“Olha Pro Céu, Meu Amor”: Living the ‘Sertão’ Through a Service Experience in an Interactive Museum

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This study aims to analyze the experiential marketing of visitors to Cais Sertão Museum, Recife-PE, based on the dimensions of the TOURQUAL model (MONDO, 2014), from a qualitative case study with 11 interviews conducted in November 2016, in which ‘human element’ and ‘security’ have been identified to a lesser extent.

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EXTENDED ABSTRACT
Evolution in the concept of marketing, especially with regard to the return of the concept of exchanges - not necessarily monetary - as a central proposition, provided changes in consumers’ behavior and contributed to the emergence of new consumer relations. In this scenario, experiential marketing emerges from the view that individuals make decisions based on their experiences and expectations. Tools such as technology have provided greater interaction and have facilitated the emergence of many of these changes, and so various organizations and sectors have sought to adapt to these new developments. The service sector is one of those who has understood the most this new perception of consumers and, from this new reality, interactive museums have emerged, allowing the visitor an environment where they have more autonomy and feel more inserted experiences. Given that the consumer seeks more and more extraordinary experiences and experiences situations that go beyond of what he is already used to (Barbosa, Souza, Kovacs, & Melo, 2011), new technologies play an important part in the contribution and popularization of marketing experiences, giving consumers greater possibility of interaction between the real and the virtual, for example (McWilliam, 2000). Thus, Mondo, Silva and Martins (2016) emphasize the importance of museum services as spaces with a social function to enable knowledge, experience and transformation for the population and not only as memorial houses providing moments of learning and fun at the same time. Based on this perception, the present study sought to analyze the consumption experience of visitors of Cais do Sertão Museum, characterized as an interactive museum, located in the neighborhood of Recife Antigo, a tourist attraction in the city of Recife, in Pernambuco. This museum was voted the 18th best in South America by the TripAdvisor trip portal (2015), it has, in its collection, the historical and cultural richness of the northeastern backlands, as well as the work of the singer and composer from Pernambuco, Luiz Gonzaga. In order to carry out this analysis, a qualitative case study was conducted in November 2016, based on semi-structured interviews with eleven visitors to the museum, in which the questions refer to the dimensions proposed by Mondo (2014) in the TOURQUAL model, which are: access, environment, human element, safety, technical quality and experience. This model was qualitatively and quantitatively tested and validated and has the objective of deepening the perception of satisfaction in the evaluation of the quality of services in tourist attractions using the six basic characteristics mentioned above, which, subdivided, are presented in twenty-six indicators. Seven women and four men were interviewed, the majority of the respondents being single, with complete higher education, with a minimum age of 18 years and a maximum of 29 years. Based on the respondents’ statements, all the categories presented by Mondo (2014) were identified, and the dimensions of human element and safety were presented in lesser degrees of relevance, which is justified by the fact that the respondents did not affirm that they did not follow any official or guide within the museum space and also did not pay attention to the presence of security or safety signs in the environment. Only one respondent said he saw the museum as a safety concern and had noticed the presence of a security guard, a firefighter, emergency exit signs and fire extinguishers. Both aspects can be understood from the concept of interactive museum, since, according to the academic literature, the environment for this type of museum is all designed so that the individual feels free to do the course, therefore not urging for, the company of a museum official, because from the freedom and autonomy of the visitor to go treading his route inside the museum, he can go having his own discoveries and living their experiences. In terms of access, there was much praise from the respondents, although they did not identify the presence of access for wheelchair users to reach the first floor. Regarding the environment, technical quality and experience, all of them said they found a pleasant and comfortable environment, with a lot of beauty, digital interactivity, mixing with the old and the northeastern culture, a lot of creativity and emotion for their visitors. Thus, the statements affirmed having had their expectations reached or exceeded, which generated satisfaction in all the respondents. After analyzing the results, it is possible to conclude that interactive museums have become a pleasant service to consumers because they have elements strategically thought to be able to please the visiting public. In the case of Cais do Sertão Museum, specifically, the whole technological apparatus and the real possibility of interaction with the exhibited pieces creates unique experiences in its visitors bringing satisfaction to those who know it. A final point to emphasize is that interactive museums seek to offer a pleasant and comfortable environment to their visitors and, therefore, all the choice of lighting and colors, brings very peculiar aspects and arouse quite personal feelings in those who are consuming this service.

REFERENCES