjoying the ambience of the museum" (question 2) (-0.19). The mean shows that on this factor most of the respondents chose the option "Average".

Items concerning the factor are 11 and 20 and as it is clear in the table, item 11 has had biggest positive effect. Therefore, the provision addition to accessibilities, facilities and devices needed by children in the museum and its surrounding has had the most powerful effect. This means the accessibilities and services have not been available to the children sufficiently.

Hence more consideration of this case gains more satisfaction from the museum environment and museum.

Table 26

Facilities of museum

Questions	Factor 10: facilities of museum	Positive effects	Negative effects
3	Good and appealing internal appearance	**0.87**	-
6	There are spaces to eat and drink easily	-	**-0.14**
15	Difference between children's leader appearance and adult's	-	**-0.13**
	Mean of factors (factor variables)		
	Average **3.61** $\cong$ **4**		

Table 26

Explanation:

The most positive effect of factor 10 is related to the variable " Good and appealing internal appearance "(question 3 (0.87).

The negative effect of factor 10 is related to the variable "There are spaces to eat and drink easily" (question 6) (-0.14). The mean shows that on this factor most of the respondents chose the option "Average".

This factor has investigated the facilities of the museum and it includes items 15, 6, and 3. Among all the factors, the attractive appearance of the complex has had the biggest positive effect, and item number 6 has had the biggest negative effect in this regard. The negative scores to this item despite the availability and abundance of facilities enabling, eating and drinking and in spite of the coffee shops and restaurants can be due to two factors:

- Lack of attention of the most of the respondents to this place.
- Lock of permission to children for sitting, resting and eating on the benches from teacher.

Therefore, the factor should be taken into account by teachers and the group head. Also , item 15 relating to the difference in the children's guide's outfit with the adults' guide' outfit, by having the negative effect of 13% shows the importance of the fact that in this museum there was no difference in terms of the guides' outfit. Beside, each building has a special guide, and a children's guide has not accompanied them. Therefore, it is recommended that the factor is considered so that the children's satisfaction with the visit is tangible.

Table 27

Spatial services and temperature of museum

Questions	Factor 11: Spatial services and temperature of museum	Positive effects	Negative effects
8	Special places with special decoration for introducing the museum and the history	**0.83**	-
5	Comfortable tempreture	-	**-0.25**
	Mean of factors (factor variables) Average **4.04** $\cong$ **4**		

Table 27

Explanation:

The most positive effect of factor 11 is related to the variable "Special places with special decoration for introducing the museum and the history "(question 8) (0.83).

The negative effect of factor 11 is related to the variable "Comfortable tempreture" (question 5) (-0.25). The mean shows that on this factor most of the respondents chose the option "Average".

Items 8 and 5 are to investigate the satisfaction with the factor. Item number 8 with 83% score has the biggest positive effect. Concentration and improvements of the facilities and their services result in increase in the satisfaction with the factor.

What is more, lack of satisfaction with suitable temperature and ventilation on inside the building has negative effect on the factor. Producing pleasant air and suitable temperature

have standard which should be proportional to the displayed artifacts and should not damage them. Creating suitable ventilation can increase the satisfaction level with the factor, though.

Table 28

Museum staff behavior

Questions	Factor 12: museum staff behavior	Positive effects	Negative effects
		0.79	-
24	Staff being friendly		
27	I could communicate with the leader and asked my	**0.48**	-
28	Staff keeping me informed about the museum easily	**0.24**	-
Mean of factors (factor variables)			
4 ≅ **3.95**<u>Average</u>			

Table 28

Explanation:

The most positive effect of factor 12 is related to the variable "museum staff behavior" (question 8) (0.83).

The negative effect of factor 12 is related to the variable "Comfortable tempreture" (question 5) (-0.25). The mean shows that on this factor most of the respondents chose the option "Average".

The factor includes items 24, 27 and 28. The most powerful positive effect is related to item 24. It's obvious that the staff's friendly and appropriate behaviors towards the children are significant in giving them satisfaction. Items 27 and 28 have had positive effects on the factor, so it is expected to increase the satisfaction level with the factor enhancing the factors in future.

A view of research factors and proportion

Number of Factor	Factors	To factor's total sum of positive and negative	Percentage of each factor	Percentage of each positive factor	Percentage of each negative factor
1	satisfaction toward visits and enhancing the tourists information	4.72	22%	21%	1%
2	the tangible feelings of the tourists about the works	2.16	10%	9%	1%
3	side service in museum	0.95	4%	3%	1%
4	Accessibility and quality of recreational services.	1.95	9%	7%	2%
5	the attractiveness of museum	1.56	7%	4%	3%
6	the appearance of the front and the interior of the complex.	2.43	11%	6%	5%
7	cultural services of museum	1.43	7%	6%	1%
8	Services to children and their visit	1.84	9%	3%	6%
9	Accessibility of infrastructures	0.89	4%	3%	1%
10	facilities of museum	1.14	5%	4%	1%
11	spatial services and temperature of museum	1.08	5%	4%	1%
12	museum staff behaviors	1.52	7%	7%	%
	Total	21.73	100%	77%	23%

Table 29

Table number (29) shows the factors amount, the percentage of each factor to the total, the percentage of each factor to the total, the percentage of positive factors amounts and the percentage of negative factors amounts.

In the part for the percentage of each factor amount to the total, the percentages of factor are shown considering their effects in 100% of which 22% is related to factor 1 satisfaction toward visits and increasing tourists' information 10% for factor 2, tangible feelings of tourists about the work, 4% for factor 3, peripheral and immediate services at the museum, 9% for factor 4, accessibility and quality of recreational services, 7% for factor 5, the

museum attractiveness, 11% for factor 6, the appearance of the front and the interior of the complex 7% for factor 7, museum artistic services, 9% for factor 8, visit service for tourists, 4% for factor 9, designing and building, 5% for factor 10, facilities and physical dimensions of the museum, 5% for factor 11, spatial services and temperature of the museum, 7% for factor 12, the museum staff behaviors. The mentioned numbers show that the most of positive effect is related to factors 1 and 2, satisfaction toward the visit and increasing tourists information, tangible feelings of tourists about the works and it is 77%.

The most amount of negative effect is related to factors 8 and 5, services for the children's visits and museum attractiveness and is viewed as 23%.

Through these factors we can achieve a more general model to analyze and explain the desired phenomenon since some of these factors explain the positive effect and some others show the negative effects, the point which is worth mentioning is that the negative effects left in factor analysis is due to dissatisfaction toward the variable having negative effects . Therefore, the positive and negative effects of factors are presented within the table above the percentage proportion of each has been calculated. The sum of the effects is regarded as 100% and the percentage proportion of each factor has been calculated based on it.

As it is shown the amount of effective criteria on child attraction (service quality) and satisfaction toward cultural tourism is totally 77% and the amount of negative effects is 23%.

It can be concluded that most of the respondents are pleased with the effective factors on their visit (service quality) and visiting Golestan palace museum and they have given positive votes for them.

Of course , according to the issue nonexistence of the variable under investigation or dissatisfaction with of the respondents with the variable has caused negative effects and discussing and applying them can create positive effects on the museum service quality and generally on cultural tourism .

Note: in model number (32) the names of the factors have changed based on the positive and negative effects of the factors. In fact, the name of the factor has not changed but due to the positive   and   negative   effects   of   the   variables   has   been   written.
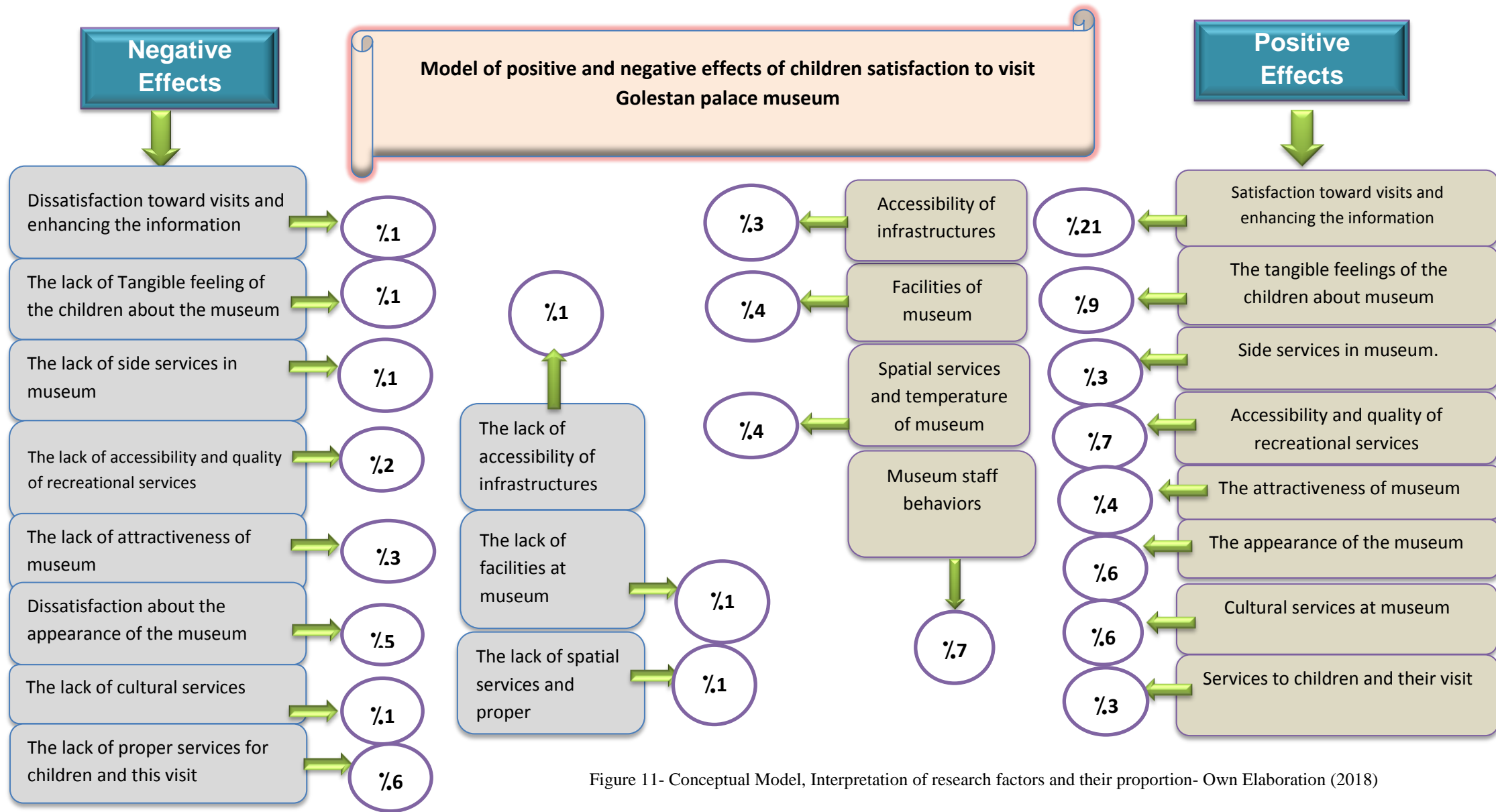
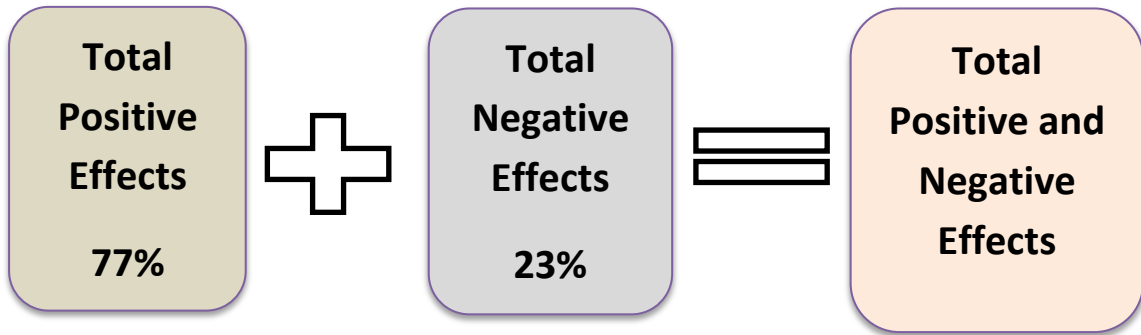Figure 11- Conceptual Model, Interpretation of research factors and their proportion- Own Elaboration (2018)

Figure 11- Conceptual Model, Interpretation of research factors and their proportion- Own Elaboration

3.5. Relations between variables of research

In statistical modeling, regression analysis is a set of statistical processes for estimating the relationships among variables. It includes many techniques for modeling and analyzing several variables, when the focus is on the relationship between a dependent variable and one or more independent variables (or 'predictors'). More specifically, regression analysis helps one understand how the typical value of the dependent variable (or 'criterion variable') changes when any one of the independent variables is varied, while the other independent variables are held fixed.

The method emphasizes the innovative use of visual graph which is known as path diagram (Kalantari, 2008:224).

In fact, Multiple Regression Analysis and path analysis were carried. Only the variables which are responsiveness, assurance, tangible and physical dimensions and their effects on the variable of children satisfaction have analyzed.

Note 1: since the variable of reliability in Regression and Person correlative test was rejected and was not confirmed, it was removed from the path analysis cycle and was not used in the model.

Note 2: due to the evaluation level of general variable which exists at quality level (2- option nominal), although the hypothesis is confirmed the quality variables are removed from the path analysis.

The amount of correlation of the variables with the dependent variable (y) and the other independent variable (x) was obtained which is shown as (B) above each arrow.
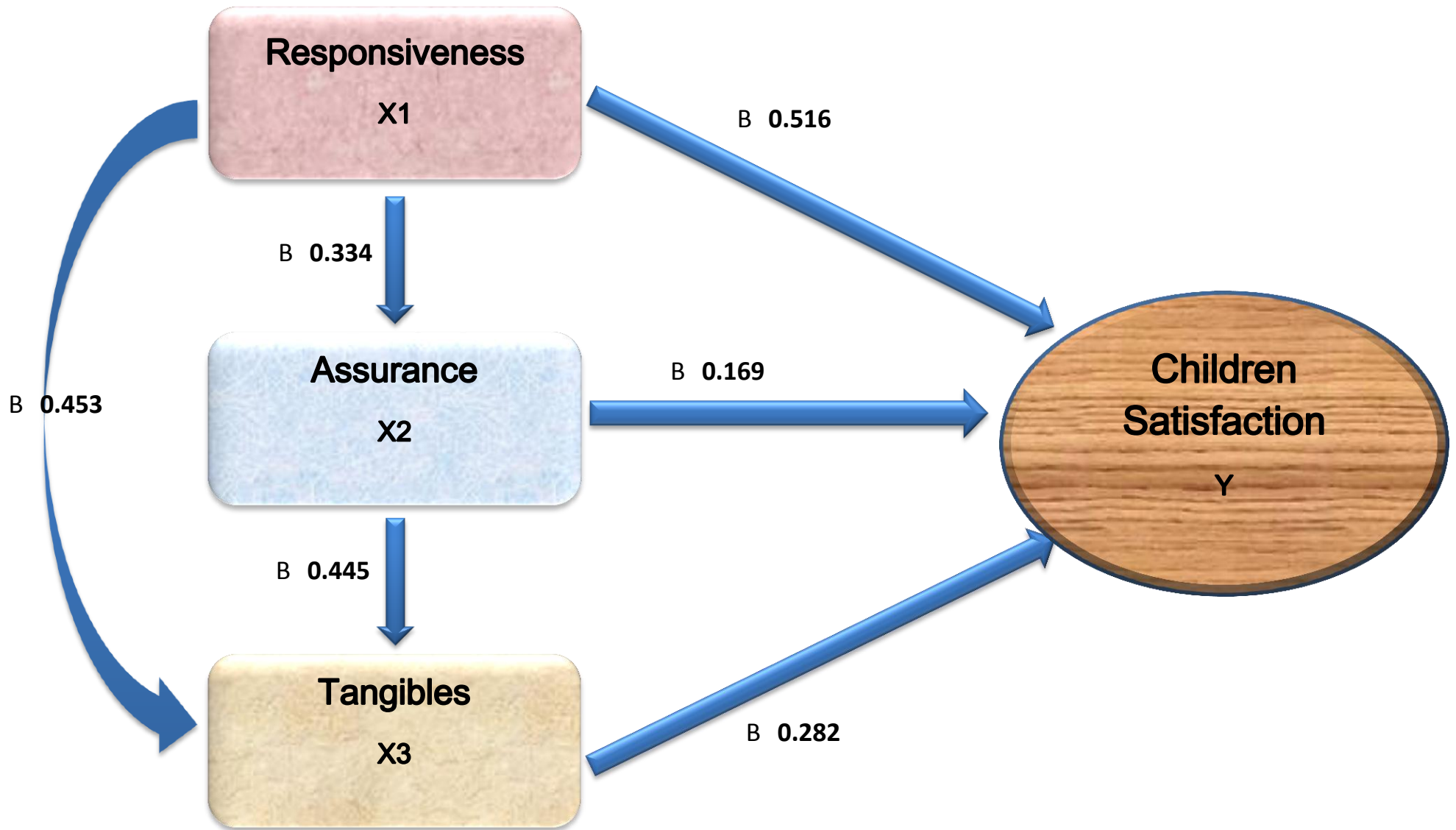
Figure 12 - Conceptual model of Research variable regression analysis- Own Elaboration (20018)

Interpretation

The direct effect of measuring the relationships between the variables is through regression and the direct effect of independent variables on dependent variables. However, the indirect effects are those which every single of independent variables have had on each other and finally effected the dependent variable. According to the data in the table, the variable of responsiveness had the most powerful effect on the dependent variable that is the satisfaction level with the visit. This means however great satisfaction the factors of the criterion build in children.

This can increase their satisfaction during their visit. On the other hand, the model has studied the effects of the independent variables on each other and the indirect effect of the variable. As it is known in the model the responsiveness criterion has had the biggest effect on the physical dimension criterion and has had the smallest effect on assurance criterion. On the other hand, assurance criterion has a big indirect effect on physical dimension criterion.

Table 30

The most amounts of direct and indirect effects of dependent variables

Independent variables	Indirect effects on dependent variables	Direct effects on dependent variable	Total direct and indirect effects on the dependent variable
Responsiveness	0.516	0.082	0.598
Assurance	0.169	0.125	0.612
Tangibles and physical dimensions	0.282	0.075	0.691
Total	0.934	0.967	1.901

Table 30

As it can be understood of table number (30), the most amount of direct and indirect effects of dependent variables on the dependent variable (y) (satisfaction with cultural tourism) are related to tangible and physical dimension, guarantee, and responsiveness variables respectively.

The most powerful and direct effect is because of "responsiveness" variable and the most powerful indirect effect is caused by guarantee variable on satisfaction with cultural tourism.

The amount of Square for all the independent and dependent variables is 0.270 that is 27% of total changes of dependent variable is identified by the analysis model.

In socio – economic research m the identification of all effective factors on the dependent variable is not usually possible for the researcher.

For the same reason, in path analysis what is left as unknown factors or effects which are known as the error term is shown by "e". The amount of e shows the amount of the variance

of a variable that the previous independent variables of the diagram were not able to explain it. (Kalantari, 2008: 241)

The error index or e calculated in the model shows that the path analysis model does not explain 73% of the dependent variable variance.

$$R^2 = 1 - e^2$$
$$0.270 = 1 - E^2 \Rightarrow 1 - 0.270 = 0.73$$

3.6. Hypotheses testing Finding

- **Main hypothesis:**

There is a positive relationship between service quality and children satisfaction.

To evaluate the effective variable on satisfaction (Service quality variables) Pearson correlation coefficient (PCC) and Regression testing have been used.

Table 31

Regression and person correlative coefficient test

Independent Variable criteria affecting child tourists attraction *(ServQual)* Dependent Variable visitors (children)satisfaction	P-Value Sig	Correlation coefficient R	Coefficient of Determination R square	Total N
	0.000	0.36	0.13	361

Table 31

Interpretation:

In table number (31) regression and person correlative coefficient test was done on 361 children from an elementary school in Tehran.

The intensity and direction of the relationship among the dependent variable, satisfaction toward cultural tourism, independent variable X, effective criteria on child tourist's attraction (service quality) equals 0.36 and is positive which shows average correlation between the two variables. The significance of regression was calculated by fisher test and it was 95% (sig = 0.000).

Because the obtained number is smaller than 0.05 the null hypothesis (H0) is rejected and hypothesis 1 (H_1) is confirmed. This really shows that there is a meaningful relationship between the two variables, effective criteria on child tourists attraction (service quality) and satisfaction toward visiting Golestan palace museum and it can be concluded that child

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tourists' attraction criteria are effective on satisfaction toward visiting Golestan palace museum to identify the co-efficiency, it can be said that about 13% of satisfaction toward visiting Golestan palace museum is related to service quality.

H0: It seems there is not a significant relationship between criteria affecting child tourists' attraction *(ServQual*) and children satisfaction.

H1: It seems there is a significant relationship between criteria affecting child tourists' attraction *(ServQual*) and children satisfaction.

Regression equation related to criteria affecting child tourists' attraction *(ServQual*):

$Y' = a + bx$

$Y' = 15/755 + 0/146$(criteria affecting child tourists attraction *(ServQual*)).

Note:

The regression line in the distribution chart is used to predict the dependent variable (y) based on the independent variable (x); this effect is called the regression coefficient or the slope of the regression line and is represented by the sign (b). Coefficient (b) means that by changing a unit in the independent variable (x), the dependent variable (y) also varies by the size (b) of the unit. In the distribution chart, the intersection of the regression line with the y axis is called. This intersection is called the width from the origin y or constant value and is represented by a .

$Y/ = a + bx$

$Y/$ = the predicted value of the variable Y

a = the fixed value or the width of the origin of the point of intersection of the regression line with the y axis

b = Line slope or regression coefficient

x = Independent variable values

Based on this equation, by obtaining the values a and b, we can predict the value of y for any value of x (Kalantari, 2006).

Sub hypotheses 1:

H1a: There is a significant relationship between Tangibles and children satisfaction.

To evaluate the effective variable on tangibles and physical Pearson correlation coefficient (PCC) and Regression testing have been used.

Table 32
Regression and person correlative coefficient test of Sub Hypothesis 1

Indipendent variable Tangibles and physical *Dependent variable* Tourist satisfaction	*P-Value Sig*	*Correlation coefficient R*	*Coefficient of Determination R square*	*Total N*
	0.000	0.28	0.08	361

Table 32

Interpretation:

In table number (32) regression and person correlative coefficient test was done on 361 children of elementary schools in Tehran.

The intensity and direction of the relationship among the dependent variable Y , satisfaction toward cultural tourism , independent variable X , effective criteria on tangibles and physical equals 0.28 and is positive which shows weak correlation between the two variables . The significance of regression was calculated by fisher test and it was 95% (sig = 0.000).

Because the obtained number is smaller than 0.05 the null hypothesis (H0) is rejected and hypothesis 1a (H_1) is confirmed. This really shows that there is a meaningful relationship between the two variables, effective criteria on tangibles and physical and satisfaction toward visiting Golestan palace museum and it can be concluded that child tourists attraction criteria are effective on satisfaction toward visiting Golestan palace museum to identify the co-efficiency, it can be said that about 0.8% of satisfaction toward visiting Golestan palace museum is related to Tangible and physical variable.

H0: It seems there is not a significant relationship between Tangibles and tourist satisfaction.

H1: It seems there is a significant relationship between Tangibles and tourist satisfaction.

Regression equation related to Tangibles and physical dimensions:

Y$^{/}$=a+bx

Y$^{/}$= 18/976+0/161(Tangibles and physical)

Sub Hypothesis 2:

H1b: There is a meaningful relationship between Reliability and children satisfaction.

To evaluate reliability Pearson correlation coefficient (PCC) and Regression testing have been used.

Table 33

Regression and person correlative coefficient test of Sub hypothesis 2

Independent variable Reliability	P-Value Sig	Correlation coefficient R	Coefficient of Determination R square	Total N
Dependent variable Tourist satisfaction	0.44	0.10	0.002	361

Table 33

Interpretation:

In table number (33) regression and person correlative coefficient test was done on 361 children of elementary schools in Tehran.

The intensity and direction of the relationship among the dependent variable Y, satisfaction toward visiting Golestan palace museum, independent variable X, effective criteria on reliability equals 0.10 and shows lack of correlation between the two variables. The significance of regression was calculated by fisher test and it was 95% (sig = 0.44).

Because the obtained number is bigger than 0.05 the null hypothesis (H0) is confirmed and hypothesis 1b (H_1) is rejected. This really shows that there is not a meaningful relationship between the two variables, effective criteria on reliability and satisfaction toward cultural tourism and it can be concluded that reliability is not effective on satisfaction toward visiting Golestan palace museum to identify the co-efficiency, it can be said that about %0 of satisfaction toward visiting Golestan palace museum related to reliability variable.

H0: It seems there is not a meaningful relationship between Reliability and tourist satisfaction.

H1: It seems there is a meaningful relationship between Reliability and tourist satisfaction.

Regression equation related to reliability dimensions:

$Y'=a+bx$

$Y' = 29/058 + 0/147$ Reliability

Sub Hypothesis 3:

H1c: There is a meaningful relationship between assurance and children satisfaction.

To evaluate assurance Pearson correlation coefficient (PCC) and Regression testing have been used.

Table 34

Regression and person correlative coefficient test Sub Hypothesis 3

Dependent variable Assurance	P-Value Sig	Correlation coefficient R	Coefficient of Determination R square	Total N
Independent variable Tourist satisfaction	0.000	0.17	0.03	361

Table 34

Interpretation:

In table number (34) regression and person correlative coefficient test was done on 361 children of elementary schools in Tehran.

The intensity and direction of the relationship among the dependent variable Y, satisfaction toward visiting Golestan palace museum, independent variable X, effective criteria on assurance equals 0.17 and is positive and shows very weak correlation between the two variables. The significance of regression was calculated by fisher test and it was 95% (sig = 0.001).

Because the obtained number is smaller than 0.05 the null hypothesis (H0) is rejected and hypothesis 1c (H_1) is confirmed. This really shows that there is a meaningful relationship between the two variables, effective criteria on assurance and satisfaction toward visiting Golestan palace museum and it can be concluded that assurance is effective on satisfaction toward visiting Golestan palace museum to identify the co-efficiency, it can be said that about 0.3% of satisfaction toward visiting Golestan palace museum is related to assurance variable.

H0: It seems there is not a meaningful relationship between assurance and tourist satisfaction.

H1: It seems there is a meaningful relationship between assurance and tourist satisfaction.

Regression equation related to assurance dimensions:

$Y'=a+bx$

$Y' = 27/933 + 0/252$ assurance

Sub Hypothesis 4:

H1d: There is a meaningful relationship between responsiveness and children satisfaction.

To evaluate responsiveness Pearson correlation coefficient (PCC) and Regression testing have been used.

Table 35

Regression and person correlative coefficient test- Sub Hypothesis 4

Independent variable responsiveness	P-Value Sig	Correlation coefficient R	Coefficient of Determination R square	Total N
Dependent variable Tourist satisfaction	0.000	0.52	0.27	361

Table 35

Interpretation:

In table number (35) regression and person correlative coefficient test was done on 361 children of elementary schools in Tehran.

The intensity and direction of the relationship among the dependent variable Y, satisfaction toward visiting Golestan palace museum, independent variable X, effective criteria on responsiveness equals 0.52 and is positive and shows strong correlation between the two variables. the significance of regression was calculated by fisher test and it was 95% (sig = 0.000).

Because the obtained number is smaller than 0.05 the null hypothesis (H0) is rejected and hypothesis 1d (H_1) is confirmed. This really shows that there is a meaningful relationship between the two variables, effective criteria on responsiveness and satisfaction toward visiting Golestan palace museum and it can be concluded that responsiveness is effective on

satisfaction toward visiting Golestan palace museum to identify the co-efficiency, it can be said that about 27% of satisfaction toward cultural tourism is related to assurance variable.

H0: It seems there is not a meaningful relationship between responsiveness and tourist satisfaction.

H1: It seems there is a meaningful relationship between responsiveness and tourist satisfaction.

Regression equation related to responsiveness dimensions:

$$Y' = a + bx$$

$Y' = 18/145 + 1/027$ responsiveness

Sub Hypothesis 5:

H1e: There is a significant difference between Girls and boys criteria over visiting Golestan Palace museum, in Tehran.

To evaluate the gender variable and its effect on satisfaction toward cultural tourism T-Test of independent groups has been used.

The variable gender is divided into two groups: 1-girls   2-boys

Table 36

T – Test of independent groups on 361 girls and boys

Variable gender	Test Value	degrees of freedom	P-Value(sig)	Mean	Test value(F)	Total
	3.869	359	0.00	28.96	34.786	
Girl						251
Boy	4.603	317	0.00	31.18		
						110
						361

Table 36

In table number (36) T – Test of independent groups on 361 girls and boys was carried out of this number 251 were girls and 110 were boys.

According to the significance level which is 0.00 and less than 0.05 and the mean difference at the two groups it can be concluded between satisfactions toward cultural tourism of the two groups exists.

In fact the null hypothesis is rejected and hypothesis 1 is confirmed. The point shows that boys are more satisfied toward their visit than girls.

H0: It seems there is any significant difference between Girls and boys criteria over visiting Golestan Palace museum, in Tehran.

H1: It seems there is a significant difference between Girls and boys criteria over visiting Golestan Palace museum, in Tehran.

*Conclusion: concerning the tests given, the hypotheses related to service quality (main hypothesis), tangible and physical dimensions, guaranteeing visits, and responsiveness were confirmed and reliability hypothesis was rejected. The most powerful effects of the variables are as follow:

1- Responsiveness (52%)

2- 2 service quality (main hypothesis) (13%)

3- Tangible and physical dimensions (0.8%), guaranteeing visits (0.3%).

Note: in each variable, the percentages have been calculated according to % 100 but not totally.

It could be mentioned that regarding the gender variable there is a significant difference between satisfaction toward cultural tourism and of the two groups (1- girls 2- boys) and satisfaction toward cultural tourism among boys is higher than that among girls.

4) Conclusions and recommendations

According to the research objectives, the aim of the study was determined about children satisfaction and service quality gaps in Golestan palace museum, children's expectation as visitors, and their needs during the visit, actual and potential capacity of Golestan palace museum.

The report commenced with a description of the respondents' demographic characteristics. Then, SPSS analysis shows ,there is a meaningful relationship between the two variables , effective criteria on attracting children (service quality) and satisfaction toward visiting Golestan palace museum and it can be concluded that service quality criteria are effective on satisfaction toward visiting Golestan palace museum(H1), there is a meaningful relationship between the two variables , effective criteria on tangibles such as attraction, accessibility ,amenities and physical and satisfaction toward visiting Golestan palace museum can be concluded that tangible criteria are effective on satisfaction toward visiting Golestan palace museum(H1a), there is not a meaningful relationship between these two variables , effective criteria on reliability, the ability to perform the promised service dependably and accurately, and satisfaction toward visiting Golestan palace museum. it can be concluded that reliability is not effective on satisfaction toward visiting Golestan palace museum (H1b), there is a meaningful relationship between the two variables , effective criteria on assurance and satisfaction toward cultural tourism and it can be concluded that assurance, the knowledge and courtesy of employees and their ability to convey trust and confidence, is effective on satisfaction toward visiting Golestan palace museum (H1c), there is a meaningful relationship between the two variables , effective criteria on responsiveness and satisfaction toward visiting Golestan palace musuem and it can be concluded that responsiveness, the willingness to help turists and to provide prompt service, is effective on satisfaction toward visiting Golestan palace museum(H1d), There is a significant difference between Girls and boys criteria over visiting Golestan Palace museum, in Tehran.

The results show that boys are more satisfied toward their visit than girls and there is a significant difference between Girls' and boys' criteria and their satisfaction over visiting Golestan Palace museum, in Tehran (H1e).

It can be said criteria affecting on children satisfaction during their visit as dependent variable, that most respondents answered is option "Average" in this variable. Mean of each independent variables criterion, criteria affecting on attract children, are:

- Tangible and physical:

The total mean of the questions related to this criterion is 3.49 and nearly 4 that is Average. So it can be said that most respondents answered the option "Good" in this variable.

- Assurance:

The total mean of the questions related to this criterion is 2.25 and nearly 2 that is "I have no information". So it can be said that most respondents answered the option "I have no information" in this variable.

- Responsiveness:

The total mean of the questions related this criterion is 3.73 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable.

- Reliability:

The total mean of the questions related to this criterion is 3.93 and nearly 4 that is average. So it can be said that most respondents answered the option "average" in this variable.

In this research, factor analysis was used to identify the effective criteria on attracting children (service quality) and satisfaction toward visiting Golestan palace museum. Variables are 34 (questions) and the respondents are 361. After the factor analysis, the data was reduced and have been categorized to 12 factors, namely:

1- Satisfaction toward visits and enhancing the children information.

2- The tangible feelings of the tourists about the works.

3- Peripheral and immediate service in museums.

4- Accessibility and quality of recreational services.

5- The attractiveness of museums.

6- The appearance of the front and the interior of the complex.

7- Cultural services of museums.

8- Services to children and related to their visit.

9- Accessibility of infrastructures

10- Facilities of museums

11- Spatial services and temperature of museums.

12- Museum staff behaviors.

12 factors were found to comprise the three dimensions of the museum experience, namely, services, facilities and experiences. The discussion is presented in terms of these variables.

- Service dimension

The service dimension comprises two factors: tangibles, assurance, responsiveness and ancillary services which is common with facility. Since visitors have plenty of personal contact with museum staff, staff may be instrumental in shaping the nature of the museum experience. Staff's morale and attitudes to work and their appearance could have a direct impact on perceived service. Analyses have shown that the service dimension is very important to museum visitors (Children), and that the performance of the museums seems to satisfy their needs.

- Facility dimension

Facilities are another important element that might contribute to an optimal museum experience. The perception of the quality of museum facilities is influenced by accessibility and by the information facilities. Information facilities should be designed for the convenience of children and particularly, for the needs of special groups, such the disabled people.

The facility dimension includes five factors, namely, accessibility, amenities, available packages, activities and ancillary services which are common with service dimension.

To improve on these aspects, the museum administration could:

- Establish more facilities for the disabled

- Special seats and toilets can be provided. If tickets must be purchased in certain museums, there should be no charge for people with disabilities. Special guided tours for the blind and the deaf can be provided.

- Consider discounting and promotion programs, for example, discounting entry for children and their family or students' groups. Money-off vouchers can facilitate discounts on entire purchases, or up to a certain amount. Publications such as magazines, books and postcards can be sold in the museum shops. Special events can

be linked to specific exhibitions, for example, lectures, workshops and cultural performances can be held within local communities.

- Increase the use of technology in displays to aid interpretation and be more children interactive. For example, touch screen computers and televisions can present interesting content in a lively and accessible way, virtual or augmented glasses; motion detectors can be used in single exhibition sections.

- Experience dimension

The perceived benefits resulting from the museum interaction also contribute to an optimal experience. According to Pine and Gilmore (1999:31), these include entertainment, education, escape and estheticism. Museum visits should increase visitors' knowledgeable, and allow them to relax, enjoy themselves and feel emotionally refreshed. The experience dimension comprises three factors, namely, Reliability, empathy and awareness.

Factors 1-12 remained in the analysis, 73% of factors, which means these factors affecting on children criteria to attract them and visit Golestan palace museum. The remaining 27% are the other factors which are not related to the topic.

It can be concluded that most of the respondents are pleased with the effective factors on their visit (service quality) and visiting Golestan palace museum and they have given positive votes for them.

The most powerful and direct effect is because of "responsiveness" variable and the most powerful indirect effect is caused by guarantee variable on satisfaction with cultural tourism.

Investigations show that the most of positive effect is related to factors 1(satisfaction toward visits and enhancing the tourists information) and 2(the tangible feelings of the tourists about the works) is 77%.

The most amount of negative effect is related to factors 8 (services to children and related to their visit) and 5 (the attractiveness of museums) is viewed as 23%.

The point is that the negative effects left in factor analysis are due to dissatis faction toward the variable having negative effects. Therefore, the positive and negative effects of factors are presented within the table (33).

It can be concluded that most of the respondents are pleased with the effective factors on their visit (service quality) and visiting Golestan palace museum and they have given positive votes for them.

Of course, according to the issue nonexistence of the variable under investigation or dissatisfaction with of the respondents with the variable has caused negative effects and discussing and applying them can create positive effects on the museum service quality and generally on cultural tourism.

Conclusions

The conclusions and recommendations of the research are presented in this section. The conclusions are based on the theoretical and empirical findings, while the recommendations are based on the said conclusions.

There are several possible factors that might help explain this deficiency. First, research with children demands special expertise (Measelle, Ablow, Cowan, & Cowan, 1998).

As far as implementing the research is concerned interviews and surveys with children must be conducted by researchers who are familiar with specific techniques (e.g., doll-play, storytelling, and pictorial questions) and procedures (e.g., the Berkeley Puppet Interview) used for investigating children at various developmental stages.

Furthermore, in many countries scholars who wish to involve children in their studies need permission not only from parents but also from government agencies and ethics committees inside and outside the university. An additional factor that hinders scholars from studying children is the state of the current body of tourism knowledge and unfamiliarity with theories needed to conceptualize children's behavior. Most lines of thinking in tourism studies are based on the assumption that tourists are free agents who can choose from a wide range of travel options, many of which form an escape from daily routines and social obligations (Poria and Timothy, 2014).

In particular, experiences that are embedded in the medium of story, play, and objects that can be readily identified by children, are examples of such powerful mediators. The implications for museum educators are to integrate and mediate child-based socio-cultural strategies into their programs for young children.

Moreover, during the investigating, researcher noted that there were many common issues facing museums in relation to young children's satisfaction.

The findings are organized in three areas: children, communities and museums.

Children

There is no doubt in our minds that there is a great deal of interest in museum going among schools, families and children. Over the duration of research, researcher observed a steady stream of children in museums.

Children were very attracted to visit museum. Researcher noted that some areas sustained children's interest and assisted them in recalling aspects of their visit to the museum.

Children's visits to museums were notably more purposeful when they had a chance to interact with people while in the exhibit. The interactions, either with adults (parents, grandparents, teachers, guides) or with peers, led to children holding conversations about the content of the exhibit. The success of these interactions depends on the size of the group, with smaller groups leading to more fruitful results.

As visitors, children connect more readily to museum if their personal characteristics are taken into account by the adults who accompany them.

In addition, children learn through reflecting on their activity and require an adult or peer with whom they may discuss their opinion.

Communities

Within the scope of the community, there are two main institutions that care for children: the family and the school. Broadly conceived, the school community in this research consists of child primary schools. Families and schools are the first groups who utilize the museum as a place for excursions with young children.

Those families and schools who bring children to the museum clearly understand there is some distinct advantage to be reaped from participation in these venues.

Based on researcher observations, she has found that there is a pressing need to build a bridge between the community and the museum - a bridge that will link children, their families and schools to the museums in a collaborative process of learning.

Museums

As observers of young children researcher found herself in an unusual position and took advantage of her unique opportunity to carefully examine how an important cultural institution served the youngest members of society.

In her explorations, she found that museums were willing, even eager, to build children into their programs.

But, she also found that cultural places such as museums need to change in some ways to make their espoused interest in children a viable reality.

In relation to the design of exhibits for young children, it would appear that there may be excellent results if a collaborative team (curators, education officers, academics, designers, policy makers, publicity) works on selection, design, implementation and evaluation of an exhibit. However, various constraints (time, inter-department conflict, and budget) could potentially inhibit the on-going process from achieving its highest benefits.

Golestan palace museum require information about the kids, their audiences in order to achieve the best outcomes for learning in the museums.

In relation to young children, design teams require understanding of the characteristics of children, their personal interests and cultural backgrounds. Such information may be acquired through consultation with families, schools, universities and museum educators. Golestan Museum could be in a very good position to acquire information about young visitors by establishing a research culture within its own staff. All staff could become involved in building up a stronger awareness of the visitors to the museum, and thus could make a valid contribution to the evolution of museum exhibitions and programs.

Museums offer learners the opportunity to make contact with ideas, objects and events that are not available in the home or school. This privileged position puts museums at the forefront as a potential innovator in community based, informal education.

Stronger links could be forged with schools and families through a joint venture program to connect the museum and its riches to the local community.

Such an initiative could be best developed as a multi-museum collaboration with involvement from user groups, community experts and a cross section of museum staff, Interactive exhibits for young children must be built thus, durability, quality and safety are primary consideration for museum managers.

So this research shows the important role of Museum obviously and appropriate services for children for attracting them to Museum. This research expresses services quality theory partly is not proved about the need of children. This means among factors of services quality theory including responsiveness, reliability, tangible and physical empathy and assurance are known as dependent variant because it is influenced by 4 mentioned factors completely and will be altered by varying each one of other factor. Learning and increasing the knowledge after visiting the museum, Behaviors after visit like introduction to friends and relatives and asking

the family for museum re-visit and also children satisfaction level are completely under influence of 4 other factor of service quality theory.

Basing on research and experience of researcher while filling the questionnaire by children, visiting the museum is an attractive and pleasant factor for children spontaneously and before visit they are not aware what will be earned afterwards but speculation and thinking about historical events relating to museum is observable in them.

The research shows that satisfaction level of boys is upper than girls and it can mean the effective factor in satisfaction like reliability, assurance and tangible and empathy factors are felt and received more strongly by girls and any kind of lack and deficiency can dissatisfy them.

Additionally, if teachers or parents ask children some questions and talk to them about the museum and their visit, the learned subjects about museum will stabilized strongly and a new desire for visiting the same or other museums will be created.

This research offers and shows several study opportunities to researchers for instance studying on differences between children tourism and adult tourism, spending free times by children and adults and their differences, educating children tour leaders, checking the instruction of museum personnel about children and etc.

Parents absence beside the children under ten years old or absence of school children under ten years old in Golestan palace show the failure of this museum Palace in marketing and attracting this people, providing temporary and frequent programs relating to children's day or one or two-day workshops for attracting of children under ten to Golestan museum is not ineffective but its temporariness is the sign of its ineffectiveness for the all ages of children.

The present issue is formed by three overlapping factors, museum, children and policies. To recover the situation must;

1- Recognize the common targets of these 3 factors.

2- Determine the resources and areas in museum appropriate to children.

3- Determine the indices of a successful visit by a child.

4- Carry out exact studies and researches to attract the children more strongly, encourage the children to re-visit museums, promote the satisfaction level of children in visiting the museums and etc.

In addition, all over the world and in Iran the museums are increasing but it doesn't mean them to fulfill the children wishes and demands. This is obvious and mandatory to develop children tourism infrastructures for next generations. Now a day, children who are amused by

computer and mobile games can be encouraged by virtual and augmented reality devices and attracted to museums.

On the other hand, employing the qualified and expert personnel to interact with children and attract them to the topic related to museum, Good mood, speaking with the children language, using auxiliary tools, good looking and good Behavior are effective factors to interest children to visit the museums.

Based on the findings ould help museums marketers to better understand children needs in palace museums and also It is becoming more essential for museum managers to distinguish the factors that will increase the attraction and enhance the number of visitors, such as children.

5) Further researches

The current study investigated the quality service approach in development of children's visit model, case study Golestan palace museum, Tehran. Future studies could investigate visitors' satisfaction in other heritage museums in Iran. The role of Children in Tourism research or young audiences in cultural places could be suggested.

As the research instrument researcher used was validated nationally, it could be applied in other countries as well. As researcher stated above, obtained result might have been influenced by the characteristics of the Golestan palace museum, which makes it necessary for similar studies to be carried out in other geographical locations, so as to make to generalization of the conclusions resulting from this study possible. Therefore, the first recommendation is for this research to be extended to other regions.

Also, we should consider the prospect of a similar research applied on a sample with a larger geographical distribution, such as for example the museums in the entire city, country or other Iranian world heritage sites. Such a research would be large enough to allow an in-depth study of the phenomenon of museum sustainability and the elaboration of some general conclusions.

As regards the perfecting of the study on museum quality services, this could be achieved through the elaboration by Cultural Heritage, Handicrafts and Tourism Organization of Iran, an annual statistical study which should collect the information required for the calculation of the quality service indicators described in this research.

Also, researcher suggests further research into measuring the impact of various management and marketing strategies upon a museum quality, depending on its characteristics, would be useful. Such researches would allow the experts to devise different recommendations, by types of museums, which would result into a more rapid development of these institutions.

This thesis focuses on examining all the components of service quality model in order to form a general outlook for children as visitors; however, researcher believes that an in-depth research of each element of each of the five factors of service quality model might contribute to devising more ways of improving museum quality.

Researcher also emphasizes that case studies should also be carried out which should present the best practices in the field of museum service quality, thus enabling an examination of the

success factors identified in each case and then the adaptation of these success factors to other museums as well.

In the end, since this thesis includes one of the first attempts at identifying the influence factors and measuring museum quality for children, researcher considers that obtained results can contribute to raising the understanding of the concept of service quality in museums and children satisfaction and expectation both from the academic and the practical points of view.

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Questionnaire

Children' demographic characteristics

1 .How old are you? _____   2. Gender: Girl ☐ Boy ☐

Please indicate your experience and satisfaction with the following attributes in the museum by circling the appropriate in each of the two columns.

	Attributes	Expectation				
		Not Available	I Don't Know	Low	Medium	**High**
1	Enjoying the beauty of physical environment	1	2	3	4	**5**
2	Enjoying the ambience of the museum	1	2	3	4	**5**
3	Good and appealing internal appearance	1	2	3	4	**5**
4	Comfortable brightness inside building	1	2	3	4	**5**
5	Comfortable tempreture	1	2	3	4	**5**
6	There are spaces to eat and drink easily	1	2	3	4	**5**
7	There is a mobile web application for this museum	1	2	3	4	**5**
8	Special places with special decoration for introducing the museum and the history	1	2	3	4	**5**
9	Existing special location with local dress for photography	1	2	3	4	**5**
10	Easy to get to the museum	1	2	3	4	**5**
11	Existing cross walks, sidewalks or overpass for pedestrians around the museum	1	2	3	4	**5**
12	Resting area	1	2	3	4	**5**
13	Interesting learning material or national dolls for sale to children	1	2	3	4	**5**
14	Clear sign posting and directions	1	2	3	4	**5**
15	Difference between children's leader appearance and adult's	1	2	3	4	**5**
16	Effective use of technology (e.g. audio and video shows)	1	2	3	4	**5**
17	Free maps or brochures provided for children	1	2	3	4	**5**
18	Possibility of touch the moulage or fake statues	1	2	3	4	**5**
19	First aid is located at the museum	1	2	3	4	**5**

20	Story telling during the visit	1	2	3	4	**5**
21	Existing live puppetry	1	2	3	4	**5**
22	I wore special historical dress or makeup during my visit	1	2	3	4	**5**
23	Existing music or sound processing during the visit	1	2	3	4	**5**
24	Staff being friendly	1	2	3	4	**5**
25	Staff's willingness to listen ,provide information and help me	1	2	3	4	**5**
26	Special staff/ leader for children	1	2	3	4	**5**
27	I could communicate with the leader and asked my questions	1	2	3	4	**5**
28	Staff keeping me informed about the museum easily	1	2	3	4	**5**
29	Increasing my knowledge about the history of Golestan palace museum	1	2	3	4	**5**
30	Letting me imagine living in a different time or place	1	2	3	4	**5**
31	Stimulating my curiosity to learn new things	1	2	3	4	**5**
32	Feeling happy after visit this museum	1	2	3	4	**5**
33	I will revisit this site again	1	2	3	4	**5**
34	I will recommend my friends to visit this site	1	2	3	4	**5**

Questionnaire- Own elaboration