

Volunteers as hosts and guests in museums

Dr Kirsten Holmes
Lecturer in Tourism
School of Management
University of Surrey
Guildford, GU2 7XH
Phone: +44 (0) 1483 682013
Email: K.Holmes@surrey.ac.uk

Dr Deborah Edwards
STCRC Senior Research Fellow
School of Leisure Sport and Tourism
University of Technology Sydney
PO Box 222
Phone: +61 2 95145424
Fax: +61 2 95145195
Email: deborah.edwards-1@uts.edu.au

VOLUNTEERS AS HOSTS AND GUESTS IN MUSEUMS

INTRODUCTION

Volunteers are an extremely important resource to museums worldwide, as they undertake front of house roles, where they facilitate the visitor experience. We argue that volunteers themselves are a part of the museum's audience, with volunteers forming a link between more conventional visitors and paid staff. There are significant similarities between volunteer motivation and the reasons that people give for visiting a museum and both museum volunteers and visitors share many personal characteristics, although they are usually at different stages in their lives. This chapter proposes two arguments: first, that volunteering in museums can be considered an extension of visiting; and second that museum volunteers act as both hosts and guests within the tourism industry. The relationship between visiting and volunteering is mapped out on a continuum of museum visiting, along which visitors and volunteers can move in both directions, depending on their life stage and personal interest. Finally, the paradoxical role of volunteers as both hosts and guests within a range of tourism settings is considered.

VOLUNTEERS IN MUSEUMS

Museums worldwide are very dependent on volunteers. For example, studies have found that nine out of ten museums in the United Kingdom (UK) involve volunteers (Institute for Volunteering Research, 2002) and it is estimated that they outnumber paid staff 2:1 (Creigh-Tyte and Thomas, 2001). In Australia it is estimated that volunteers outnumber paid staff by approximately 2.5:1 (AusStats, 2004). In Canada, Canadian Heritage estimates that volunteers comprise 65% of the workforce in museums (Canadian Museums Association, 2001). Museum and gallery volunteers even have their own associations, for example the American Association for Museum Volunteers and the Australian Association of Gallery Guides Organization. Additionally, volunteering is common in museums and heritage attractions in countries as diverse as Japan, Mexico, New Zealand, Greece and Taiwan.

Volunteers take on a range of roles including front-of-house, administration, hospitality, ticket sales, conservation and work to enhance the quality of a person's visit. Many museums are entirely run by volunteers, with a quarter of museums in the UK having no paid staff (Holmes, 1999). Even where museums do have paid staff, when they are registered as charities they will still be governed by volunteer trustees. In studies of museum volunteering a distinction is made between 'behind the scenes' volunteers, who may help with administration or documenting collections, and 'front of house' volunteers who have direct contact with the visitors. Evidence suggests that front of house activities are increasing and becoming by far the biggest area of volunteer involvement (AusStats, 2004; British Association of Friends of Museums, 1998). This increase in front of house workers mirrors movements within the museums sector to become more visitor focused, rather than object centred (Edwards, 2005a; Weil, 1997). Front of house roles have also developed significantly from early days as unpaid security wardens. Indeed in Australia, Canada and the United States (US), volunteers often undertake up to a year of training or college level education before they can act as volunteer teachers, guides or interpreters (Edwards, 2005b).

As museum volunteers have become more visible to visitors, so the literature on volunteering has grown with two conflicting views of volunteering within museums emerging. Volunteers themselves have been regarded as an economic resource (Weisbrod, 1978), while sociologists have argued that volunteering is a leisure activity (Henderson, 1984; Stebbins, 1996). The economic model has dominated in most Western countries and has been implemented through a style of management, which views volunteers as unpaid workers. This is called a 'professional' or top down approach to volunteer management that seeks largely to replicate

personnel practices within a volunteer workforce (Cunningham, 1999). A number of both external and internal influences to the museums sector have promoted this professional approach. For example, greater calls for public sector organisations to be more accountable and demonstrate competent management practice has led publicly funded museums to adopt a more professional approach to all areas of management, including museums (Edwards and Graham, 2006; Kawashima, 1999; Kelly, Savage, Landman and Tonkin, 2003; Kotler and Kotler, 2001). In addition, concern over the reliability of voluntary workers has led some museums to ask their volunteers to sign contracts or agreements.

In contrast to the economic approach, volunteering as a leisure activity finds its origins in the US with Henderson's (1981) study of volunteerism and this conceptualisation has been further developed by studies of volunteers in various leisure settings (Elstad, 2003; Graham, 2000; Holmes, 2001). Henderson divides all the time available in the day into four categories: paid work; work-related time, such as travel; obligatory time, such as sleeping and unobligated free time (Henderson, 1981). Since volunteering is not paid work, she argues that it takes place within the last category of unobligated free time, the same category as leisure (Henderson, 1981; Stebbins, 1996). Museum volunteers are predominantly older, retired people often over the age of 60 (British Association of Friends of Museums, 1998; Edwards and Graham, 2006). This suggests that museum volunteers may fit the leisure model better. Indeed similar to Stebbins (1996), Edwards (2005a) in a study of volunteers who contribute their time to large Australian museums also found that these volunteers can be considered as serious leisure volunteers: principally they are people who are directed by primary interests, obligations, and personal needs which they hope to satisfy while volunteering. Consequently "people look to volunteer in organizations in which they can pursue their needs and interests...raising the notion of self-interestedness, turning the focus onto the volunteer and what they get out of volunteering rather than the contribution they make to the wider community" (Edwards, 2005a: 10). Museum volunteers are participating in leisure consumption that is self-generated, to gain access to the museum social world in order to reap the rewards of serious leisure (Orr, 2006).

This chapter uses the extant research on museum audiences to conceptualise the relationship between museum visiting and volunteering. First, the chapter examines the literature relating to museum visitors, second it considers research on museum volunteers and finally these two literatures are compared and a conceptual model of museum visiting and volunteering is presented.

MUSEUM AUDIENCES: THE VISITORS

A number of audience participation studies have been undertaken on museum visitors. The aim of this research is to understand why people visit museums in order to develop programs and exhibitions that meet audience expectations and provide satisfying visitor experiences. Audience studies typically focus on the demographic and lifestyle variables of who visits and in compiling lists of reasons to visit. Although the demographics of museum visitors vary depending on the subject matter of the museum (Kirchberg, 1996) visitors are generally highly educated, with professional or intermediate occupations and the people most likely to visit are in the age range 35-44 years (MORI, 2001; Prince, 1990; Richards, 2001).

Key reasons for visiting have been identified as opportunities for learning and opportunities for socialising. Thyme (2001) found visitors' reasons for attending museums included educational interest, to be with family, to take their children to see something new, to enjoy a day out and to escape from their daily routine. A study of older visitors (Kelly *et al.*, 2003) established that this visitor segment have a clear knowledge of what their interests are, value museums strongly and see museums as an extension of themselves. In particular, older people visit museums to learn, to take other visitors and grandchildren, to enjoy a social outing with a friend or partner, for entertainment, because they have a strong interest in the topic, to keep up-to-date, and to engage with their special interest. Debenedetti (2003) stated

that people's reasons for visiting a museum included sociability, mutual enrichment, recreational outing with family or friends, reassurance through companionship, prestige, and to transfer knowledge between parents and children. Museum visitors in Taiwan are predominantly motivated by the opportunity to learn as well as enjoying a low cost leisure day out (Hankinson and Rochester, 2005). The importance of learning as a motivation to visit cultural attractions (including museums) was highlighted in a series of surveys of cultural tourism in Europe, where the most frequently cited reasons for visiting were to experience and to learn new things (Richards, 2001). The social significance of museum visiting has been noted by many researchers (Debenedetti, 2003; Dierking, 1994; Goulding, 2000; Hood, 1994; McManus, 1988). McManus argues that museum visiting is not only a social experience, but that visiting as part of a group makes the visit much more enjoyable, while Hood (1983) and Debenedetti (2003) agree that the social element is particularly important for occasional museum visitors. In addition, evidence suggests that the social interaction between a group during a museum visit greatly enhances learning (Dierking, 1994; McManus, 1994).

Hood (1983) has developed the theorization of visitors' motives further. She argues that there are six attributes we all look for in an enjoyable leisure activity, which she based on a study of visitors at the Toledo Art Museum in the US. There is no ranking between these characteristics, they are, according to Hood, equally important components of an enjoyable leisure experience. If we expect to find these at a museum then we will visit a museum, rather than another type of leisure attraction. These attributes include both social interaction and the opportunity to learn and are listed below:

- The challenge of new experiences
- Doing something worthwhile
- Feeling comfortable in one's surroundings
- The opportunity to learn
- Participating actively
- Social interaction

Hood (1983)

Although museum visitor motivations are complex, they can be divided into segments depending on their frequency of visit (Hood, 1994; Merriman, 1991; Prentice and Beeho, 1997). Merriman provides the broadest categorization, classifying visitors into frequent, regular, occasional, rare and non-visitors. Frequent visitors will go to a museum three or more times a year, whereas a rare visitor last visited a museum more than four years ago. A non-visitor has never visited a museum. Visitors in these different groups also have different lifestyle characteristics (Hood, 1994; Merriman, 1991). Frequent visitors are most likely to have a high level of education, to hold professional occupations and to be regular cultural consumers. Kirchberg (1996: 256), in a study of museum visitation in Germany, argues that there is a "continuum of social and demographic characteristics, from the 'high culture' museum visitor through the 'popular' museum visitor to the museum non-visitor". High culture is differentiated as art museums and natural history represents the 'popular' museums. Similar to other researchers, he has observed social and demographic contrasts between non-visitors and visitors of museums. That is, the higher a person's level of education, employment status and affluence the more likely it is that they will visit a museum and these factors will predict the type of museum they visit. The likelihood of a person expecting to find experiential benefits in a museum is related to demographic factors such as level of education, social class, a general interest in culture and the accumulation of cultural capital (Bourdieu and Darbel, 1991). It is also dependent on how far an individual is introduced to museum visiting as an enjoyable leisure activity in childhood, through the process of socialisation.

MUSEUM AUDIENCES: THE VOLUNTEERS

Volunteers have been described as active visitors (McIvor and Goodlad, 1998) and Smith found that visiting can lead to volunteering (2003). Recently museum volunteering has been considered as an extension of visiting (Holmes, 2003; McIvor and Goodlad, 1998; Smith, 2003) as museum volunteers have been found to share many of the same characteristics as visitors. They are characteristically highly educated, have professional or clerical occupations and have a general interest in culture. Lifestyle characteristics and frequency of visiting, however, only tell one side of the story. Holmes (2003) identified a link between visiting and volunteering when she found a similarity between Hood's (1983) six characteristics of an enjoyable leisure experience with the benefits reported by respondents to two surveys of volunteers conducted in the UK. Volunteers do tend to be older than visitors, so although both groups are similar, they are at different stages in their life cycle. This suggests that volunteering may be a form of visiting that is more concentrated. The link between visiting and volunteering is also evident within volunteers' motivations. The National Trust for England and Wales are the largest involver of volunteers within the heritage sector in the UK (The National Trust, 1998). In 1997 they surveyed 723 volunteers across their different properties and activities. The respondents reported that the most important benefits they gained from volunteering were:

- I really enjoy it (98% of respondents)
- I meet people and make friends through it (85%)
- It gives me a sense of personal achievement (78%)
- It gives me a chance to do things I am good at (74%)
- It broadens my experience of life (73%)

Only 12% of respondents reported that they hoped it would lead to full time (paid) employment. These findings are supported by a second survey on training and management of volunteers across the UK heritage sector, conducted by the British Association of Friends of Museums (1998), which found that the most important reason for volunteering was to do something enjoyable. Holmes' own fieldwork with 222 volunteers at museums and heritage attractions in the UK, found that the most important benefits gained from volunteering were opportunities for social interaction with paid staff, fellow volunteers and visitors; enjoyment of the activities; and the museum environment and recreation (Holmes 2003). Similarly Edwards (2006) reported that museum volunteers enjoyed satisfying an interest, feeling competent to do the work, being able to use their skills while opportunities for social interaction were benefits gained from volunteering in museums. Volunteering then is not a form of unpaid work experience rather it is a leisure activity, which involves gaining access to museums and heritage attractions, their staff's expertise and their collections at a level that is often denied the casual visitor.

Motivation of museum volunteers can be said to have eight underlying dimensions: personal needs, relationship network, self-expression, available time, social needs, purposive needs, free time, and personal interest (Edwards, 2005a). Of these eight dimensions personal needs were found to be the strongest dimension and reflected a person's need to broaden their horizons, vary their regular activities and do something that for them they were interested in, in an organization that they considered to be prestigious (Edwards, 2005b). It is a drive to realise their self-interests that push volunteers to seek out organizations that reflect their interests, and in which they perceive they can satisfy their needs (Edwards, 2005b). Volunteering in these institutions helps people to translate their needs into tangible outcomes and they will choose "to visit a particular place at an in-depth level rather than many more at the relatively superficial level of the average visitor" (Holmes, 2003: 352). Many of the reasons for volunteering reported here are identical or similar to those reported within the audience research literature. This discussion is represented in Table 1 which reflects the commonalities between volunteers and visitors with respect to their characteristics, motivations, and benefits gained.

Table 1: Comparison of Volunteer and Visitor Participation in Museums

Visitors	Volunteers
Characteristics	
Generally educated	High level of education
Professional occupations	Professional or clerical occupations
Motivations and benefits sought	
Interest in culture	Special interest in culture, science, history, art
Challenge of new experiences	Enjoy their experience of volunteering
	Broadens their experience of life
Doing something worthwhile	Doing something they are good at
	Personal achievement
Feeling comfortable in one's surroundings	Immerse themselves in the culture of the museum
Opportunity to learn	Want to use their skills, broaden their skills, learn new skills
Participating actively	Satisfying an interest
Social interaction	Want to meet people and make friends
Take their children for an educational experience/transfer knowledge between parents and children	Continue to educate children about culture, science, history, art
	Early socialization to museums
Prestige	Volunteer for an organization that is prestigious
Values	
Culturally socialized	Culturally socialized
Museum is highly valued	Ensure museums continued to be valued
Passion for history, science, culture, art	Passion for preserving history, science, culture, art

Sources: Bourdieu, 1991; British Association of Friends of Museums; Debenedetti, 2003; Edwards, 2005; Holmes, 2003; Hood, 1983; Kelly et al, 2003; McManus, 1988; MORI, 2001; Reeve, 2005; Richards, 2001; Thyme, 2001

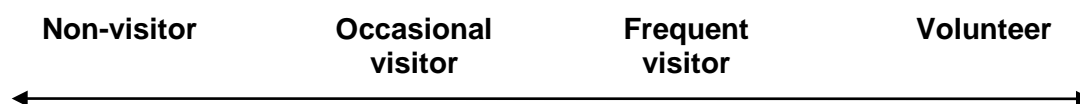
These findings support Holmes' (2003) argument that there are a number of similarities between museum and cultural heritage centre volunteers and visitors that require further consideration.

CONCLUSIONS AND IMPLICATIONS

In this chapter we have argued that volunteering is an extension of visiting and that volunteers and visitors are motivated by similar goals. This line of argument confirms (Holmes, 2003) view that volunteers form a distinct group of a museum's audience. As volunteers belong to one organisation they could be viewed as the definitive visitor who has ready access to their area of interest and is concerned with supporting and communicating that interest. Drawing together the lines of discussion in this paper volunteering could be considered at the extreme end of a continuum of visiting (Figure 1) that includes non-visitors, infrequent visitors, frequent visitors and volunteers (Holmes, 2003).

For a number of reasons the non-visitor is the market segment least likely to visit museums for leisure. This group may include the unemployed, those with lower levels of education and people who have no interest in museums (Kawashima, 1999). The occasional visitor is perhaps driven by curiosity and a desire for entertainment; they would have a knowledge of the museum and may visit high profile exhibits and special programs. They could be referred to as the *cultural window shopper* (Treinen, 1993). The frequent visitor would have a desire to educate themselves, and in addition to regular visits, may also attend formal lectures or courses. They are most likely to be highly educated, affluent and culturally socialised. The volunteer is both producer and consumer of the museum product using their leisure time to immerse themselves in the museum culture in order to maximise the interests they have in this area and to contribute to socio-cultural exchange.

Figure 1: The Visitor – Volunteer Continuum



Source: Adapted from Holmes (2003)

Movement on the continuum can be in both directions as a result of various internal and external factors influencing this progression. An invitation could encourage a non-visitor to visit because of the prospect of sharing the experience with a companion. The warmth and friendliness of a museum may encourage an occasional visitor to visit more frequently and become more immersed in the foci of the museum. While the frequent visitor for personal reasons such as broadening their horizons, varying their social activities with family and friends and wanting to engage more intimately with the culture of the museum that reflects their interests, would consider going one step further and volunteering. The volunteer, frequent visitor and occasional visitor can be affected by a range of factors such as: changes in health; changed life circumstances; increase in museum entry charges; a change of personal interests; and a lack of varied and/or interesting programs which can result in a decline in visitation and backward movement along the continuum.

The implication is that while museums view volunteers as unpaid staff it is more appropriate to see them as another segment of the museum audience with opportunities for targeting frequent visitors as future volunteers. How can the museum cater to volunteers who wish to have both an experience and contribute to the goals of the museum? Although some volunteer programs provide quality volunteer experiences other museums could do more in the

engagement of their volunteers. First there should be no obstacles to volunteers enjoying the dimensions of their volunteering. These obstacles may include poor management, a lack of resources, not being valued, or poor work plans (Edwards and Graham, 2006). Second the social value of volunteering can be enhanced by offering activities that bring volunteers together and provide opportunities for volunteers to meet each other. Third, museums can assist volunteers to immerse themselves in the culture of the museum through courses and talks with artists, curators and academics to enable a more meaningful relationship between the volunteer and the museum.

Another question is how can museums reach the non-visitor? This may be achieved through museum volunteer programs that specifically target the disadvantaged which will realise benefits for both the individual and the museum. For example, the Imperial War Museum North in the UK has a much cited volunteer programme, which recruits small cohorts of “lone parents; those wishing to return to work; 13-17 year olds at risk of being excluded from school; people from different cultural backgrounds; and people with disabilities” (Imperial War Museum North, 2006: 5). The museum provides these volunteers, all local residents who are unlikely to be typical museum visitors, with a tailored training programme, work experience in the museum and encourages them into paid employment, further study, or socialization into volunteering elsewhere. It is possibly one of the only museum volunteer programmes in the world which can measure its success by the proportion of volunteers who leave because they have realized subsequent opportunities. The participants are usually referred by a third party, for example social services, as their knowledge and experience of museums is so limited, they may never have visited a museum for leisure before. Volunteering therefore provides a means of making the museum more relevant to non-visitors, by offering them something tangible, such as formal learning opportunities and valuable work experience. In this context, volunteering is a form of personal development.

The paradoxical role of volunteers acting as hosts to tourists, while being engaged in volunteer tourism themselves is not well understood, not least by those managers who view their volunteers as an economic resource of unpaid workers, rather than active visitors. According to Orr (2006) for volunteers the museum has become a leisure space “where volunteers are active in appropriating their own heritage and contextualising the museum within their own lives” (p. 202). She states that leisure is the process in which the self can be enhanced and expanded which means that museum volunteers are using the museum to construct and reconstruct their own identities. This means that volunteers need to be managed sensitively and that professional volunteer management practices may not be appropriate for a largely retired group of leisure-motivated volunteers. By viewing volunteer’s needs and interests similarly to that of the visitor, museums can offer the volunteer a valuable and enjoyable experience that will be important to the success of the volunteer programme. If museum services are appropriate for volunteers then they will also be an enjoyable and educational experience for visitors. Additionally, the museum can benefit from engaging the volunteer in program development and museum advocacy to progress museum goals.

The visitor-volunteer continuum has sought to present an alternative way in which to view both museum visitors and volunteers. The discussion supports the notion that museum volunteering is a committed form of visiting, with the volunteer choosing to visit one museum in depth, rather than making short visits to several museums. Conceptualising volunteering as a form of visiting also helps us to understand the leisure elements of both activities as captured in the audience and volunteer literature. This theorization raises new ideas for creating more diversity in volunteer programs and increasing visitor numbers. It is an area rich in research opportunities for both conceptual and empirical development. This chapter has presented a conceptual model that needs to be empirically tested both within museums and other tourism settings. For example aquaria, zoos, national parks, botanical gardens, festivals and events and sport organizations are similar in their engagement of volunteers (Caldwell and Andereck, 1994; Cuskelly, McIntyre and Boag, 1998; Elstad, 2003; Green and

Chalip, 1998; Propst, Jackson and McDonough, 2003) where volunteers act as both host and guest. Application of the continuum to these settings can further enhance our understanding of people who volunteer for tourism related organisations.

REFERENCES

- AusStats (2004) Museums, Australia 8560.0 Canberra, Australian Bureau of Statistics.
- Bourdieu, P. and Darbel, A. (1991) *The love of art: European art museums and their public* Cambridge, Polity Press
- British Association of Friends of Museums (1998) Heritage volunteer training project stage one report - draft. Camberley, Surrey, British Association of Friends of Museums.
- Caldwell, L. L. and Andereck, K. L. (1994) Motives for initiating and continuing membership in a recreation-related voluntary association. *Leisure Sciences*, 16, 33-44.
- Canadian Museums Association (2001) *The role and impact of voluntarism at museums*. Ottawa, Canadian Museums Association.
- Creigh-Tyte, A. and Thomas, B. (2001) Employment. IN Selwood, S. (Ed.) *The uk cultural sector: Profile and policy issues*. London, Policy Studies Institute.
- Cunningham, I. (1999) Challenges and opportunities in human resource management in the voluntary sector. *Public Money and Management*, 19:2, 19-27.
- Cuskelly, G., McIntyre, N. and Boag, A. (1998) A longitudinal study of the development of organizational commitment amongst volunteer sport administrators. *Journal of Sport Management*, 12, 181-202.
- Debenedetti, S. (2003) Investigating the role of companions in the art museum experience. *International Journal of Arts Management*, 5, 52-63.
- Dierking, L. (1994) Role de l'interaction sociale dans l'experience museale. *Publics et Musee*, 5, 19-43.
- Edwards, D. and Graham, M. (2006) Museum volunteers: A discussion of challenges facing managers in the cultural and heritage sectors. *Australian Journal of Volunteering*, 11, 19-27.
- Edwards, D. C. (2005a) It's mostly about me: Reasons why volunteers contribute their time to museums and art museums. *Tourism Review International*, 9, 1-11.
- Edwards, D. C. (2005b) Understanding the organization of volunteers at visitor attractions. *College of Law and Business*. Sydney, University of Western Sydney.
- Elstad, B. (2003) Continuance commitment and reasons to quit: A study of volunteers at a jazz festival. *Event Management*, 8, 99-108.
- Goulding, C. (2000) The museum environment and the visitor experience. *European Journal of Marketing*, 34, 261-278.
- Graham, M. (2000) The professionalisation of museum volunteers: An ethical dilemma. IN McNamee, M., Jennings, C. & Reeves, M. (Eds.) *Just leisure: Policy, politics and professionalism*. Eastbourne, LSA Publications.
- Green, C. B. and Chalip, L. (1998) Sport volunteers: Research agenda and application. *Sport Marketing Quarterly*, 7:2, 14-23.
- Hankinson, P. and Rochester, C. (2005) The face and voice of volunteering: A suitable case for branding. *International Journal Non Profit Voluntary Sector* May, 93-105.
- Henderson, K. A. (1981) Motivations and perceptions of volunteerism as a leisure activity. *Journal of Leisure Research*, 13, 208-218.

- Holmes, K. (1999) Changing times: Volunteering in the heritage sector 1984-1998. *Voluntary Action*, 1, 21-35.
- Holmes, K. (2001) The motivation and retention of front of house volunteers. IN Graham, M. & Foley, M. (Eds.) *Leisure volunteering: Marginal or inclusive?* Eastbourne, Leisure Studies Association.
- Holmes, K. (2003) Volunteers in the heritage sector: A neglected audience? *International Journal of Heritage studies*, 9, 341-355.
- Hood, M. (1994) L'interaction sociale au musee, facteur d'attraction des visiteurs occasionnels. *Publics et Musees*, 5, 45-57.
- Hood, M. (1983) Staying away: Why people choose not to visit museums. *Museum News*, 61 50-57.
- Imperial War Museum North (2006) Shape your future an innovative volunteering programme. Manchester, Imperial War Museum North.
- Institute for Volunteering Research (2002) Volunteers in the cultural sector. London, Resource.
- Kawashima, N. (1999) Knowing the public. A review of museum marketing literature and research. *Museum Management and Curatorship*, 17, 21-39.
- Kelly, L., Savage, G., Landman, P. and Tonkin, S. (2003) Energised, engaged, everywhere: Older Australians and museums. Australian Museum and The National Museum of Australia.
- Kirchberg, V. (1996) Museum visitors and non-visitors in Germany: A representative study. *Poetics*, 24, 239-258.
- Kotler, N. and Kotler, P. (2001) Can museums be all things to all people?: Missions, goals, and marketing's role. *Museum Management and Curatorship*, 18, 271-287.
- McIvor, S. and Goodlad, S. (1998) *Museum volunteers: Good practice in the management of volunteers*, London, Routledge.
- McManus, P. (1988) Good companions. *Museum Management and Curatorship*, 7:1, 37-44.
- McManus, P. (1994) Le contexte social, determinant de l'apprentissage au musee. *Publics et Musee*, 5, 59-77.
- Merriman, N. (1991) *Beyond the glass case*, Leicester, Leicester University Press.
- MORI. (2001) *Visitors to museums and galleries in the UK*, London, Resource & MORI.
- Orr, N. (2006) Museum volunteering: Heritage as 'serious leisure'. *International Journal of Heritage studies*, 12, 194-210.
- Prentice, R. and Beeho, A. (1997) Seeking generic motivations for visiting and not visiting museums and like cultural attractions. *Museum Management and Curatorship*, 16 45-70.
- Prince, D. R. (1990) Factors influencing museum visits. *Museum Management and Curatorship*, 149-168.
- Propst, D. B., Jackson, D. L. and McDonough, M. H. (2003) Public participation, volunteerism and resource-based recreation management in the us: What do citizens expect? *Leisure and Society*, 26, 389-415.
- Richards, G. (2001) *Cultural attractions and European tourism*, Wallingford, CAB International.
- Smith, K. A. (2003) Literary enthusiasts as visitors and volunteers. *International Journal of Tourism Research*, 5, 83-95.
- Stebbins, R. A. (1996) Volunteering: A serious leisure perspective. *Nonprofit and Voluntary Sector Quarterly*, 25, 211-224.

- The National Trust (1998) Volunteering with the national trust: Summary of the findings of the 1997 survey. Cirencester, The National Trust.
- Thyme, M. (2001) The importance of values research for nonprofit organisations: The motivations based values of museum visitors. *International Journal of Nonprofit and Voluntary Sector Marketing*, 6, 116-130.
- Treinen, H. (1993) What does the visitor want from a museum? Mass media aspects of museology. IN Bicknell, S. & Farmelo, G. (Eds.) *Museum visitor studies in the 90's*. London, Science Museum.
- Weil, S. E. (1997) The museum and the public *Museum Management and Curatorship*, 16, 257-271.
- Weisbrod, B. A. (1978). *The Voluntary Non-profit Sector* Massachusetts, Lexington Books.