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ROMANTIC SCOTLAND CHINESE PERCEPTIONS OF CULTURAL HERITAGE

浪漫苏格兰 展览：论中国观众 对苏格兰文化的认知



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ROMANTIC SCOTLAND CHINESE PERCEPTIONS OF CULTURAL HERITAGE

浪漫苏格兰 展览：论中国观众 对苏格兰文化的认知

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EXECUTIVE SUMMARY

报告摘要

The Romantic Scotland exhibition was conceived by Historic Environment Scotland and the Scottish-based company Nomad Exhibitions, and was delivered in China in partnership with Nanjing Museum and National Galleries of Scotland. The exhibition brought together oil paintings, works on paper, historic photographs, and a range of objects from the collections of National Galleries of Scotland and Historic Environment Scotland. Introducing nineteenth century Romanticism and Scottish cultural heritage, Romantic Scotland was on show at Nanjing Museum for three months and welcomed over 100,000 visitors.

This report details the findings of an accompanying research project commissioned by the Arts and Humanities Research Council. Drawing on a range of traditional, innovative and experimental audience methodologies (e.g. digital audience tracking, survey, focus groups, 'graffiti wall' and 'video diaries'), the research investigated the reaction of museum visitors in Nanjing, to the paintings, photography and objects presented in the Romantic Scotland exhibition, as well as how representations of Scotland in the exhibition influenced perceptions about the nation and its rich cultural heritage.

《浪漫苏格兰》展览由苏格兰历史环境局和位于苏格兰的游牧展览策划公司联合策划，经南京博物院和苏格兰国立美术馆协作，在中国举办。展览汇集的展品包括油画、纸上画作、历史照片，以及由苏格兰国立美术馆和苏格兰历史环境局提供的一系列藏品。《浪漫苏格兰》展览旨在介绍19世纪的浪漫主义和苏格兰文化遗产，在南京博物院展出了三个月，接待参观者超过十万人。

英国国家人文艺术研究会出资赞助了与展览同时进行的科研项目，本报告详细罗列了研究发现。本研究集传统、创新和实验性的观众研究方法论于一身（如：数码观众跟踪跟踪、问卷调查、焦点团体访谈、“涂鸦墙”和“视频日记”）。该研究调查了：南京的博物馆参观者对《浪漫苏格兰》展览（如：展览中的画作、摄影作品、实物展品）的反响；以及展览中的苏格兰的表现形式是如何影响参观者对苏格兰民族及其丰厚文化遗产的感受的。



John IV, Earl of Dummore
Captain III Regiment of Foot Guards
1755 - Governor of Virginia 1770

Benefiting from significant levels of knowledge exchange between both academics and heritage professionals in the UK and China, and a vast amount of empirical data gathered through the research, this report details evidence-based findings in four key areas:

- **Exhibition:** Empirical evidence identified the exhibits that attracted the most amount of attention and overall satisfaction with the exhibition (96% rated the exhibition as either good or very good). The data reveal a preference to see additional historic relics, in particular traditional clothing, and a desire to experience interactive exhibits that incorporate Scottish folklore, everyday life, and traditional customs.
- **Behaviour Patterns:** Data reveal how visitor behaviour varied amongst different demographic groups; the most significant being varying levels of engagement amongst younger and older visitors with different types of artefacts and exhibits.
- **Learning:** The empirical evidence explicates how visitors were able to make sense of Scotland's unique history, customs and practices relational to pre-existing cultural orientations and desires. The data reveal differential levels of cognitive visitor engagement with differing exhibits.
- **Perceptions of Scotland:** The data highlight that Scotland's landscape and natural scenery, particularly the coastline, acted as a key place marker for Chinese exhibition visitors. Unique, 'exotic' and 'authentic' signifiers (e.g. Highland dress) were also considered important in framing Chinese perceptions of the nation, and were perceived as unique and distinctive qualities of Scotland's cultural heritage and identity. The report highlights how such perceptions frame potential visitor preferences to Scotland amongst this market.

得益于中英双方学者和文化遗产专家的极高水平的知识交流，以及研究中搜集的大量实证数据，本报告从四个重要方面详述基于实证的研究结果：

- **展览：**实证证据揭示了吸引参观者极大关注的展品以及参观者对展览的整体满意度（参观者中有96%评价展览为“还不错”或“非常棒”）。数据也表明，参观者希望将来看到更多历史文物，尤其是传统服饰。同时，参观者希望体验更多融入苏格兰民风民俗、日常生活和传统习俗的互动型展品。
- **行为模式：**数据揭示了不同人口群体的参观者行为有怎样的不同。最明显的差异在于年轻和年长的参观者对于不同类型的艺术品和展品不同程度上的接受度。
- **学习：**实证证据说明，参观者如何依照自身所有的文化取向和意愿来领会苏格兰的独特历史、风俗和惯例。数据也揭示了参观者对不同展品存在不同水平的认知参与度。
- **对苏格兰的感受：**数据着重表明，苏格兰的景观和自然风景，尤其是海岸线，对中国参观者而言是重要的地标。独一无二、“异域风情”和“真实”的民族象征的物质形式如高地服饰)是形成中国参观者对民族的感受的构架的重要因素。同时，这些因素也成为苏格兰文化遗产和苏格兰身份的独一无二、与众不同的特色。本报告着重介绍这样的感受是如何构架潜在参观者对苏格兰的偏好的。

Key recommendations for multiple stakeholders from the tourism, exhibition and museum sectors speak to:

- The potential for mutual, sustainable and far-reaching international partnerships, impact and cultural exchange, and development of the creative economy.
- The types of exhibits that elicited an affective, embodied and emotive response to representations of Scotland and which would be most likely to inform and engage Chinese audiences.
- The role of exhibitions in facilitating learning amongst diverse audiences and the ability to effectively introduce, guide and potentially re-affirm concepts that are perhaps uncommon within Chinese traditional culture.
- The effective role of integrative, technological and creative approaches to data collection.
- Opportunities for the tourism industries within Scotland to capitalise on this evidence base to refine and promote tourist products and activities for the Chinese marketplace.

给旅游业、展览和博物馆行业的相关人士的重要建议中提到:

- 打造双边、可持续和深远的国际合作伙伴关系的潜力、形成影响及文化交流的潜力和发展创意经济的潜力。
- 特定类别的展品激发了游客对苏格兰象征的情感上、体会上和情绪上的反响。这类展品最有可能吸引和影响中国观众。
- 展览扮演着促进多样性观众学习的角色，以及有效介绍、引导或潜在地肯定一些概念，而这些概念可能在中国传统文化中还没有呼应。
- 整合性、技术性和创新性的数据搜集方法所扮演的有效角色。
- 为苏格兰旅游业创造的机遇。基于研究实证数据和发现，为中国市场进一步细化和推广旅游产品和旅游活动。

INTRODUCTION

绪论

In April 2017 the Romantic Scotland exhibition opened at Nanjing Museum in Jiangsu Province in the People's Republic of China. Widely recognised as one of the top three museums in China, Nanjing Museum has state-of-the art facilities, an outstanding collection and very substantial visitor numbers. This report documents the reaction of the museum visitors in Nanjing to the paintings, photography and objects presented in Romantic Scotland. In addition, it explores how the representations of Scotland in the exhibition influenced perceptions about the nation and its rich cultural heritage.

2017年四月，《浪漫苏格兰》展览在中华人民共和国江苏省南京博物院开幕。南京博物院是中国公认名列前三的博物馆之一，享有领先设备和出众馆藏，参观者数量庞大。本报告记录了南京博物院的参观者对《浪漫苏格兰》展览中的画作、摄影作品和展品的反响。另外，本报告也将探究展览中苏格兰的表现形式是如何影响参观者对其及民族丰厚文化遗产的感受的。

▼
Unknown photographer
Fishermen at Stonehaven, about 1890
Courtesy of HES
摄影师不详
《斯通黑文的渔民》（约摄于1890年）
苏格兰历史环境局提供



THE EXHIBITION

The Romantic Scotland exhibition was conceived by Historic Environment Scotland and the Scottish-based company Nomad Exhibitions, in response to an invitation from Nanjing Museum to follow an earlier exhibition — A Tale of Two Cities — curated by the same team. Crucial to the concept and delivery of Romantic Scotland was a partnership with the National Galleries of Scotland, and the unprecedented availability (due to a capital redevelopment project) of historic Scottish landscapes, one of the key highlights of the national art collection which are usually on permanent display at the Scottish National Gallery.

The introductory text in the exhibition explained the concept:

In the eighteenth century, a new cultural movement transformed Scottish art, literature and national identity. This movement sought inspiration from the wild and stunning beauty of the native Scottish landscape Spectacular romantic interpretations of Scotland's changing landscapes were created by artists and writers. Storm-lashed coastlines, majestic castles, jagged mountain peaks and haunting rural landscapes came to represent Scotland as a nation In less than a hundred years Scotland transformed from a patchwork of rural, medieval communities to become a modern, urban society. The images of Scotland created by the romantic artists told a different story to the Scottish reality in this time of far-reaching change.

展览

《浪漫苏格兰》展览受南京博物院之邀，由苏格兰历史环境局（Historic Environment Scotland）和总部设在苏格兰的游牧展览策划公司（Nomad Exhibitions）联合策划。此前，这个团队曾共同策划《双城记》展览。在传达与交付《浪漫苏格兰》展览的概念的过程中，与苏格兰国立美术馆（National Galleries of Scotland）的合作关系，及其前所未有的关于苏格兰历史景观的丰厚馆藏（基于资本重建项目）显得尤为重要。这些馆藏被视为苏格兰最突出的国家艺术收藏之一，在苏格兰国家画廊（Scottish National Gallery）永久展出。

展览中的引言介绍了展览的概念：

“18世纪，一项新兴的文化运动改变了苏格兰的艺术、文学，乃至其民族身份。这项运动从苏格兰狂野不羁、另人屏息的自然之美中寻找灵感……艺术家和作家对苏格兰变幻无常的风景进行了精彩绝伦、浪漫无比的解读。他们笔下的苏格兰，有狂风侵袭的海岸线，神秘庄严的古堡，起伏的山峰，还有迷人的乡村景观……在不到一百年的时间里，苏格兰从一个中世纪的农村手工业社会转变为近代工业社会。对那个久远年代中的真实的苏格兰，浪漫主义艺术家们作出了与众不同的阐释。”



The exhibition brought together 21 oil paintings and 10 works on paper from the National Galleries of Scotland, 48 historic photographs from the Historic Environment Scotland Archive and 15 objects (including three oil paintings) from the Historic Environment Scotland Collection. All were organised around the loose themes of 'Castles', 'Land' and 'Sea'. In addition to the historic material, there was a slideshow in each theme of present-day aerial photography of Scotland, as well as a promotional film, created by VisitScotland.

展览中共展出了来自苏格兰国立美术馆的21副油画画作和10副纸上画作，来自苏格兰历史环境局档案馆的48副历史照片，以及来自苏格兰历史环境局收藏馆的15件展品（包括三幅油画）。所有展品按照“城堡”、“原野”和“海洋”三个主题进行分类。此外，除了历史素材，每一个主题下还有一个幻灯片展，囊括了当代苏格兰航拍照片。另外还有由苏格兰旅游局（VisitScotland）提供的宣传片。

Theme 主题	Sub themes 分主题	Features 特点
Castles 城堡	Defend and Protect 防御和保护	Highland Dress 高地服饰
	Faith and Power 信仰和权利	Edinburgh Castle 爱丁堡城堡
Land 原野	Captivated by the Elements 沉醉于自然	William Shakespeare 威廉·莎士比亚
	Blood, Sweat, Toil and Tears 鲜血、泪水、辛劳和眼泪	Erskine Beveridge 厄斯金·贝弗里奇
	The Tourist View 游览风光	Sir Walter Scott 沃尔特·司各特爵士
Sea 海洋	Coastal Inspiration 源自海洋的灵感	J.M.W. Turner and Scotland J.M.W.透纳和苏格兰
	Work, People and the Sea 生计、人与大海	Life-saving Lights 生命之光

Each theme was explored by combining and juxtaposing different media. In 'Castles' we displayed atmospheric oil paintings of ruined medieval structures alongside historic photography of the same and similar sites, and representative objects like a yett (iron gate), lock and key from Dumbarton Castle.

Artists and photographers have sought to capture the faded grandeur of crumbling monuments — as well as the enduring glory of iconic strongholds. (extract from introduction to 'Castles')

每个主题下的展品都按照不同媒介进行组合和并列。在“城堡”篇中，我们展出了描绘中世纪建筑遗迹的、具神秘感的油画作品，搭配了同一地点和类似地点的历史照片，以及来自邓巴顿城堡的代表性展品，如一个铁门，锁和钥匙。

“艺术家和摄影师试图捕捉坍塌的丰碑中逐渐消逝的尊严，追寻标志性要塞中那不朽的荣耀。”（“城堡”篇介绍节选）

In 'Land' we paired romantic depictions of wild, and in some cases fictitious, landscapes, with photographs showing the reality of living and working in the countryside. For example, we brought together an 1888 painting depicting a family cutting peat, a contemporary photograph showing peat stacked beside a croft house, with the actual equipment used to achieve this — a peat cutter and basket.

Dramatic mountain wildernesses, ancient ruins resting on misty hilltops, majestic stags posing triumphantly among windswept heather: these images of the landscape have become synonymous with Scotland. (extract from introduction to 'Land')

In exploring the 'Sea' we displayed paintings, photography and a model illustrating fishing boats, as well as a cluster of material on lighthouses, including a celebrated watercolour of the Bell Rock Lighthouse by J.M.W. Turner, Robert Stevenson's published account of building this lighthouse, and a model of another lighthouse designed by the Stevenson family.

From storm-lashed cliffs to tranquil sands, the sea is a timeless part of the British landscape which is entwined with the nation's history. (extract from introduction to 'Sea')

▼
Cliabh (peat basket) from Arnol No 42 Blackhouse, Isle of Lewis, early twentieth century
© Historic Environment Scotland
来自路易斯岛阿诺尔42号黑屋的泥煤篮子 (Cliabh), 20世纪初期
苏格兰历史环境局版权所有



在“原野”篇中，我们将浪漫主义的描绘荒野的画作，以及少数虚构的景观画作，与反映现实乡村生活和工作情境的照片相结合。例如，我们将一幅创作于1888年，描绘一家人采集泥煤场景的画作和一幅反映农舍旁堆积着的泥煤的当代摄影作品，以及采集泥煤的工具——泥煤刀和篮子放在一起进行展出。

“提到苏格兰，人们总会想到这些标志性的画面：山川壮美，雾岚缭绕，隐着古代遗迹；被狂风吹动的石楠丛中，站着神气十足的牡鹿。”（“原野”篇介绍节选）

在探索“海洋”篇时，我们展出了画作、摄影作品、一个渔船模型、以及关于灯塔的一系列的素材。这些素材包括JMW·透纳的著名的水彩画《贝尔灯塔》、由罗伯特·史蒂文森的《贝尔灯塔设计稿》，以及另一个由史蒂文森家族设计的灯塔模型。

“从风雨肆虐的峭壁到风平浪静的沙滩，无论怎样斗转星移，英国的风景里始终都有大海的一席之地。”（“海洋”篇介绍节选）

▼
William Stewart MacGeorge (1861-1931)
Detail of *A Galloway Peat Moss*, 1888
© National Galleries of Scotland
威廉·斯图尔特·麦克乔治 (1861-1931)
《加洛韦泥煤苔》(作于1888年)
苏格兰国立美术馆版权所有



The 'features' included in each theme were chosen very deliberately with the interests and potential awareness of our Chinese audience in mind — focusing on key figures, structures and designs, like William Shakespeare, Edinburgh Castle and Highland dress.

At a fairly advanced stage in the curation of Romantic Scotland, our partners at Nanjing Museum decided to create a complementary exhibition of Chinese landscape painting, titled Poetic Jiangnan. The two exhibitions were deliberately displayed as a pair, with a single common entrance, but quite distinctive designs, colour schemes ('Saltire' blue for Scotland and white for Jiangnan) and characters. Nanjing Museum produced a joint, largely bilingual, catalogue for the pair of exhibitions, as well as a Chinese language audio guide to Romantic Scotland.

Both exhibitions were designed and produced by Nanjing Museum, in consultation with the Scottish team. A key part of the design of Romantic Scotland was the integration of the audience research methodologies in a way that would be aesthetically complementary as well as appealing and inviting to visitors. The (inspired) idea to use reproduction iconic British red phone and post boxes for the video diaries and postcards respectively, came from the Nanjing Museum curator.

Romantic Scotland was open for three months (28 April – 28 July 2017) and welcomed 101,188 visitors — averaging 1,361 a day in holiday weeks and 1,053 a day in non-holiday weeks. The total was calculated through sample counting and comparison with the overall museum visitor numbers. In particular, this comparison allowed for an adjustment for the two national holiday weeks the exhibition coincided with — Labour Day and the Dragon Boat Festival — where museum visits increase substantially.

在每个主题的“特色”这一类，我们有意按照中国观众的兴趣和潜在认识进行选择，着重突出主要人物、建筑和设计，例如威廉·莎士比亚，爱丁堡城堡和高地服饰。

在《浪漫苏格兰》策展过程比较深入的时候，我们在南京博物院的合作伙伴决定举办一个配合《浪漫苏格兰》的当代中国山水画展览，名为《诗意江南》。并且，两个展览有意同时配对展出，使用同一个入口，但采用独特的设计、色彩搭配（以“圣安德鲁十字”蓝代表苏格兰，以白色代表江南）和特色。南京博物院为两个展览制作了联合目录，大部分为双语，同时，也为《浪漫苏格兰》提供了中文语音导览。

两个展览都由南京博物院设计并制作，以苏格兰团队为顾问。与观众研究方法论的整合是《浪漫苏格兰》的设计中关键的一部分。这样的结合既在审美上与展览相辅相成，也能吸引参观者的注意力。（受到启发）使用代表英国形象的红色电话亭和邮筒的复制品的想法，来自南京博物院的策展人。

《浪漫苏格兰》展览持续了三个月（2017年4月28日至7月28日），共接待参观者101188名，其中在节假日周平均每天接待1361人，在非节假日周平均每天接待1053人。参观者总数的计算方法是通过抽样计数，并与博物馆参观者总体数量对比而得出的。尤其需要指出的是，这样的对比让我们可以对展览期间的两个公共假期周（劳动节和端午节）参观人数激增做出相应调整。



▲
Visitors approaching Nanjing Museum
© Historic Environment Scotland
南京博物院参观者
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THE RESEARCH PROJECT

The research project — Producing/Consuming Romantic Scotland: Exhibitions, Heritage, Nation and the Chinese Market — was not conceived at the start of the exhibition planning, although the need for audience research was certainly recognised. When *A Tale of Two Cities* was presented at Nanjing Museum in 2013–14, the Scottish team who created it left Nanjing immediately after the opening, so did not witness the audience reaction throughout the exhibition run. At that stage, Nanjing Museum knew how many visitors they received and where they were from, but, in common with other Chinese museums, did not employ any substantial research methods to measure their behaviour, perceptions or learning.

The idea for the research came out of discussions with the Arts and Humanities Research Council (AHRC) on their China Strategy, and the desire for projects that could build on existing relationships and established foundations, and thus deliver reasonably quickly.

The research was funded by the Arts and Humanities Research Council for two years and had four aims:

- To build the capacity of Chinese museums in gathering, analysing and interpreting audience research data
- To capture the reactions of Chinese audiences to the Romantic Scotland exhibition and broaden understanding of Chinese perceptions of western cultural heritage
- To discover how exhibitions, and those that construct them, influence the interpretation of key signifiers of Scottish cultural heritage
- To provide feedback to inform engagement and management practices across differing cultural organisations, and promote cultural exchange and capacity building for all stakeholders involved

研究项目

名为《创造和消费浪漫苏格兰：展览、遗产、民族和中国市场》的研究项目在策划展览时并未成型，但关于参观者研究的需要是我们明确认识到的。当南京博物院在2013至14年间展出《双城记》展览时，苏格兰团队在展览开幕后就离开了南京，因此并未有机会目睹展览期间观众的反响。当时，南京博物院虽然了解参观者人数和来源地，但是并未采用任何大型的研究方法来研究参观者的行为、感受或学习。

与英国国家人文艺术研究会就其中国战略进行探讨后，我们形成了本研究计划的雏形。同时，我们也希望在现有关系和现有基础上开展研究项目，因此推进了项目的生成和迅速开展。

本研究项目由英国国家人文艺术研究会出资赞助，为期两年，有四个目标：

- 建构中国博物馆在搜集、分析和解读观众研究数据上的能力；
- 获取中国观众对《浪漫苏格兰》展览的反响，进一步了解中国人对西方文化遗产的感受；
- 探索展览及其组成部分如何影响对苏格兰文化遗产象征的物质形式的解读；
- 从如何融入和管理不同文化机构、如何促进文化交流、如何提高相关人士的能力几方面提出反馈建议。

A range of methods were used to capture and analyse the Chinese visitors' experiences, attitudes and interpretations of Scotland's cultural heritage. Visitor observations were carried out through a mobile tracking software application which monitored visitor behaviour. More traditionally, a self-completion survey was conducted on-site at the exhibition to gather visitor opinions. The same visitors were then encouraged to provide written comments through graffiti wall post-it notes and postcard messages, with further reflections uploaded through video messages ('video diaries') captured at the exhibition site. The researchers also conducted focus group interviews with visitors and Nanjing Museum volunteer staff at the close of the exhibition.

我们采用了一系列研究方法用于搜集和分析中国参观者的体验、态度和对苏格兰文化遗产的解读。通过使用一款移动跟踪软件监测参观者行为，我们对参观者开展了观察研究。我们也使用更为传统的研究方法，即在展览场所开展了参观者自填的问卷调查，用于搜集参观者建议。我们也邀请所有参与调查的参观者们使用便利贴在涂鸦墙留言，填写明信片，并在展览中录制视频信息（“视频日记”），将他们对展览的进一步想法上传给我们。研究员们也在展览结束后开展了焦点团体采访，受访者包括参观者和南京博物院的志愿工作者。



THE COLLABORATION

The direction and purpose of the research was developed by Historic Environment Scotland through discussions with colleagues at VisitScotland, Scottish Enterprise, National Galleries of Scotland and Nomad Exhibitions (all of whom became members of the project Advisory Board). Once the ideas had started to coalesce, Historic Environment Scotland sought out university collaborators to work with to further develop and deliver the project. The need was quite pragmatic — clever, practical and flexible researchers in a relevant discipline with experience in China and some knowledge of Mandarin. After exploring departments with a focus on Chinese culture and those specialising in museum studies, the Principal Investigator from Historic Environment Scotland (Rebecca Bailey) was introduced to two sociologists — from Bath (Dr Andrew Manley) and Bournemouth (Professor Michael Silk) universities — who had a track record in tourism-related research in China and museum-related work in the UK. They then introduced to the team a bilingual architect (Associate Professor Yiwen Wang) at Xi'an Jiaotong-Liverpool University in Suzhou (located close to Nanjing). The recruitment of a bilingual Post-Doctoral Research Associate (Dr Lo Yun Chung) completed the funded research team.

The collaboration with Nanjing Museum was critical to both the exhibition and the research. The Museum designated a curator (Keyang Huang) to work on the exhibition, and the Deputy Director of Social Services (Gang Chen) to work directly with the research project. The research was developed and reviewed through a series of workshops (two in Scotland, two in Nanjing), each attended by the AHRC-funded research team and staff from Nanjing Museum. Further resource to administer the research on the ground during the exhibition came in the form of staff and volunteers at Nanjing Museum, and students from Xi'an Jiaotong-Liverpool University.

合作关系

苏格兰历史环境局在与苏格兰旅游局、苏格兰企业局、苏格兰国立美术馆、游牧展览策划公司的同事进行商讨后（所有参与人员组成了项目咨询委员会），决定了研究方向和研究目的。研究计划逐渐形成后，为了进一步开展和实施，苏格兰历史环境局开始寻找高校合作伙伴。合作要求非常实际：相关领域中熟练、实用和灵活的研究员，具有在中国生活的经历和一定汉语知识。我们了解了各个以中国文化为研究目的、或以博物馆研究为专长的部门后，苏格兰历史环境局的首席调研员（丽贝卡·贝莉）与两位社会学家建立了联系，一位来自巴斯大学（安德鲁·曼利博士），一位来自伯恩茅斯大学（迈克尔·西尔克教授）。这两位社会学家都有与中国旅游相关的研究背景，并且在英国从事博物馆相关工作。他们向研究团队推荐了西交利物浦大学苏州校区（位于南京附近）的双语建筑师（王怡雯副教授）。最后我们又聘用了一位双语博士后研究员（钟珞筠博士），组成了整个科研小组。

与南京博物院的合作对于展览本身和研究都非常关键。博物院指派了一位专门为本展览工作的策展人（黄可阳），并安排社会服务部副主任（陈刚）与科研项目组协作。我们针对本研究项目的开展和审核举办了一系列工作坊（其中两次在苏格兰、两次在南京举办）。英国国家人文艺术委员会赞助的科研小组和南京博物院的工作人员参与了每一次工作坊。在展览期间，南京博物院的工作人员和志愿者，以及西交利物浦大学的学生们为科研项目提供了进一步资源和行政支持。

The success of the cross-cultural collaboration was largely down to two factors — positive relationships and strong motivations. Historic Environment Scotland and Nomad Exhibitions had built a strong and mutually beneficial relationship with the Director and his staff at Nanjing Museum in the preparation and delivery of the previous exhibition — A Tale of Two Cities. This proved invaluable in the development and delivery of Romantic Scotland and its associated research. In the five years prior to the opening of Romantic Scotland, the Principal Investigator made eight working visits to Nanjing Museum, while many senior staff from Nanjing Museum were hosted by Historic Environment Scotland and/or Nomad Exhibitions in Edinburgh over the same period. The enthusiastic consumption in both countries of local food, drink and heritage were vital components in our relationship building, requiring, unlike much of our work, no direct language translation.

While the negotiations for the Romantic Scotland exhibition encountered a few challenges (largely related to cost), it was clear from the outset that the motivations of all parties to the research project were unequivocally strong. The UK team wanted to understand better the Chinese audience and their perceptions of Western culture and Scotland as a nation; Nanjing Museum desired to develop new skills in qualitative audience research; Xi'an Jiaotong-Liverpool University sought to develop its capacity for international collaboration; and the Arts and Humanities Research Council wanted tangible delivery of high quality research to illustrate the impact of cross-cultural working.

本项目跨文化合作关系的成功主要有两个原因，即积极的合作关系和强烈的合作动机。此前，在准备和实现《双城记》展览时，苏格兰历史环境局和游牧展览策划公司与南京博物院院长和同仁们建立了互惠互利的有力合作关系。这样的关系在《浪漫苏格兰》及其科研项目的开展与交付上都有很高价值。在《浪漫苏格兰》展览开幕的前五年间，首席调研员曾八次到访南京博物院，南京博物院的许多高层工作人员也在期间到访过苏格兰历史环境局以及/或者游牧展览策划公司。两国在当地餐饮和遗产上的热情也是构成我们合作关系的重要因素，并且与我们大部分其他工作不同，这样的热情跨越了语言。

在商讨《浪漫苏格兰》事宜上，我们遇到了一些挑战（主要与开支有关），但自项目之初，每个合作方都有参与科研项目的明确且强烈的动机。英国科研小组希望更多了解中国观众和他们对西方文化、苏格兰民族的感受，南京博物院希望提高其质性观众研究的新技能，西交利物浦大学希望提高其国际合作的能力，英国国家人文艺术委员则希望开展高质量、有形的科研活动，为跨文化合作的影响提供实例。

IMPACT

Interest in the project has been significant. To date (September 2018) the research has provided the focus for visits and workshops in Nanjing organised by VisitScotland and Scottish Enterprise; has been presented to very senior UK and China government ministers at events in Shanghai and London; features on the cover of the Arts and Humanities Research Council's publication *A Decade of Success*; has inspired a spin-off knowledge exchange workshop on heritage tourism hosted by the Suzhou Municipal Administration of Tourism; and has been discussed at a number of UK-based and international conferences, seminars and workshops.

The cross-cultural collaboration resulted in significant levels of knowledge exchange between both academics and heritage professionals in the UK and China. We all gained a better understanding of the contexts in which each of us works; how political, cultural and management environments affect our priorities and decision making; as well as the very practical differences in our delivery methods. The positive professional development impact on everyone involved in the project cannot be overestimated.

By detailing the research methodology, findings and recommendations in this bilingual report, our aims are to assist the development of audience research in Chinese museums, and to inform and inspire the successful (and profitable) delivery of UK culture to Chinese audiences.

影响

各界对本科研项目都表现出浓厚兴趣。迄今为止（2018年9月），在苏格兰旅游局和苏格兰企业局的组织下，我们为本科研项在南京开展了数次访问和工作坊。我们也在上海和伦敦的活动中向中英政府高层展示了本项目，在英国国家人文艺术委员会的刊物《十年成就》（*A Decade of Success*）的封面上刊登了此项目的相关内容。我们也激发了项目衍生产品的诞生，比如由苏州旅游市政管理局承办的一系列关于遗产旅游的知识交流工作坊。同时，该项目也在一系列英国和国际的会议、研讨会和工作坊中被多次提及。

本次跨文化合作使中英双方的学术界与遗产行业都获得了极高水平的知识交流。我们也对彼此的工作环境有了更好的了解，尤其是政治、文化和管理环境如何对我们的处事优先顺序和决策产生影响。同时，我们也了解了实际工作中，彼此工作方式上的区别。参与项目的每一个人在整个项目中所获得的有益的专业发展也是不容忽视的。

在本双语报告中，我们详细介绍了研究方法论、研究结果和建议。我们的目的是协助中国博物馆开发观众研究，并在如何将英国文化成功介绍给中国观众（并获利）上提供更多信息与灵感。



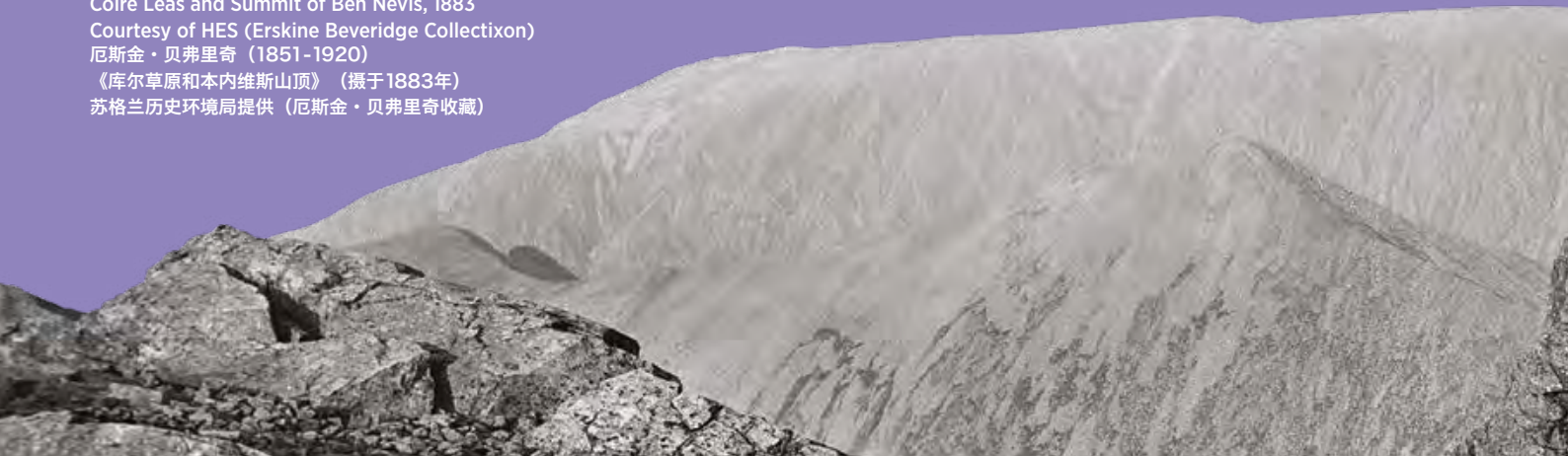
METHODOLOGIES

方法论

The research project accompanying the Romantic Scotland exhibition was designed to understand how the Chinese visitors experienced and/or consumed the exhibition. The aim and intent was to capture the complexities of Chinese visitors' experience, engagement and interpretation of the exhibition as well as their perceptions of Scotland and its cultural heritage. We utilised a wide array of traditional and 'accepted' audience methodologies as well as implementing more experimental and innovative methodologies in an attempt to push the boundaries of audience research in Chinese museums and beyond. The methodological design was collaboratively developed with the research team, the exhibition designers and the curatorial team at Nanjing Museum. This specific combination of research methods was designed to generate a large data set that could offer in-depth insights into Chinese visitors' responses to the exhibition and perceptions of Scotland as a nation, capturing the essence of interpretive experiences and the manner through which cultural relationships capture, forge and describe how these individuals perceived specific heritage settings, sites, artefacts and cultural customs (Hooper-Greenhill, 2006, 2007; Sterry and Beaumont, 2006). The project amassed a substantial amount of empirical data on Chinese audiences from a diverse range of sources, contributing towards a segment of audience research that to date has only been explored by a relatively small number of studies primarily seeking to understand visitor motivations and learning experiences (see Fu et al., 2015; Wu and Wall, 2017; Zhou et al., 2018).

基于《浪漫苏格兰》展览，本科研项目旨在了解中国参观者如何体验及消费此展览。项目的研究目的包括捕捉中国参观者体验的复杂性、参观者的参与度和对展览的解读、以及参观者对苏格兰及其文化遗产的诠释。我们采用了一系列传统上普遍接受的观众研究方法，同时也采取了一些更具实验性、创新性的研究方法，其目的在于推动中国及其他国家地区博物馆观众研究的发展前沿。整个研究方法论的设计由科研项目小组、展览设计方以及南京博物院的策展小组共同合作开发。采用这一系列独特的研究方法组合的目的是为了采集大量数据集，从而更深入地认识中国参观者对展览反馈和对苏格兰民族的感受，并且捕捉解说式体验的精华，记录文化关系是如何捕捉、铸造并描述个人对特定遗产环境、遗产地，文物和文化习俗的诠释 (Hooper-Greenhill, 2006, 2007; Sterry and Beaumont, 2006)。本科研项目大量收集了中国参观者的实证数据，数据来源极具多样性，本研究对观众研究领域中的一个迄今为止探究甚少的分支有较大贡献，这个研究分支旨在探究参观者动机和学习体验 (见 Fu et al., 2015; Wu and Wall, 2017; Zhou et al., 2018)。

▼
Erskine Beveridge (1851-1920)
Coire Leas and Summit of Ben Nevis, 1883
Courtesy of HES (Erskine Beveridge Collectixon)
厄斯金·贝弗里奇 (1851-1920)
《库尔草原和本内维斯山顶》(摄于1883年)
苏格兰历史环境局提供 (厄斯金·贝弗里奇收藏)



In the following sections, we provide details relating to the deployment of the adopted methods, especially with respect to their purpose, implementation and sampling procedures. The methods employed in the project can be classified into three categories:

- 1 Traditional methods:** self-completion questionnaire surveys and semi-structured focus group interviews with museum visitors and volunteers (and separate focus group interviews with children)
- 2 Visual methods:** text and/or pictorial messages collected from postcards and graffiti wall posts; video recordings from 'video diaries'; and Participant-employed Photography (PEP) (Huworth, 2003), a method that required museum visitors to upload images and comments to Nanjing Museum's private and secure WeChat (Weixin) social media platform
- 3 Experimental methods:** visitor tracking and observation with the aid of a mobile tracking app

在本章以下几个小节中，我们将详细介绍本研究采用的方法和其使用，尤其针对采用研究方法的目的，其实施情况及采样步骤。本研究项目采用的研究方法可分为三个类别：

- 1 传统方法：**对博物馆参观者和志愿者的自填调查问卷，和半结构式焦点团体访谈（以及单独的儿童焦点团体访谈）
- 2 可视化方法：**明信片 and 涂鸦墙留言中搜集到的文字和/或图片信息；“视频日记”中搜集的视频数据；以及参观者影像资料上传（Participant-employed Photography, 简称 PEP）(Huworth, 2003), 这一方法需要博物馆参观者自行将图片和评论上传至南京博物院的官方微信社交媒体平台
- 3 实验性方法：**依托于一款移动跟踪软件，对参观者进行跟踪和观察



TRADITIONAL METHODS

Survey

A survey was designed to acquire pre and post-experiences of the exhibition, focusing upon visitors' demographics, motivation to visit the exhibition and perceptions of Scottish cultural heritage; their improved knowledge of, and interests in, visiting Scotland; and their preferred points of interest and key barriers to travel. A self-completion questionnaire, as a less intrusive form of data collection, was designed and created on the Bristol Online Survey platform. A total of 21 questions were presented in Chinese Mandarin, most of which were single-choice questions, with a small number of multiple-choice or open questions. To secure a high response rate, the survey was administered on-site at the exhibition via an online link on a handheld tablet, and in some cases hard copy. Visitors were approached by trained volunteers immediately after they exited the exhibition space. They were invited to fill in the questionnaire themselves and, if requested, assistance from trained volunteers was available.

The survey employed convenient sampling as participants were drawn from visitors to the exhibition, with consent taken as a prerequisite for participation (Trochim et al., 2016). A total of 1,174 survey responses, over 98% of the total 1,195 responses recorded on the survey platform, were considered usable. All survey respondents were encouraged to leave their contact information so they could be invited to take part in focus group research.

To ensure a small group of samples whose data would be recorded on both the survey and the tracking studies (see 'experimental methods'), all the tracked visitors were approached and invited to take part in the survey, where purposive sampling (Denscombe, 2007) was adopted. Among the tracked visitors, 480 of them completed the survey, which enabled a cross-reference analysis between tracking and survey data.

传统方法

问卷调查

我们设计了一个问卷调查来了解展览前后参观者的体验，并且着重了解参观者的人口统计资料、参观展览的动机和对苏格兰文化遗产的感受、他们对苏格兰认识的增进、访问苏格兰的兴趣、以及他们感兴趣的旅游景点和成行的阻碍。我们采用的自填问卷的形式，是一种较为温和的数据采集形式。问卷在布里斯托在线调查平台上进行设计和制作。问卷共有21个问题，使用中文普通话，问题中大部分采用单选题，小部分采用多选题或开放式问题。为了提高回收率，问卷调查在展览现场进行，通过手持平板电脑进入网上问卷链接，同时也使用少量纸质打印版问卷。经过培训后，志愿者们在参观者离开展馆时立即接近他们，邀请参观者自行填写调查问卷，并且当参观者需要协助时志愿者们也即时提供帮助。

问卷调查采取方便抽样法，从观展的参观者中抽取样本，以签署同意书为前提 (Trochim et al., 2016)。一共回收问卷1174份，其中在线调查平台上超过98%的问卷(1195份)被认为有效。我们鼓励所有回复问卷调查的参观者留下他们的联系方式，以便于邀请他们参加焦点小组研究。

我们针对一小组参观者采取了立意抽样法

(Denscombe, 2007)，所有被跟踪调查的参观者都被邀请参与问卷调查，目的是保证我们同时持有被跟踪调查参观者的问卷调查数据及跟踪数据(参看“实验性方法”)。在所有被跟踪调查的参观者中，共有480名参观者完成了调查问卷，因此我们针对这组参观者的跟踪数据和问卷调查数据可采用对照分析。

Focus group interview

Focus group interviews were conducted to allow for an open exchange between various participants. The contents of the semi-structured interview shared certain similarities with those in the survey; however, an interactive group setting attended by active participants enabled the research team to acquire deeper insights into specific aspects of the exhibition and understand how and why the Chinese visitors held particular perceptions of the exhibition and Scottish cultural heritage.

Respondents who had completed the survey and expressed an interest in taking part in follow-up interviews were contacted and invited back to the museum to contribute to the focus group discussions once the exhibition had closed. After the recruitment of participants from this particular stream yielded a low number of interviewees, museum volunteers were invited to take part in the focus groups to support the study. With the recruitment of participants from the abovementioned two streams, the focus group study employed purposive sampling (Denscombe, 2007) where samples were drawn from a very limited number of participants who were willing to revisit Nanjing Museum at a specified time and date to take part in the study. Two focus group sessions were held on a weekend in early September 2017, attended by 10 and 5 participants with an even split between visitors and volunteers. The sessions were moderated by both the lead researcher of Nanjing Museum and the International Co-Investigator, with the aid of a dozen of the most representative paintings presented on large-sized posters on the wall, as well as several hard copies of the exhibition catalogue for the participants to consult. Some large post-it notes were provided to the participants to write down their key words in response to open questions and display them on the table.

Focus group interviews with children were also conducted on three separate occasions at outreach and education programmes hosted by Nanjing Museum that focused on specific aspects of the exhibition (e.g. particular paintings, artefacts or heritage sites). Consent was secured from the parents, children and Nanjing Museum staff for the interviews to take place, and questions focused on gathering perceptions of the exhibition and the artefacts on display, Scotland and Scottish cultural heritage.

焦点团体访谈

采用焦点团体访谈的方法可与多名参与者进行较开放的交流。半结构式访谈的部分内容与问卷调查的内容重合。但访谈小组的参与者较为主动，更具交流性，因此研究小组可以获得更深入的信息，探究本次展览的某些特定方面，了解中国参观者对展览本身以及苏格兰文化遗产的感受的形成过程及其成因。

我们联系了所有回复问卷调查的参与者中表达意愿参与后续访谈的人，邀请他们在展览结束之后来到博物馆参加焦点团体讨论。结果显示，受邀的参与者中实际参加访谈的人数较低，因此我们也邀请了博物馆的志愿者加入焦点团体，支持本次研究。因此，招募以上两组参与者来参与本焦点团体访谈研究的方式为立意抽样 (Denscombe, 2007)。少数参与者愿意在我们的指定时间回到南京博物院来参与本次研究，被视为此次研究的立意抽样的样本。我们在2017年9月上旬的周末进行了两个焦点团体讨论，分别有10名和5名参与者参与，两次讨论中，访客和志愿者的人数都较为平均。南京博物院的主研究员和国际联合调研员共同主持了讨论，同时为了协助访谈，访谈室的墙上布置了十二副大型海报，内容皆为展览中最具代表性的画作。现场也提供了几份展览目录供参与者们咨询。我们在现场提供了大号便利贴，参与者们可以用来记录开放性问题的关键词后，放在桌上展示。

在南京博物院的拓展教育项目中，我们也举行了三次儿童焦点团体访谈，分别针对此次展览的几个特定方面，即特定画作，展品以及遗址。我们获得了儿童自身、儿童父母和南京博物院工作人员的同意后，进行了访谈。访谈问题聚焦在搜集参与者的感受上，其中包括对展览本身和对展品的感受，以及对苏格兰和苏格兰文化遗产的感受。

VISUAL METHODS

Postcards and graffiti wall posts

These two methodological methods were incorporated into the research design to facilitate qualitative analysis of visitor perceptions. The graffiti wall was installed in the audience engagement area, near the exit of the exhibition, inviting visitors to depict their thoughts on Scotland and/or elements that they felt best represented its cultures. Visitors were asked to write or draw on small coloured notes and hang the notes on a designated wall featuring a castle standing on green land and overlooking blue sea. The graffiti wall (or its equivalents) had been used by Nanjing Museum at several exhibitions as an interactive activity for visitors but had never been employed as a research method to understand their audience by recoding and analysing written messages. Over the duration of the exhibition a total of 2,647 graffiti notes were collected, of which 557 (21%) were considered relevant, that is, data reflecting on the exhibition and aspects of Scotland's culture and heritage. The large number of responses with a low percentage of relevant samples was, in part, due to a significant majority of Chinese visitors mistaking the wall as a means to express personal wishes and desires, specifically in relation to current or potential romantic encounters.

Likewise, postcards featuring key Scottish buildings and landscapes were placed on a table, and visitors invited to write about their desire to visit Scotland. These were then posted to people in Scotland through an imitation Royal Mail pillar box stationed next to the graffiti wall. A competition for the best postcard was sponsored by Marketing Edinburgh for respondents to win a trip to Scotland. A total of 725 postcards were collected from the post box, of which 457 responses were considered relevant to the research project's aims and objectives, accounting for a high valid sample rate of 63%.

可视化方法

明信片 and 涂鸦墙留言

我们在研究设计中采用了这两种研究方法的数据搜集方法，目的是为了开展针对参观者感受的质性数据分析。我们在展览出口附近的观众互动区安装了涂鸦墙，邀请参观者在涂鸦墙上留言描述他们对苏格兰以及最能够代表苏格兰文化的事物的感受。游客可以在彩色便签纸上或写或画，然后将便签纸粘贴于指定的墙面上，墙面设计为位于绿地中俯瞰蓝色大海的城堡。南京博物院曾多次采用涂鸦墙及类似的活动，用于与游客互动，但此前从未将其采用为一个研究方法用于研究观众、记录和分析其书面留言。在整个展览期间，我们共搜集了2647条涂鸦墙留言，其中21%（557条）被认为与研究目的相关，即留言内容反映了展览内容和苏格兰文化遗产的各个方面。如此大量的数据中仅有一小部分被视为有效样本，这也在某种程度上表明，绝大部分中国参观者将涂鸦墙误认为一种表达个人愿望和渴望的方式，尤其与当下或潜在浪漫邂逅相关。

与以上情况类似，明信片的设计也以苏格兰建筑和风景为主，并被放置在桌上。我们邀请参观者在明信片上书写他们访问苏格兰的愿望，写完以后投放在涂鸦墙旁边放置的英国皇家邮政邮筒的仿制品里，并邮寄到苏格兰人民手中。我们还针对参与投放明信片的游客举办了赢取苏格兰游的竞赛，竞赛由Marketing Edinburgh赞助。邮筒中搜集到的明信片总数为725份，其中457份被视为与科研项目的目的相关。因此此项数据的有效率较高，为63%。



Video diaries

Similar to the graffiti wall and the post box, a quintessential (imitation) British red telephone box was incorporated into the design of the exhibition to collect further data and elicit additional responses from the audience members, enhancing the robustness of the overall data set. This methodological approach invited visitors to provide their general perceptions of Scotland following engagement with the exhibition by leaving a 20-second video message on a large tablet. Visitors were prompted to complete the sentence, “I like Scotland because ...”, providing insight into the audience members’ dominant perceptions of Scotland and their preferred aspects of the nation’s cultural heritage and tourism offering. A total of 5,972 ‘video diary’ messages were collected, of which 787 (13%) produced reflections specifically concerning aspects of Scotland and Scottish cultural heritage. The low valid sample rate mainly stemmed from the unfamiliarity of visitors with the device or repeated attempts to make a satisfactory recording.

Participant-employed photography (PEP)

This method was employed to acquire a personalised understanding of the visitors’ experiences (Huworth, 2003). Building on established PEP methodologies in Western contexts, visitors were directed by the museum staff, research team and signage to scan a QR code and upload images and comments to a dedicated platform of Nanjing Museum hosted on the most popular social media and messaging app in China — WeChat (Weixin). By using personal smart phones, visitors could document their experiences, feelings and reflections regarding the artefacts on display, and incorporate a written narrative accompanying the photograph. This method, however, was not fully embraced by the Chinese visitors and led to a very low response rate. Suggestions made by Nanjing Museum staff indicate that the most probable cause for this low response rate was due to an unwillingness to upload content to an ‘unfamiliar’ WeChat platform, as opposed to sharing between and within their personal network.

▶ Recording a video diary
© Historic Environment Scotland
拍摄一段视频日记
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视频日记

与涂鸦墙和邮筒的作用类似，一个精致的英国红色电话亭的仿制品也被纳入整个展览的设计中，用于进一步搜集数据，引发更多观众反馈，以此来增进整体数据集的稳健性。采用这个研究方法，我们邀请参观者在一个大型平板电脑上录制一段时长为20秒的视频信息，描述他们在参与展览后对苏格兰的整体感受。我们鼓励参观者使用“我喜欢苏格兰，因为…”这样的句式。使用此类句式可为我们提供参观者对苏格兰的主要感受，以及他们对苏格兰文化遗产和旅游景点的偏好。所搜集的“视频日记”信息共计5972条，其中13%（787条）提供了针对苏格兰和苏格兰文化遗产的反馈。导致如此较低的数据有效率的主要原因是：参观者对设备使用不熟悉、以及参观者反复尝试录制视频以达到满意效果。

参观者提供的影像资料上传 (PEP)

采用这一方法是为了以更个人化的方式来了解游客体验 (Huworth, 2003)。我们以现有的西方社会情境下使用的PEP方法为基础，由博物馆工作人员，科研小组人员和现场引导标识共同为参观者提供引导。游客可通过扫描二维码登陆专门的南京博物院网上平台，上传照片和发布留言，此平台搭载于中国最受欢迎的社交媒体和短信移动应用——微信上。参观者可以使用个人智能移动设备，针对展品，结合图片与文字叙述，记录他们的参观体验，感受和反响。然而，这个方法并未被中国参观者完全接纳，结果显示回复率较低。据南京博物院的工作人员指出，低回复率的最大可能的原因在于参观者对于博物馆的微信社交平台不熟悉，而参观者更愿意在自己熟悉的社交圈内上传个人内容。



EXPERIMENTAL METHODS

Visitor tracking and observation

In an effort to incorporate different sets of accepted audience methodologies, experimental methods of non-intrusive observations of audience movement and on-site behaviour were trialled via the use of a mobile application software (mobile tracking app) developed by the Chinese partner institution of the project team, Xi'an Jiaotong-Liverpool University (XJTLU). It was designed to replace the traditional pen-and-paper approach that Nanjing Museum had relied on up to this point, while accommodating the original intention of the project team to conduct non-intrusive observation studies on visitors' activities, level of involvement and concentration at specific works in the exhibition space. The app was a sensible compromise not only for the UK researchers in their need for access to data, but also for the Chinese researchers at Nanjing Museum who desired access to quantitative data that could be retrieved and analysed efficiently and effectively, bypassing methods reliant on manual (pen-paper) and automated tracking (RFID, WiFi, etc). This hybrid methodological tool captures and provides data in a way that was acceptable across the cultural contexts of Nanjing museum and the UK research team.

Installed on a handheld Android tablet, the app showed the exhibition floorplan in a zoom-able canvas and had a direct WIMP (windows, icons, menus and pointer) manipulation interface that was easy for observers to quickly feed in data by choosing options from the menu. It had two key functions. The first was to record data of visitors' basic profile, movement, dwell time, level of interest and engagement within the exhibition space and their stationary activities, social interaction and time spent for each exhibit. The second function was to visualise the recorded data by creating graphical representations to assist analysis of how visitor behaviours were affected by the spatial layout of the exhibition.

实验性方法

游客跟踪与观察

在此科研项目中，我们致力于采用多种公认的观众研究方法，其中包括尝试使用一系列实验性方法，以非侵入的方式观察观众动态和现场行为。这一方法通过使用一款移动应用软件（移动跟踪应用）实现，软件由此项目的中方合作伙伴西交利物浦大学（XJTLU）开发。这项应用软件的开发代替了南京博物院历来采用的传统的纸笔形式，同时迎合科研项目组的创新立意，将应用软件用于非侵入性的观察研究当中。软件用于观察参观者活动、参观者参与程度以及对展厅中特定展品的关注程度。此项应用软件的使用对于英方及中方的科研人员的多种需求来说都是一项折中的明智选择。使用此项软件迎合了英方科研人员对质性数据的需求，同时也满足了中方南京博物院的科研人员对量性数据的需求，既可以方便快捷地对量性数据进行检索和分析，又能避免依赖于使用人工（纸笔）方法和自动化跟踪设备（如无线射频识别和WiFi等）。这一混合型研究工具所搜集和提供数据的方法在中方和英方不同文化情境下都可被接纳。

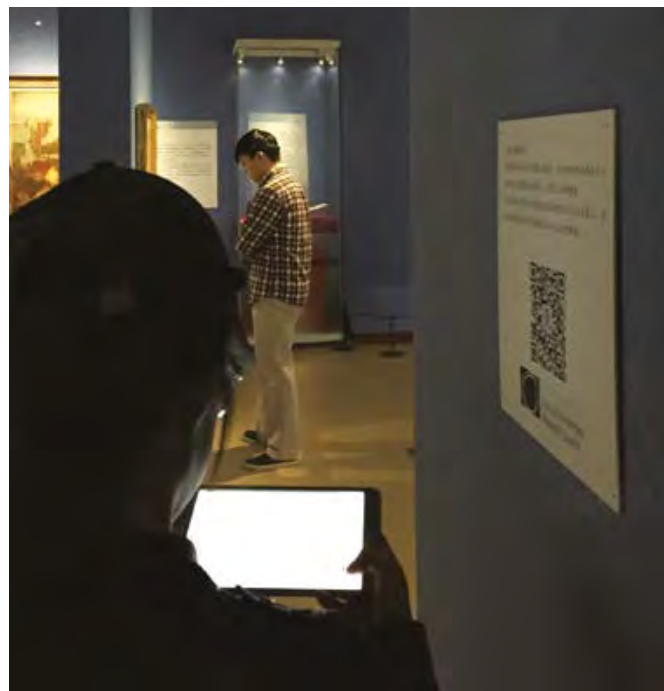
这项应用软件搭载于手持安卓平板电脑，显示了展区的平面图，画面可缩放，并且具有直接的视窗应用（窗口、图标、菜单和鼠标）操作界面。使用者可以轻易使用操作界面，通过选择菜单来输入数据。应用软件的第一项功能为记录参观者基本数据、参观者动态、驻足时间、感兴趣程度、在展览空间中的参与度、参观者静止的活动情况、社交情况、以及在每一个展览上所花的时间。应用软件的第二项功能是将所搜集的数据进行可视化处理，生成图表，协助数据分析，以此理解参观者行为怎样受到展览空间分布的影响。

The tracking adopted nonprobability, simple random sampling (Trochim et al., 2016). Visitors must have walked into the exhibition to fulfil the key criterion for participant recruitment. To warrant unbiased random selection, the study followed Nanjing Museum's standard practice, requesting trained observers to track the first visitor who walked in the exhibition after the minute hand on the clock passed an odd number, preventing deliberate avoidance or choice of any particular type of visitor tracked. The tracking was conducted during the opening weeks of the exhibition with a balanced distribution throughout weekdays, weekends and national holidays. Trained observers waited at the exhibition entrance and began tracking when a visitor first stepped into the exhibition space. Out of 910 visitors tracked, a total of 792 samples (87%) were considered complete or valid and were thus analysed within the final data set. On stepping out of the exhibition space, tracked visitors were approached by the trained observers, were informed of the purpose of the tracking and were invited to complete the questionnaire survey. A total of 480 tracked visitors also completed the survey, which allows us to relate the survey data to tracking and analyse the correlation between visitors' perceptions of the exhibition and their behaviours within it.

跟踪采用了非概率性的简单随机抽样 (Trochim et al., 2016)。所有参与的参观者必须符合研究的基本标准, 即参观本展览。为保证公正的随机选择, 我们采纳了南京博物院的标准惯例, 由接受过培训的观察员对参观者进行跟踪, 选择参观者的方法如下: 当时钟的分针每走过一个奇数时, 选择走进展览的第一个参观者进行跟踪。这样的方法可以有效防止有意避免或特意选择某一类参观者的情况出现。跟踪调查在展览期间开展, 尽量保证在工作日、周末和公共假期等不同日期平均分配。受训观察员在每天第一个参观者到达时开始跟踪调查, 在展览入口等待参观者。在910名受跟踪的参观者中, 共有792名(87%)参观者的数据被视为完整有效, 并纳入最终数据集进行分析。当受跟踪参观者离开展厅时, 接受过培训的观察员会与参观者进行交谈, 向参观者表明跟踪调查的目的并邀请参观者填写调查问卷。共有480名受跟踪参观者填写了调查问卷, 因此我们可以将问卷调查数据与跟踪数据进行相关性分析, 对比参观者对展览的感受和参观者在展览中行为的相关性。



Using the mobile tracking app
© Historic Environment Scotland
使用移动跟踪应用
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RESEARCH ETHICS

Nanjing Museum does not currently have an established procedure or committee to examine ethical issues of research activities conducted by the museum staff or those they collaborate with. As per established research council protocol, and given the collaborative nature of the research, ethical clearance was obtained from the Research Ethics Committee at the University of Bath in the UK, as well as from the Research Ethics Committee of XJTLU in China. Signage was placed within the exhibition that detailed the intent of the research, the methods of data capture and the manner in which the data would be used. Visitors were instructed to approach a member of museum staff if they felt uncomfortable participating in the study or having their data used in future outputs. Family and school groups accounted for a large proportion of Nanjing Museum's audience, and visitors under the age of 16 are the museum's targeted group for public education and outreach. As a result, there were a small number of visitors aged under-16 who took part in the research. In such cases, informed consent was obtained from their accompanying parents or guardians.

科研伦理

南京博物院目前并未设立专有程序或委员会，针对博物馆科研人员或合作人员的科研行为的道德准则问题进行审核。依据科研小组的协议，同时也考虑到本科研项目的合作性质，我们从英国巴斯大学的科研伦理委员会、中国西交利物浦大学的科研伦理委员会获取了科研道德许可。我们在展厅内张贴了告示，写明科研目的、数据搜集方法以及数据使用情况。若有参观者对参与科研数据搜集、未来数据使用等情况感到不适，我们将安排参观者与一位指定的博物馆工作人员进行沟通。南京博物院的参观者中，家庭和学校团体占很大比例，并且年龄16岁以下的参观者为博物馆公共教育和拓展教育的目标群体。因此，参与本研究的受试者中有少数年龄低于16岁的参观者。针对这些游客，我们向其家长或监护人获取了知情同意书。



RESEARCH FINDINGS

研究成果

At present, cultural heritage remains one of the key draws for international tourists to the UK, playing a significant role in contributing towards the growth of the country's creative economy. With a burgeoning number of outbound tourists to Europe, China has become the number one global tourism source market and a key feature of this economic growth (Arlt, 2013). With China's government increasingly promoting public access to culture, more and more Chinese outbound tourists consider visiting museums and heritage as part of their education and leisure, and hold a genuine interest to experience the world through cultural tourism (Yu, 2014). The persistence of national exhibitions and the representation of cultural heritage within the contemporary (global) cultural industries has, in the past, raised questions concerning the active re-shaping and consumption of national culture (Smits and Jansen, 2012; Urry and Larsen, 2011). With these issues in mind, the current project sought to broaden the understanding of Chinese perceptions of Western cultural heritage through deploying a diverse range of audience research methods, and discover how exhibitions — and those that construct them — influence the interpretation of key signifiers of Scottish cultural heritage. In addition, and through a two-way process of knowledge exchange, the project worked to build the capacity of Chinese museums in gathering, analysing and interpreting audience research data. The findings from this report focus primarily on the audience interpretation, behaviour and experiences of engaging with the Romantic Scotland exhibition, artefacts and aspects of Scottish cultural heritage and national identity.

当前，文化遗产仍旧是国际游客前往英国旅游的重要吸引力之一，并且对英国的创意经济增长有重要推动作用。由于中国出境参观者中前往欧洲旅游人数急速增长，中国已成为最大的全球旅游客源地，被视为全球旅游经济增长的显著特征 (Arlt, 2013)。随着中国政府近来大力推广和普及公众接触文化的途径，越来越多的中国出境游客将参观博物馆和遗产作为自身教育和休闲的内容，也更渴望通过文化旅游的方式体验世界 (Yu, 2014)。在过去，国家展览作为一种展览形式的持续出现，以及当代（全球）文化产业中文化遗产的表现形式，曾引起诸多质疑，尤其是针对如何有效重塑、消费国家文化等此类问题 (Smits and Jansen, 2012; Urry and Larsen, 2011)。在这些议题的基础上，本科研项目致力于进一步了解中国人对西方文化遗产感受。项目采取一系列观众研究的方法，探究展览以及展览的构成因素是如何影响观众对苏格兰文化遗产主要象征的解读的。此外，以双边文化交流的形式，本科研项目也作用于建构中国博物馆机构在搜集、分享和解读观众研究数据上的承载力。本项目报告中的调查结果一章将主要介绍观众对《浪漫苏格兰》展览及其展品和苏格兰文化遗产和民族身份各个方面的解读、参观行为、参观经历。

▼
Unknown photographer
Kilchurn Castle, Argyll, about 1890
Courtesy of HES (William Notman Collection)
摄影师不详
位于阿盖尔的基尔亨城堡（约摄于1890年）
苏格兰历史环境局提供（威廉·诺特曼收藏）



MODES OF DATA ANALYSIS

The project's multi-method approach to research design was successful in generating a large data set with which to extrapolate and expose in-depth insights into the visitor experience. The total data set amounted to 16 hours of interview data; 792 tracked visitors; 1,174 usable survey responses; 5,972 'video diary' messages, of which 787 were relevant; 2,647 graffiti wall notes, of which 557 were relevant and 457 postcard messages. The following sections provide a detailed overview of the modes of analyses adopted for each method of data collection.

数据分析模式

本项目的研究设计采用了多种方法，成功地搜集了大规模的数据集，因此得以总结和深化对参观者体验的认识。整个数据集包括采访数据16小时、跟踪参观者792名、可用回收问卷1174份、“视频日记”信息5972条（其中787条与本研究相关）、涂鸦墙留言2647条（其中557条与本研究相关）、明信片信息456条。以下章节将对每一个数据采集方法获得的数据详细描述其数据分析的模式。



Interviews, 'video diaries', postcards and graffiti notes

A simultaneous and continuous process to the qualitative data collection and analysis was adopted, requiring a deep immersion in the data to identify patterns, inconsistencies and divergent views that would help develop a coding system and generate linkages, themes and relationships relevant to addressing the proposed research questions (Bryman and Burgess, 1994; Hammersley and Atkinson, 2007). Prior to analysis, all qualitative data were translated from Chinese Mandarin to English to a suitable standard, with the benefit of a bilingual research team that could ensure key subtleties in the data were not overlooked. Once translated, interview data and data retrieved from the 'video diary' uploads, written postcards and graffiti notes were sifted and sorted through a process of familiarisation, which involved an initial immersion in the data to list key ideas and identify emergent and recurrent concepts or themes (Bryman and Burgess, 1994).

Once sorted and reviewed, the selected data were analysed using Johnson et al.'s (2004) four moments of interpretation/reading texts for dominance. Such an approach demanded that cultural meanings and perceptions attached to the Romantic Scotland exhibition were considered with reference to the production, circulation and consumption of the artefacts and exhibition in its entirety. This particular process of interpretation prompted a broader consideration of the conditions surrounding the production of the exhibition, the encoding of cultural forms into texts, the reading of the exhibition as a cultural product, and a deeper understanding of the conditions of consumption as related to the visitors' own existing social milieu (Johnson, 1986; Johnson et al., 2004). This allowed for the contextual development of key instances and themes through close reading or 'meaning condensation' (Coffey and Atkinson, 1996), coding, broader categorisation, and conceptual mapping (Bryman and Burgess, 2002; Grbich, 2007).

采访、“视频日记”、明信片及涂鸦墙留言：

我们对于质性数据的采集和分析采用同步和连续性的方式，因此要求研究者对数据进行深度浸入式理解，识别数据模式、不一致和分歧，并以此发展出一套编码系统，形成与提出研究问题的关联性、主题和有关联系 (Bryman and Burgess, 1994; Hammersley and Atkinson, 2007)。进行数据分析之前，所有质性数据都按照合宜的标准由汉语普通话转译为英语。科研项目组中有几位双语研究人员，确保了数据中的重要细微之处不被忽视。数据经过转译后，我们对数据进行了筛选和分类，其中包括采访数据、通过“视频日记”上传的数据、手写明信片中获取的数据、涂鸦墙留言中获取的数据。筛选分类过程可视为一系列对数据进行了解和熟悉的过程，包括对数据的初步浸入式理解、列出数据主旨信息、识别数据中反复出现的概念或主题 (Bryman and Burgess, 1994)。

将数据整理、审查后，我们对挑选出来的数据进行分析，采用的是Johnson等人(2004)提出的解读文本主旨的四个步骤。这种方法需要研究者在考虑到《浪漫苏格兰》展览附带的文化意义和文化感受时，将其直接与文物展品的生产、流通和消费以及展览本身作为一整体关联起来。这一独特的解读过程促使研究者更宽泛地将几个现象都考虑在内：展览生产过程中的周边条件、把文化形态编码为文本的现象、以及把展览文本视为文化产品的现象；经过这个解读过程，研究者更深入理解了消费条件与参观者自身所处的社会环境之间的关系 (Johnson, 1986; Johnson et al., 2004)。因此，通过文本细读或“意义凝结” (Coffey and Atkinson, 1996)、编码、更宽泛地分类、以及概念影射，关键案例和主题在数据情境中逐渐形成 (Bryman and Burgess, 2002; Grbich, 2007)。

Survey data

Survey data were collated and downloaded from the Bristol Online Survey platform, ensuring that invalid responses were removed from the data set, and analysed using Microsoft Excel software. Basic methods of analysing the survey data were implemented, as the survey itself was intended to be descriptive rather than analytical. Data were summarised through the creation of frequency distribution tables, computing percentages to identify the proportion of cases within each frequency (i.e. relative frequency). For ease of interpretation, diagrammatic versions of the data were represented utilising bar charts to indicate relative percentages (Bryman and Cramer, 2011).

Analysis of the data placed emphasis on identifying key patterns and comparisons amongst differing variables (i.e. age of respondents, gender, location, occupation and educational status) and with reference to pre and post-experiences of the exhibition and exhibits on display, motives for visitation, conceptions of Scottish cultural heritage, knowledge of Scotland, motivations for travelling to Scotland and key barriers that may influence a decision to visit the country. By exposing the pattern of relationships between categories and variables, and situating the data amidst qualitative responses, such relationships could be expressed in substantive terms and allow for a greater assortment of divergent views and stronger inferences to be made (Teddlie and Tashakkori, 2009).

问卷调查数据

我们将搜集到的问卷调查数据从布里斯托在线调查平台下载后，从数据集中剔除无效数据，然后使用 Microsoft Excel 软件对数据进行分析。我们采用的是分析问卷调查数据的基础方法，其原因在于调查本身的目的描述性的，而不是分析性的。通过计算出每个频率所占案例比率的百分比（即相对频率），我们将数据概括后生成了频率分布图表。为了便于数据解读，我们又将图表中的数据用柱状图展示出来，显示了相对百分比 (Bryman and Cramer, 2011)。

数据分析过程中，我们把重点放在识别主要数据模式，和对比不同变量（如参与调查者的年龄、性别、居住地、职业和受教育程度）上。同时我们也探究这些模式和变量与其他数据的联系，包括参观者参观展览及展品前后的经历、参观展览动机、对苏格兰文化遗产的概念、对苏格兰的认识、前往苏格兰旅行的动机、影响访问苏格兰这一决定的主要阻碍。这样，通过识别不同类别、变量之间关系的模式，并探究其他质性数据与其关系，我们可以更清楚地看到这样的关系的实质，更清晰地对不同看法进行区分，也可以提出更有力的推论 (Teddlie and Tashakkori, 2009)。

Mobile tracking

Visitor observations were conducted using a mobile software application (mobile tracking app) to record dwell time, behaviour and engagement. Each visitor tracked received a randomly assigned person code to identify them within the data set, with analyses focusing upon dwell time, behaviour and levels of engagement at specific exhibits. Visitors' gender, age, type of visit (i.e. friends, family group, romantic couple, educational visit or tour group), type of visitor (i.e. individual, pair or group), overall level of interest in the exhibition and indication of the exhibition status (i.e. very busy, moderately busy or quiet) were also recorded.

Visitor engagement and behaviour was captured by recording the following action categories: reading text; conversing with visitors; heavy concentration; taking photographs; calling over visitors; listening to the audio guide; skipping exhibits due to others; brief glance and distracted. Museum visitors who performed these specific actions at each exhibit were documented by volunteer observers using the mobile app and assigned a value of 'true' in the data set and an automatic value of 'false' for non-engagement. Audience behaviour and engagement at specific exhibits was quantified by collating the total count of both true and false values assigned to each visitor. In addition, the overall level of engagement with the exhibition's photographs, oil paintings, historic objects and film clips was also recorded via the mobile app using the same method, assigning true or false values to these specific overarching categories.

移动跟踪应用

我们使用一款移动应用软件（移动跟踪软件）进行了参观者观察，搜集的数据包括参观者驻足时间、参观者行为以及参与度。我们随机将人物代码指派给数据集中的每一名被跟踪的参观者，并针对参观者驻足时间、参观者行为和特定展品前的参与度等数据进行了分析。我们搜集的其他数据包括：参观者的性别、年龄、参观形式（包括朋友、家庭、情侣/夫妻、教育团体或旅游团）、参观者类型（包括个人、双人或小组）、对展览总体的兴趣、以及展览情况的描述（包括很忙碌，较为忙碌或冷清）。

我们按照以下行为分类采集了参观者参与度和参观者行为数据，分类包括：阅读文本、与参观者交谈、极度专注、拍照、对参观者点名、听导览音频、因他人原因跳过某些展品、简略扫视、以及被打扰。博物馆参观者在每个展品面前所做的此类行为都按照类别，由志愿观察员使用移动软件记录下来，并且在数据集中赋予“真”的值，此外所有零参与度都被自动赋予“假”的值。我们将参观者行为和特定展品前的参与度的数据进行量化，即核对每一位参观者被赋予的“真”值与“假”值的总计数。此外，我们使用移动软件，用同样的方法将参观者在展览中的摄影作品、油画，文物和影像资料等不同展品上的整体参与度也记录下来；同样地，我们也对这几大类的展品赋予了“真”或“假”的值。

Average exhibition and exhibit dwelling time were also calculated and compared in relation to differing visitor traits (i.e. age, gender, type of visitor). The visitor timing and tracking data obtained from the mobile app were imported into SPSS (IBM's Statistical Packaging for the Social Sciences) in its raw form to be sorted, and then cleaned and analysed using Microsoft Excel software. The data were represented using bar charts to demonstrate levels of engagement and differing behaviour in relation to dwell time and the visitor action categories. Visitor paths and circulation patterns were also recoded and digitally displayed on the mobile app's floorplan to further reveal how audience behaviour was affected by the spatial layout of the exhibition itself (Falk, 1993; Klein, 1993; Yalowitz and Bronnenkant, 2009).

The findings represented within this report bring together reflections on a diverse range of interpretations attached to participant experiences of the Romantic Scotland exhibition, examining Chinese perceptions of Western cultural artefacts, national identity and cultural heritage. Headline data were extrapolated from the survey to provide a representative sample of the visitor demographics, an overview into the awareness of the exhibition and key motivations to visit. The following section provides information pertaining to the visitors' gender, age, residence, education and occupation. Further insight is provided that focuses on the visitors' motivation for attending the Romantic Scotland exhibition and the primary sources of information used to generate awareness and influence members of the public to attend.

我们将参观者的平均参观展览时间，平均参观各展品时间计算出来后，按照年龄、性别、参观者类型等特质将不同类别参观者的时间数据进行对比。通过移动软件获得参观者时间数据和跟踪数据后，我们将其以原始数据的形式导入SPSS（IBM公司开发的社会科学数据统计软件）并进行分类，然后使用Microsoft Excel软件对数据进行清理和分析。我们使用柱状图将参观者不同程度的参与度（即参观者驻足时间）和各类参观者行为（即参观者行为类别）展示出来。我们搜集了参观者路径模式和客流循环模式的数据，使用移动应用软件中的平面图存储并展示出来，以此进一步探究展览的空间分布是如何影响参观者行为的 (Falk, 1993; Klein, 1993; Yalowitz and Bronnenkant, 2009)。

基于本报告中展示的研究调查的结果，以探究中国参观者对西方文物展品、民族身份及文化遗产的感受为目的，我们对《浪漫苏格兰》展览的参观者体验的各类解读进行了进一步探究。我们从调查问卷中归纳出标题数据，从而提供了具有代表性的参观者人口统计数据样本，同时也提供了展览的概况和参观者访问英国主要动机等数据。在以下几个章节中，我们将提供关于参观者性别、年龄、居住地、教育程度和职业等信息。我们也将进一步讨论参观者参观《浪漫苏格兰》展览的动机、以及向公众公布展览信息，吸引公众观展的主要信息源。

▶ Screenshot of mobile tracking app
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移动跟踪应用截屏
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HEADLINE DATA

Gender and age

Data obtained from the visitor survey indicated that the vast majority of the Romantic Scotland audience members were female and relatively young in age. Among the respondents, 64% were female and 34% were male, with 2% preferring not to say. The age of survey respondents mainly fell within the range of under-18 to 30, with this particular group accounting for 76% of the overall total number of visitors surveyed. The reporting of a young audience is consistent with Nanjing Museum's visitor profile and reflected similar findings outlined in the International Council of Museums Asia-Pacific Alliance (ICOM-ASPAC) 2016 report.¹ The ICOM-ASPAC results indicated that China's museum visitors primarily fell within the age range of 16 to 45, highlighting and confirming a young visitor profile across differing geographic regions of China. A young audience to the Romantic Scotland exhibition may be a result of Nanjing's significant student population — the city contains a total of 19 universities — and their desire to frequently use the museum as a space to socialise with friends or partners. Moreover, the exhibition was held over a time frame that coincided with both the Labour Day Holiday and the Dragon Boat Festival Holiday, a period of festivities in which many families will travel. Whilst Chinese family groups are an under-represented demographic in the visitor studies literature, research indicates that they comprise one of the largest visiting groups to museums (see Ji et al., 2014), thus providing further justification for the young audience witnessed at the Romantic Scotland exhibition.

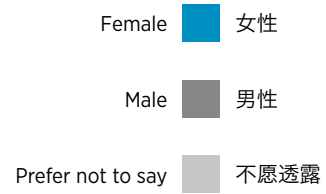
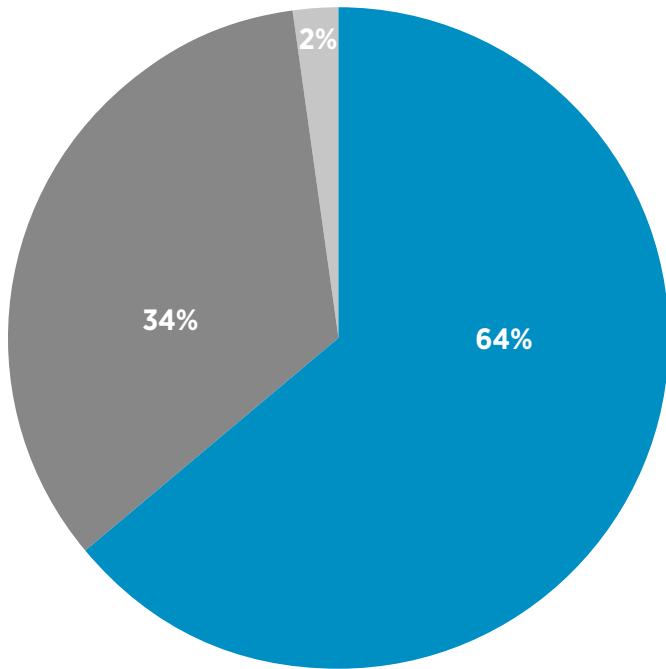
标题数据

性别与年龄

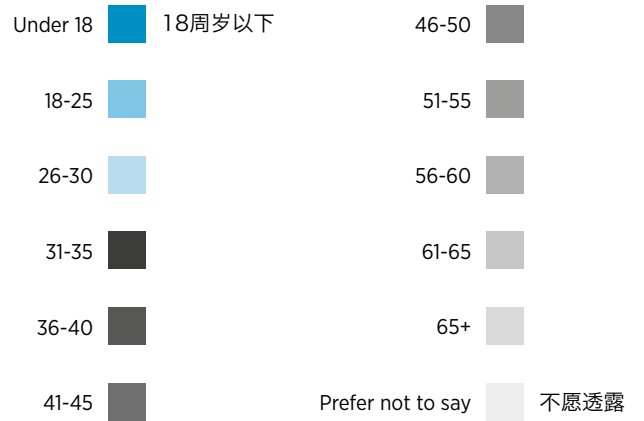
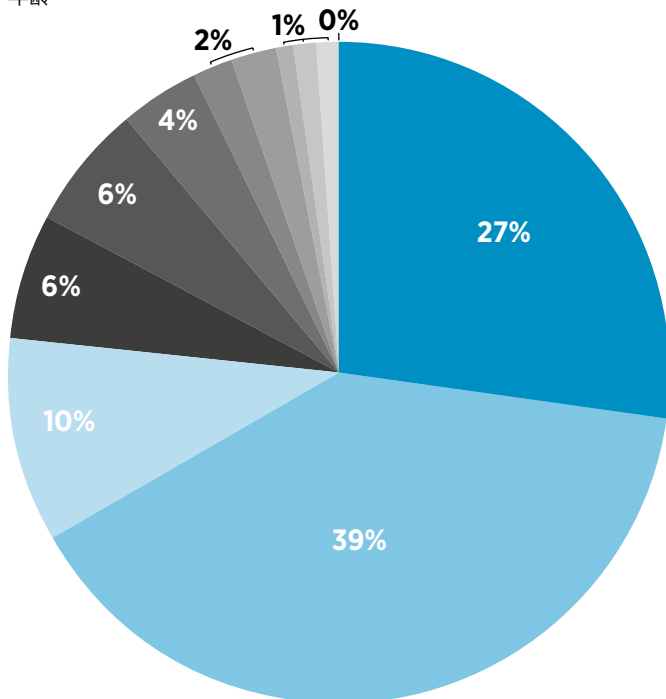
参观者调查问卷结果显示，大部分参观《浪漫苏格兰》展览的观众为女性，且年龄偏年轻。调查问卷参与者中，64%为女性，34%为男性，其余的2%选择不愿透露性别。大部分调查问卷参与者的年龄集中位于18岁以下及18-30岁年龄段，占样本总人数的76%。因此，调查结果显示参观者群体较为年轻。这样的结果与南京博物院的参观者概况相符，在国际博物馆协会亚太联盟理事会(ICOM-ASPAC)的2016年报告中也描述了相似的数据（脚注1）。ICOM-ASPAC报告结果显示，中国博物馆的参观者年龄集中在16-45岁的年龄段，说明参观者偏年轻化的现象在中国各个地区普遍存在。《浪漫苏格兰》展览的观众年轻化现象可归因于南京市庞大的学生人口数量（南京市共有19所大学），且学生更愿意频繁参观博物馆，将博物馆作为适合朋友或情侣间开展社交活动的场所。而且，展览期间有劳动节和端午节两个假期，节假日期间有较多家庭出游。在观众研究的文献中，关于中国家庭团体的人口统计数据的文献并不多，然而研究表明，家庭团体是博物馆参观者中最大的群体之一（见 Ji, Anderson, Wu and Kang, 2014）。这也进一步解释了《浪漫苏格兰》展览观众年轻化的现象。

¹ See the ICOM-ASPAC June 2016 report: 'Survey of Museums in the Asia-Pacific Region: Visitor and Staff Expectations and Perceptions'
见国际博物馆协会亚太联盟理事会(ICOM-ASPAC) 2016年报告：《亚太地区博物馆调查：参观者与工作人员的期待与态度》

Gender
性别



Age
年龄



Location

Additional data indicated that 33% of visitors surveyed identified Nanjing as their primary residence, with the remaining 67% of visitors identifying provinces and cities located outside of Nanjing (see Appendix, Figure 1). The top five locations for visitors residing outside of Nanjing were as follows: 15% in neighbouring cities from Jiangsu Province (Eastern China); 10% from Anhui Province (Eastern China); 9% from Beijing (Northern China); 7% from Guangdong Province (Southern China) and 6% from Shandong Province (Eastern China). Almost half of the visitors who resided outside of Nanjing came from Eastern China (42%), with a majority of the remainder coming from the northern (28%) and southern (17%) parts of the country (see also Appendix, Figure 1). This was to be expected as Nanjing city is located in the East China region, surrounded by a major Tier 1 city (i.e. Shanghai) and a number of developing second tier cities (e.g. Suzhou, Wuxi, Hangzhou, Hefei, Ningbo)² where the urban population is rapidly increasing and consumer spending is creating more demand for foreign brands and new experiences.³ Moreover, the survey results correspond once again with the ICOM-ASPAC report, which indicates that the vast majority of those visiting museums across China reside in the eastern part of the country, followed by individuals residing in the north. Despite a majority of visitors coming from the East China region, our survey results indicate that the Romantic Scotland exhibition was able to reach, and impact upon, a culturally diverse audience from multiple regions in China, introducing Scottish cultural heritage to visitors beyond the museum's immediate city location.

居住地

数据显示，参加调查的参观者中有33%以南京为首要居住地，其余67%的参观者居住在南京以外的省份和城市（见附录，图1）。以上南京市外的参观者居住地中，按人数高低排名前五的包括：江苏省（中国东部）内的南京周边城市（15%）、安徽省（中国东部）（10%）、广东省（中国南部）（9%）、北京市（中国北部）（7%）以及山东省（中国东部）（6%）。将近一半南京市外参观者居住在中国东部（42%），其余参观者中大部分居住在中国北部（28%）和南部（17%）（见附录，图1）。这样的参观者分布符合我们的预测，由于南京市位于中国东部，其周边城市包括一个重要一线城市（即上海）和几个发展中的二线城市（如苏州，无锡，杭州，合肥，宁波）（脚注2），这些周边城市的城市人口增长迅速，人口消费水平对外国品牌和新体验的需求也在增加（脚注3）。并且，我们的调查结果显示中国的博物馆参观者中大部分来自东部地区，其次来自北部地区，这样的调查结果再次与ICOM-ASPAC报告吻合。虽然数据显示大部分参观者来自中国东部，但是《浪漫苏格兰》展览仍旧吸引并且影响了来自中国各个地区、不同文化背景的参观者，向博物院所在城市以外的参观者展示了苏格兰文化遗产。

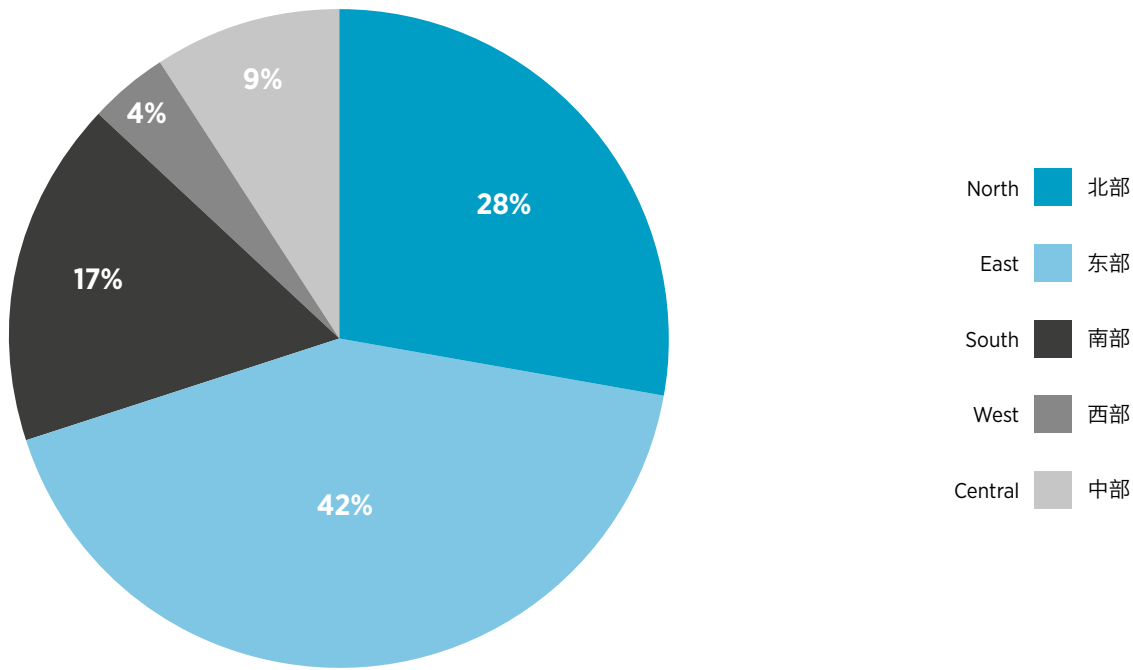
² See <https://knowledge.globalwebindex.net/hc/en-us/articles/212633345-Chinese-Tier-Classification> for the GlobalWebIndex 2016 survey and classifications for China's "Tier" city system.

参考链接中GlobalWebIndex 2016年针对中国城市系统等级的调查和分类。

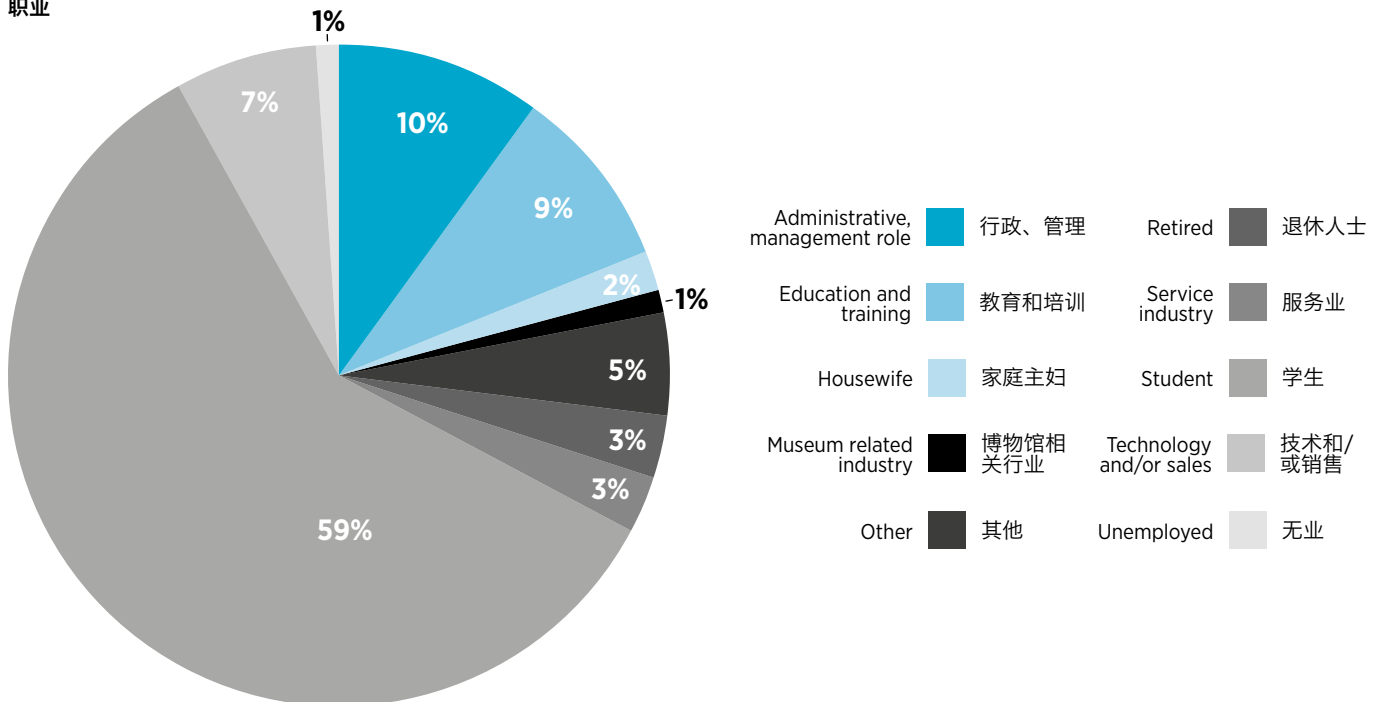
³ See British Council: China Country Report (2014). Creating a Global Language for Understanding Arts Audiences.

参见英国文化协会发表的2014年中国国家报告。《创建国际语言，了解文化观众》。

Location of primary residence for 'outside Nanjing' visitors in China
居住地在南京以外的中国其他地区的参观者



Occupation
职业



Education and occupation

Visitors to the exhibition had received, or were currently engaged with, a high level of academic study. Over half the sample population (56%) identified their educational status at either the level of bachelor degree or graduate and above; of this particular population 44% were educated to the level of bachelor degree and 12% to the level of a graduate and above (see Appendix, Figure 2). The majority of survey respondents were identified as students by occupation (59%), followed by those in administrative/management roles (10%), education and training (9%) and technology and/or sales (7%):

Motivation to visit

It was clear from the survey data that an overwhelming majority of respondents (80%) had not come to specifically visit Romantic Scotland. Furthermore, over half the survey respondents (53%) became aware of the exhibition only when in the museum and passing by the gallery entrance. Despite this lack of awareness, the visibility of the exhibition was promoted through the museum's publicity materials (i.e. posters and leaflets), recommendations from friends and family and via personal WeChat (Weixin) social media accounts. Whilst the majority of visitors were introduced to the exhibition by chance, the importance of word of mouth should be viewed as significant when promoting new and existing exhibitions. When asked how the visitors found out about the Romantic Scotland exhibition, both traditional word-of-mouth and electronic word-of-mouth (eWOM) accounted for a combined total of 17% of the overall respondents to the survey. The introduction of multiple social media mobile application software within China (e.g. WeChat and Weibo) is fundamentally altering the manner in which visitors to cultural destinations search, read and work collaboratively to produce information related to their own personal experiences. User Generated Content (or UGC) is not dissimilar to recommendations provided by friends and family — especially considering WeChat is a private social networking tool that allows users to carefully restrict contacts and information pertaining to posts — and is thus becoming a more reliable, trustworthy and vital source of information to inform potential consumers of destination experiences (Chung and Buhalis, 2008; Yoo et al., 2009).

教育程度与职业

参观展览的参观者都曾接受过、或正在接受较高程度的教育。参与调查的参观者样本中超过一半（56%）参观者表明自己有本科或研究生及以上学历，其中44%的参观者有本科学历，12%的参观者有研究生学历（参附录，图2）。在调查参与者中，大部分表示自己的职业为学生（59%），其余参观者中有10%从事行政、管理类职业，9%从事教育培训类职业，7%从事技术、销售类职业。

观展动机

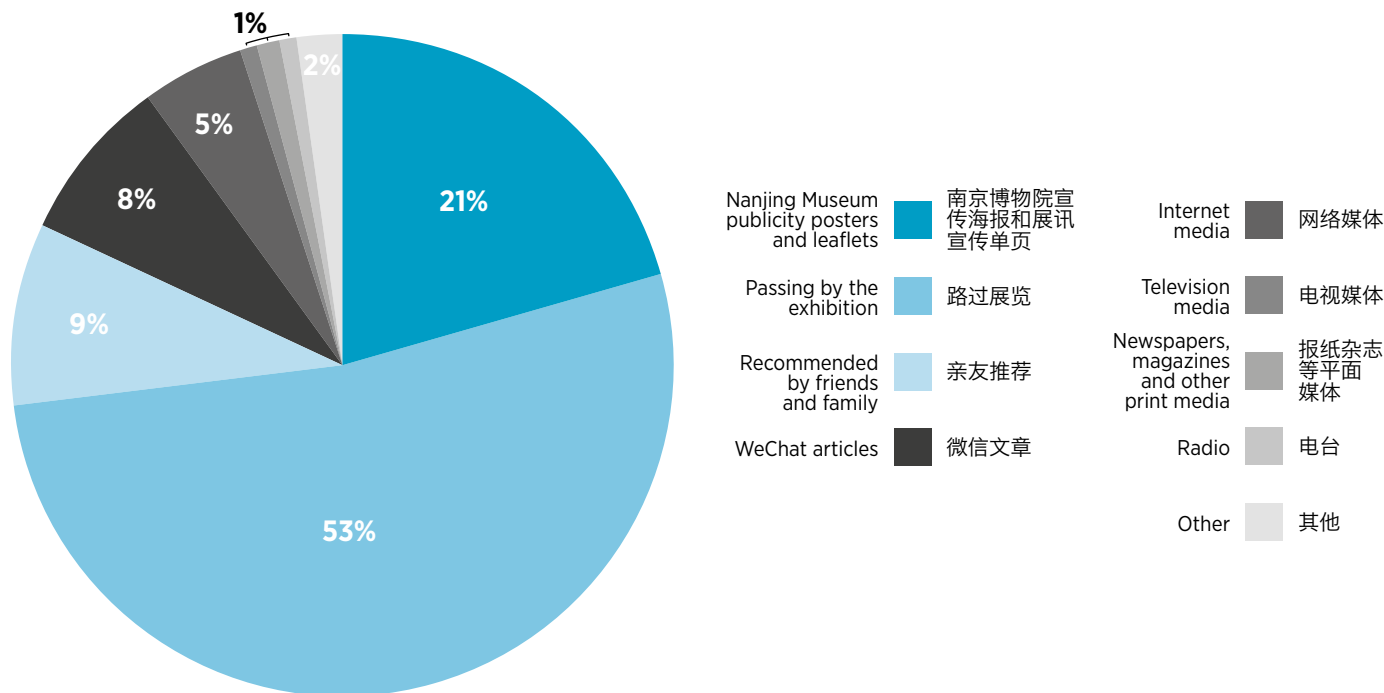
调查数据明确显示，绝大多数参与调查的参观者并非专门来参观《浪漫苏格兰》展览。而且，超过半数（53%）的参与调查的参观者表示自己来到博物馆后，路过展厅门口才知道这个展览。尽管调查显示展览的知名度较低，博物馆内的宣传材料（如宣传海报和展讯宣传网页）、亲朋好友推荐以及微信（脚注4）朋友圈分享等途径对展览的宣传还是起到了一定作用。在“您是如何知道‘浪漫苏格兰’展览的”问题上，共有17%参加调查的参观者表示自己是通过传统宣传方式或电子口碑宣传方式知道展览的。在中国，多款社交媒体移动应用软件（如微信和微博）的使用从根本上改变了文化旅游地的参观者搜索信息和阅读的方式、也改变了参观者共同书写旅游体验的方式。微信作为一款个人社交工具，允许其使用者对自己的联系人以及可阅读自己发表帖子的用户进行谨慎的限制。因此，用户原创内容（或称为UGC），即朋友或家人的推荐，已成为旅游目的地潜在消费者们获取信息的一种更为可靠、可信的重要来源 (Chung and Buhalis, 2008; Yoo et al.)。

Moreover, research suggests that the younger generation of social media users attribute greater credibility to, and are perhaps more easily influenced by, UGC in comparison to older generations (Zeng and Gerritsen, 2014). This is significant, especially considering the young demographic profile of visitors to both Nanjing Museum and the Romantic Scotland exhibition, an experience that would most likely have been shared through social media channels by a vast majority of audience members. Therefore, a greater understanding as to how visitors engage with social media to become co-designers, co-producers, co-consumers and co-marketers of destination experiences is required.

并且，研究显示，与年长用户相比，年轻一代的社交媒体用户对其可信度更为认可，因此也更容易受到用户原创内容的影响(Zeng and Gerritsen, 2014)。这一点非常重要，尤其考虑到南京博物院和《浪漫苏格兰》展览的参观者人口统计特征偏年轻化。绝大多数参观展览的参观者极有可能将自己的观展体验通过社交媒体渠道分享出来。所以，参观者们通过使用社交媒体，已经成为旅游目的地体验的联合设计师、联合制作人、联合消费者及联合市场营销人员。我们需要对这一现象有更深刻的认识。

***How did you find out about the ‘Romantic Scotland’ exhibition?**

您是如何知道《浪漫苏格兰》展览的？



* Multiple choice question
多选题

Summary

Extrapolating from the survey data, it is clear to see that visitors to the Romantic Scotland exhibition were predominantly female, young in age, well-educated and mostly students. The vast majority of individuals surveyed had visited the exhibition by chance, with most influenced to attend simply by passing by the entrance, through publicity material distributed within the museum or via traditional and electronic word-of-mouth.

REFLECTIONS ON FINDINGS

In the discussion that follows, visitor perceptions of the exhibition, Scottish national identity and cultural heritage have been categorised in line with four key headings that collectively represent the experiential landscape across which participant views were aired. These headings comprise the following: (i) exhibition content, (ii) behaviour patterns and learning, (iii) perceptions of Scotland and (iv) desire to experience and visit. Analysis within these particular sections draw upon data gathered from the semi-structured focus group interviews with visitors and volunteer staff, 'video diary' messages, graffiti wall posts, postcard messages, mobile tracking and the visitor survey.

总结

据调查数据显示，我们可以清楚地总结出参观《浪漫苏格兰》展览参观者的人口统计显著特征：以女性为主、青年、受教育程度高、大多数为学生。绝大多数单独观展的参观者参观原因为偶然，包括路过展厅门口、看见博物馆内发布的宣传材料、以及通过传统和电子口碑得知。

调查结果反思

在以下讨论中，我们将参观者对展览、对苏格兰民族身份以及文化遗产的感受进行分类，总结为四个小标题，分别代表了参观者表达的四种主要体验。四个小标题包括：

(i) 展览内容、(ii) 行为模式和学习、(iii) 对苏格兰的感受、以及 (iv) 体验和访问的渴望。以下这四个章节内容中，我们主要针对几个不同来源的数据进行分析：参观者和志愿工作者参与的半结构式焦点团体访谈、“视频日记”信息、涂鸦墙留言、明信片信息、移动跟踪数据以及参观者问卷调查。



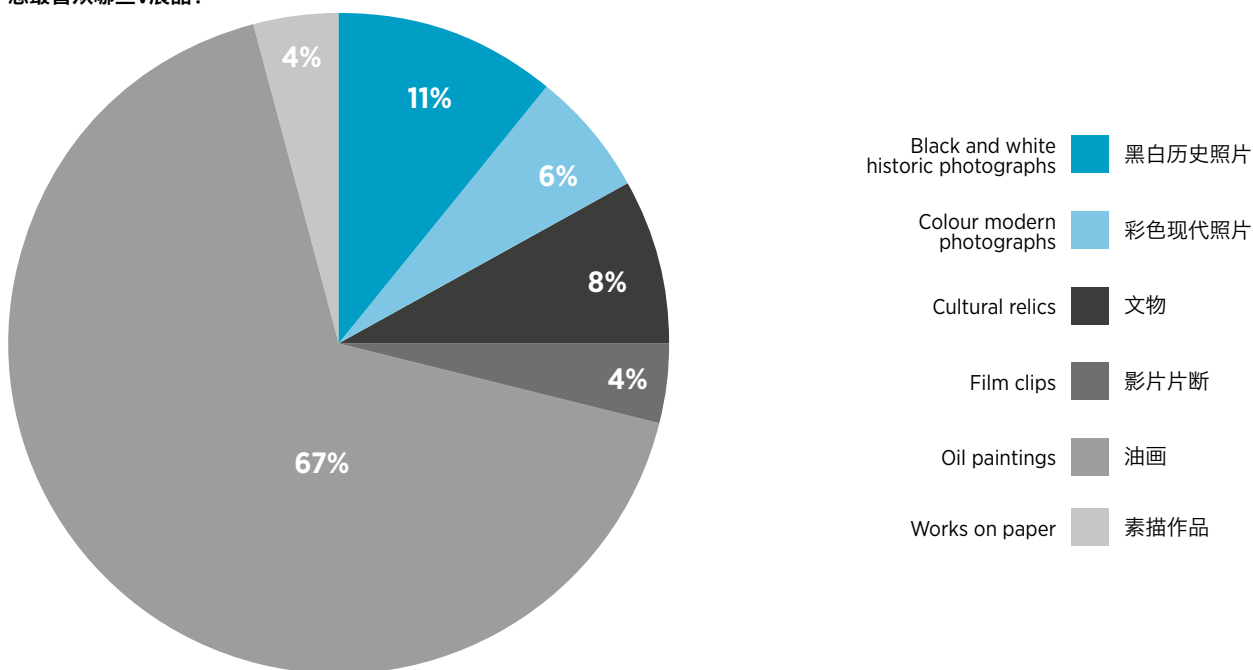
EXHIBITION CONTENT

Overall satisfaction and popular exhibits

Drawing from the survey data it was evident that Romantic Scotland was well received by visitors, as 51% of respondents rated their overall satisfaction of the exhibition as 'very good' and a further 45% as 'good', with 54% of survey respondents also rating their satisfaction of the exhibits as 'very good' and a further 44% as 'good'. Whilst all of the exhibits on display were well received by the Chinese visitors, 67% of the survey respondents identified oil paintings as the most preferred exhibit, followed by black and white historic photographs (11%) and cultural relics (8%).

*Which exhibits did you like the most?

您最喜欢哪些v展品?



* Multiple choice question
多选题

展览内容

整体满意度和受欢迎展品

据调查数据清楚显示，参观者对《浪漫苏格兰》展览接受度良好，参与调查的参观者样本中有51%表示对展览的总体评价为“非常棒”，剩余参观者中有45%表示展览“还不错”。参观者对展品的满意程度数据显示，有54%参与调查的参观者表示展品“非常棒”，其余参观者中有44%表示展品“还不错”。中国参观者对所有展出的展品反馈良好，参与调查的参观者中有67%最喜欢油画展品，11%最喜欢黑白历史照片，8%最喜欢文物。

Additional data retrieved from the mobile tracking app provided further information pertaining to visitor preferences, identifying the exhibits that attracted the most amount of attention. Through identifying the total number of visits paid to each exhibit, a clearer depiction of the most popular items within the Romantic Scotland exhibition can be attained. Amongst the top ten most popular exhibits visited by those tracked using the mobile app, five were identified as oil paintings, two as cultural relics, one as black and white photographs, one as the video installation and one identified as the graffiti wall, a methodological tool for gathering qualitative data. The tracking data further confirmed an appreciation for oil paintings and cultural relics, yet also revealed the popularity of the graffiti wall as the visitors' personalised messages surrounding the exhibition and its content became an interactive exhibit in and of itself. Exhibits that were thought to be representative of Scotland, its history and cultural heritage (e.g. the Helmet from Dumbarton Castle and the Highland dress featured in Sir Joshua Reynolds, *John Murray, 4th Earl of Dunmore*) also resonated strongly with the Chinese museum visitors:

同时，我们使用移动跟踪应用获得的数据也提供了与参观者偏好有关的信息，帮助我们进一步识别最受参观者关注的展品。我们统计了每个展品被访问的次数，由此可以更准确地推断出《浪漫苏格兰》展览中最受欢迎的展品。据移动应用的跟踪数据显示，在参与跟踪调查的参观者中最受欢迎的十件展品中，有五件为油画，两件为文物，一件为黑白照片，一件为电影剪辑，其余一件为涂鸦墙（即本项目搜集质性数据的方法论工具）。因此，跟踪数据进一步证实了参观者对油画和文物的喜爱，同时也表明了涂鸦墙在参观者中的受欢迎度。涂鸦墙在展览展示了参观者的个性化信息，其内容具有交互性，已经成为展品的一部分。具有苏格兰及其历史文化遗产代表性的展品（例如：来自邓巴顿城堡的头盔和乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》中的高地服饰）也在中国博物馆参观者中反响良好：

Top 10 most visited exhibits 参观量最大的十大展品

Rank 排名	Name of Exhibit 展品名称	Visits 参观量
1	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	474
2	Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	434
3	Scotland Marketing Video 苏格兰市场推广短片	428
4	Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	425
5	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	400
6	Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock 玛丽女王房间的访客簿、访客指南、钥匙和锁	348
7	Graffiti wall 涂鸦墙	332
8	Patrick Nasmyth <i>The Valley of the Tweed</i> 帕特里克·内史密斯《特威德山谷》	332
9	Set of 12 photos (Theme: Castles) 一组12张照片（主题：城堡）	316
10	Alexander Nasmyth <i>A Distant View of Stirling</i> 亚历山大·内史密斯《斯特灵远景》	311

The popularity and powerful impact of the oil paintings could also be witnessed through further open comments collated from video diary uploads, highlighting how such exhibits were able to capture and communicate themes of romanticism, a sense of tradition, grandeur and awe surrounding the beauty of the landscapes, as well as human qualities connected to aspects of Scotland's history, culture and communities:

Hello. I come from Xuzhou City. And, I really like this exhibition on Scotland, because I was under the impression that Scotland was a very romantic place. Then I saw the oil paintings here, which are filled with humanism.

(Video diary message)

I saw Scottish people working very hard. I think that their oil paintings, at least the ones on romanticism are very colourful, very pretty. I really like Scotland. Thanks!

(Video diary message)

I like Scotland because of the coastal lifestyle reflected in the oil paintings. In particular, those old castles on the seaside are very romantic. And I am very interested in Scottish clothing. (Video diary message)

When I was visiting just now, I saw Cameron's *The Waning Light*, which exactly reflects my impression of Scotland. I imagine Scottish soldiers were wearing helmets and holding dragon head swords and shields, while fighting against enemies and defending their ground day and night. Scotland is tranquil and it's lonely. (Video diary message)

To understand how Chinese visitors consume specific symbols of Scotland's past, emphasis must be placed upon the manner in which cultural values guide and frame prior conceptions of artistic representation. Indeed, the aesthetic basis for Chinese paintings, and thus their visuality, is deeply affected by the philosophy of Confucianism, Daoism and Buddhism (Sullivan, 2008; Zheng et al., 2015). Unlike many Western landscape oil painters, traditional Chinese artists do not seek to reproduce an exact replica of nature, but rather, "embody an emotion or atmosphere that expresses its rhythm. That is, it conveys the experience of being in nature rather than seeing nature. Traditional Chinese artists put great emphasis on the spiritual qualities of the painting and its ability to reveal the inner harmony of mankind and nature" (Wang et al., 2015: 1).

在通过视频日记搜集的参观者评论中，我们也可再次证实油画的受欢迎程度和震撼力。评论中提到这些展品捕捉和表达了浪漫主义的主题；描绘了散发着传统、庄严和敬畏气息的美丽景观；也描绘了与苏格兰历史、文化和社区各方面息息相关的人物特质：

Hello, 我来自徐州市，然后，非常喜欢这一次的苏格兰的展示，因为在印象中苏格兰是非常充满浪漫气息的，然后在这里看了油画，充满着人文主义的气息，谢谢。

(视频留言)

看到苏格兰人民非常辛苦地劳作，我感觉他们的油画，至少是浪漫主义这一块非常的缤纷，非常的好看，我非常喜欢苏格兰，谢谢！（视频留言）

我喜欢苏格兰，是因为从油画里感受出来的滨海的生活方式，特别是海边的那些古堡非常浪漫，而且我对苏格兰的服饰非常得感兴趣。（视频留言）

刚才我参观的时候，看到了卡梅伦的《减弱的光》，正如苏格兰给我的印象一样，我想象着苏格兰士兵，头戴着头盔，手持着龙首剑，拿着云盾去对抗敌人，去坚守阵地，经过了日日夜夜。苏格兰是宁静的，是孤独的。（视频留言）

为了理解中国参观者是如何理解一系列代表苏格兰过往的独特符号的，我们需要着重了解文化价值观如何引导和构建艺术表现的先决概念。的确，中国画的美学基础以及其视觉效果都受到儒家、道家和佛教思想的深刻影响 (Sullivan, 2008; Zheng, Weidong and Xuchen, 2015)。与西方风景油画不同的是，中国传统艺术家并不以精确复制自然景观为目的，他们追求“一种情怀、一种气氛来体现自然的韵律。也就是说，他们希望表达身处自然的感受，而非眼见。中国传统艺术家非常看重绘画作品在精神层面上的特质，以及作品在人与自然内在和谐上的表现力” (Wang et al., 2015: 1)。

With an emphasis on the conceptual — as opposed to visual — manifestation of nature, Chinese landscape paintings seek to convey the transcendental experience of being in/with nature, often depicting indistinct figures to represent the humble essence of mankind's relationship with the natural environment (Bao et al., 2016; Law, 2011; Turner, 2009). Law's (2011) analysis of being in traditional Chinese landscape painting demonstrates the distinct contrast between Western and Chinese art, suggesting that Western landscape oil paintings evoke a sense of might, omnipotent power and perhaps even destruction, whereas Chinese images seek to portray the common and permanent sense of nature and its unity with humankind. It is, in part, this unique distinctiveness and difference that drew the Chinese visitors to the oil paintings of Scotland's landscapes and natural scenery.

Further data retrieved from the postcard messages and graffiti wall posts confirmed an appreciation for Scotland's scenery as depicted through the oil paintings. Visitors expressed a strong connection with nature and the elements, a sense of history and the cultural customs as told through the artwork. Whilst Scotland's scenery prompted reflection from many of the visitors, traditional Highland dress — as depicted in Joshua Reynolds' portrait *John Murray, 4th Earl of Dunmore* — also engaged many of the visitors, generating interest surrounding traditional Scottish clothing and providing a rationale for the popularity of this particular artwork.

由于重视从概念而非视觉上来体现自然，中国风景画通常以表达身处自然中超脱的体验为目的，所描绘的人物较为模糊朦胧，以此表达人类在自然环境中谦卑的关系的精髓 (Bao et al., 2016; Law, 2011; Turner, 2009)。Law (2011) 曾研究传统中国风景画中“存在”的概念，他的研究显示了西方与中国艺术的显著对比：西方风景油画唤起的是一种力量的感官、一种无所不能的能力、甚至是毁灭的能力；相比之下，中国绘画追求表达自然中普遍、恒常的感官，以及人与自然的统一。从某种程度上来说，正是苏格兰景观和自然风景油画的这种独一无二的特征和区别吸引了中国参观者。

从明信片信息和涂鸦墙留言中获得的数据也再次证实了参观者对油画展品中描绘的苏格兰风景的欣赏。参观者与艺术展品中表达的自然与自然元素，历史感与文化传统都建立了有力的联结。苏格兰的风景激发了许多参观者的思考；同时，传统高地服饰（如在乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》画中描绘的）也吸引了众多参观者。参观者们对苏格兰传统服饰的兴趣也成为了这件展品如此受欢迎的重要原因之一。

The oil painting from Scotland is so beautiful, the textures on the clothing are also very eye-catching.
(Postcard message)

The colourful oil paintings lead us to step into the romantic Scottish culture. Edinburgh combines modern and classical features perfectly, the great ancient walls of the monastery take me to a journey through time to have experienced the history and beliefs. The mountains, grassland, blue oceans and sky of Scotland all deliver and express the romance of Scottish people. I hope one day I can have a romantic trip to Scotland. (Postcard message)

Standing in front of the paintings, it seems that I can feel the strong waves that the painter was facing, in my lifetime, I will go to the Scottish Coast to draw the sea.
(Graffiti note)

I can see various cultural clothing, religions, customs and practices from the oil paintings. The feeling is fabulous. I like the city of Nanjing, it is nice and beautiful. I will come back if possible. (Graffiti note)

Shocking texture effect, the Western creation is different from Chinese traditional drawing. Based on sketch, it is so detailed just like digital artwork. I feel deeply touched by the exhibits, which are different from those are in the Getty Museum. (Graffiti note)

苏格兰的油画好漂亮，衣服上的条纹也很好看。(明信片)

色彩绚烂的油画风情带领我们走入浪漫多情的苏格兰文化。爱丁堡的现代与古典的完美结合，修道院高大的古墙走入历史与信仰的穿越之旅。苏格兰的山川、草地、碧海蓝天，一切都蕴含了苏格兰人民的浪漫风情。希望有一天能有一场浪漫的苏格兰之旅。(明信片)

站在画前，仿佛能体验到画家当时面对的波涛汹涌，有生之年，我也要去一次苏格兰海岸线去画海。(涂鸦留言)

从油画中看到各种文化服饰，宗教信仰，风土人情，这种感觉一级棒。喜欢南京这个美丽又美好的城市，以后有机会，一定会再来的。(涂鸦留言)

震撼的肌理效果，不同于中国传统绘画的西方创作。基于素描的基本功，细致地像电脑绘画。体会到不同于盖蒂博物馆的藏品，深受触动。(涂鸦留言)



Reflections originating from the qualitative data highlight the visual appreciation of the scenery conveyed through the oil paintings, with comments focusing upon the unique Western style of depiction, artistry and vivid imagery. Whilst the visitors reflected on the technical aspects aligned to the paintings, they also evoked a number of emotive responses and an aspiration to experience the natural landscape, historical elements and authentic traditional customs. Underpinned by the birth of Confucianism, Chinese cultural values have been shaped by a philosophy that venerates the depiction of landscapes through art, poetry and calligraphy (Ballantyne et al., 2014; Petersen, 1995). The consumption and interpretation of the landscapes, natural scenery and cultural heritage by the Chinese visitors provided a space with which to express the experiential dimensions of the visual and elicit the key qualities associated with romanticism. The Chinese visitors' response to the landscape oil paintings was embedded in the added emotional significance attached to the aesthetic qualities associated with the artwork, reinforcing a strong preference for the landscapes and demonstrating an appreciation for artistic expression that portrayed the sense of beauty as reflecting an anthropological universal (Bao et al., 2016; Sullivan, 2008; Turner, 2009; Wang et al., 2015).

Popular exhibits and visitor dwell time

Despite a focus upon oil paintings, the average dwell time recorded at each element of the exhibition revealed a different pattern amongst the visitors tracked. Rather than a specific piece of art, cultural relic or artefact, it was the graffiti wall that attracted the longest average dwell time (or ADT) of 1 minute and 22 seconds. Here visitors spent a considerable amount of time posting, but also reading messages, comments and reflections left by audience members, some of which were expressing personal wishes or romantic desires. The vast number of graffiti posts collected over the duration of the exhibition — 2,647 in total — highlighted the visitors' willingness to engage with this interactive element and share their views on the content of Romantic Scotland and Scottish cultural heritage.

通过质性数据，我们了解到参观者对通过油画展品体现的风景的喜爱，评论集中在对独特西式风格的刻画、工艺和生动画面的体现。参观者不仅仅对画作的技术有所思考，也引发了一系列情感反应，表达了亲自体验这类景观、历史遗迹和纯正传统习俗的愿景。儒家文化的诞生奠定了中华文化价值观的基础。这样的文化价值观崇尚以艺术、诗歌和书法的方式来描绘事物(Ballantyne et al., 2014; Petersen, 1995)。因此，中国参观者对景观、自然风光和文化遗产的消费方式和解读方式也为表达视觉层面的体验、引入浪漫主义的主要特征创造了一定空间。中国参观者对景观油画作品的反响可视为艺术作品的美学特质所附带的情感意义的一部分，既强调了对景观的强烈偏爱，又表达了对符合人类共通审美的艺术表现形式的欣赏 (Bao et al., 2016; Sullivan, 2008; Turner, 2009; Wang et al., 2015)。

最受欢迎展品及参观者驻足时间

尽管油画吸引了较多注意力，据受跟踪参观者的数据显示，参观者在不同展览元素上的平均驻足时间却体现了不同的分布模式。参观者驻足时间最长的展品并非任何一件艺术画作、文物或手工艺品，而恰恰是涂鸦墙吸引了最长的参观者平均驻足时间 (Average Dwell Time, 简称 ADT)，长达1分22秒。参观者们在涂鸦墙前长时间的停留不仅仅用于写留言，也用于阅读、评论、思考其他观众留下的留言条，有一些留言表发了参观者的个人愿望和对浪漫的追求。在展览期间，我们搜集到大量的涂鸦墙留言 (共2647条)，据留言显示，参观者们非常愿意与展览互动，也愿意分享他们对《浪漫苏格兰》展览及苏格兰文化遗产的看法。

In addition, both the VisitScotland marketing video — depicting a range of tourist attractions and experiences — and the telephone booth, a method used to capture 20-second video messages surrounding perceptions of Scotland, maintained a strong holding power. The location of videos within exhibitions is critical to holding visitors' attention, with research indicating that placement at the beginning may appear as a diversion or perhaps barrier for those eager to enter, whereas a location in the middle or towards the end can provide a resting place or break from looking and reading, and thus motivate visitors to stay longer (Serrell, 2002). The VisitScotland marketing video was placed towards the end of the Romantic Scotland exhibition and presented a strong visual narrative surrounding Scottish culture, heritage and key tourism destinations, captivating the visitors' attention and overriding the pull to move on. Although the telephone booth was incorporated into the design of the exhibition to collect video messaging data, it became viewed by many as a unique exhibit and encouraged visitors — typically travelling in pairs or a group — to engage with the item and capture their experience through photography. Thus, the methodological tools on display that required some form of collaboration with the viewer facilitated a greater level of interaction, organising the visitors' participation and engagement with these items and between one another; thus holding them there for a greater length of time. Both Horatio McCulloch's *Inverlochy Castle* and John Martin's *Macbeth* oil paintings registered within the top ADT, demonstrating strong holding power yet not featuring amongst the top ten most popular exhibits visited.

除此之外，苏格兰市场推广短片（即描述旅游景点和游览体验的短片）和电话亭（即用于搜集长20秒、内容为参观者对苏格兰感受的数据搜集工具）都对参观者有较强的吸引力。展览中短片的放置位置非常关键，决定了短片对参观者的吸引力。研究显示，把短片置于展览的开端，或许会使参观者分心，甚至可能成为急切希望进行参观的参观者们的障碍。对比之下，将短片放置于展览的中段或接近尾声的位置，可起到一个参观与阅读之间短暂休息的作用，因此可延长参观者的参观时间 (Serrell, 2002)。我们将苏格兰旅游局的市场推广短片放置于《浪漫苏格兰》展览接近尾声的位置，为苏格兰文化、遗产和组要旅游目的地提供了有力的视觉叙述。这样的做法捕获了参观者的注意力，使他们很难选择跳过这个环节。尽管采用电话亭的初衷是与展览的设计相结合，以达到搜集视频信息数据的目的，但是却被众多参观者视为一个独一无二的展品，吸引参观者们（尤其是双人或小组参观者）与之互动，使我们通过录像的形式捕获了参观者的经历。因此，这样具有参与者合作需求的、展览形式的方法论工具大大提高了互动水平，对参观者的参与形式有组织作用，吸引他们与彼此参与到展品当中，也使他们驻足更长时间。尽管没有被列为前十个最受欢迎的展品，霍雷肖·麦卡洛克《英威尔洛奇城堡》和约翰·马丁《麦克白》两件油画展品的平均驻足时间（ADT）排名均靠前，说明两件展品都具有较强的驻足力。

Visitors spent a longer time on exhibits that contained a connection to familiar themes – for example, Shakespeare’s affiliation with John Martin’s *Macbeth* – perhaps already known by the Chinese audience members. It was also noted that some historic photographs maintained a stronger holding power than the oil paintings, attracting ADTs that were longer than, or equal to, the average dwell time of popular artworks.

由此可见，若展品含有某些相关主题（例如，莎士比亚与约翰·马丁《麦克白》的联系）是中国参观者此前较为熟悉的，参观者会在此类展品前驻足较长时间。我们也由此观察到，某些历史照片比油画更具驻足力，其参观者平均驻足时间与最受欢迎展品的时间相当，个别甚至高过后者。

Top 10 exhibits by average dwell time 平均驻足时间最长的十大展品

Rank 排名	Name of Exhibit 展品名称	ADT 平均驻足时间
1	Graffiti wall 涂鸦墙	00:01:22
2	Scotland Marketing Video 苏格兰市场推广短片	00:01:10
3	Phone booth 电话亭	00:00:46
4	Set of 8 photos (Theme: Sea 1) 一组8张照片（主题：大海 1）	00:00:46
5	Set of 8 photos (Theme: Sea 2) 一组8张照片（主题：土地 2）	00:00:30
6	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	00:00:29
7	Horatio McCulloch <i>Inverlochy Castle</i> 霍雷肖·麦卡洛克《英威洛奇城堡》	00:00:29
8	Set of 8 photos (Theme: Sea 3) 一组8张照片（主题：土地 3）	00:00:29
9	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	00:00:28
10	John Martin <i>Macbeth</i> 约翰·马丁《麦克白》	00:00:28



Popular exhibits and visitor demographics

In addition to acquiring an overall depiction of preferred exhibits from the visitors, data retrieved from the survey were used to identify possible correlations existing between preference and a range of variables tied to the visitor demographics (e.g. gender, age, residence, education and occupation). Upon examining the three most desirable exhibits — as drawn from the survey data — it became evident that a greater percentage of female visitors (70%) rated oil paintings as their preferred exhibit in comparison to males (63%); whereas, a higher percentage of the total number of male visitors surveyed (11%) identified cultural relics as a preferred exhibit when compared with female visitors (7%). Oil paintings were the most liked exhibit across all the age groups, by a significant margin, with the population identified as ‘graduate and above’ demonstrating the highest percentage preference towards these particular exhibits. In addition, the popularity of the exhibition’s historic photographs resonated more with a slightly older population, with visitors over the age of 40 expressing a particular liking for these specific exhibits. This was further supported by data highlighting that retired visitors expressed a greater preference for the historic photographs when compared with other occupations, closely following those categorised as working in the service industry (see Appendix, Figure 3).

By examining the visitor tracking data, variance amongst preferences for specific exhibits could also be identified and compared with the survey data, exploring the relationship between preference and specific demographics (i.e. gender, age and type of visitor group). Only a slight variance was found among the two gender groups, with a higher count of female visitors to the graffiti wall and a higher count of male visitors to Peter Graham’s *Wandering Shadows*. The top ten most visited exhibits for male and female visitors also demonstrated a slight difference in relation to preference, as John Martin’s *Macbeth* was featured as a top ten preferred exhibit amongst the female visitors but not male, whereas Alexander Nasmyth’s *A Distant View from Stirling Castle* was featured within the male visitors’ top ten preference but not amongst female visitors.

受欢迎展品与参观者人口统计数据

根据调查数据，我们除了整体描述参观者所偏好展品外，还可以在参观者偏好与不同人口统计变量（如性别、年龄、居住地、教育程度和职业）中找到相关性。我们通过分析前三名最受欢迎展品的调查数据，可以明显看出，绝大多数的女性参观者（70%）将油画展品视为她们偏好的展品。相比之下，男性参观者中只有60%有此偏好。并且，参加调查的男性参观者中有11%将文物视为他们所偏好的展品，而女性参观者只有7%偏好文物展品。油画作品受到所有年龄阶段参观者的喜爱，其中“研究生及以上”偏好油画作品的人群占最大比例。此外，历史照片展品在年纪较长的参观者中得到最大共鸣，其中40岁以上的参观者表现出对此类展品的极大喜好。这个结果与参观者职业和对展品偏好的数据吻合，其中已退休的参观者对历史照片更为喜爱，位居其次的是从事服务行业的参观者（见附录，图3）。

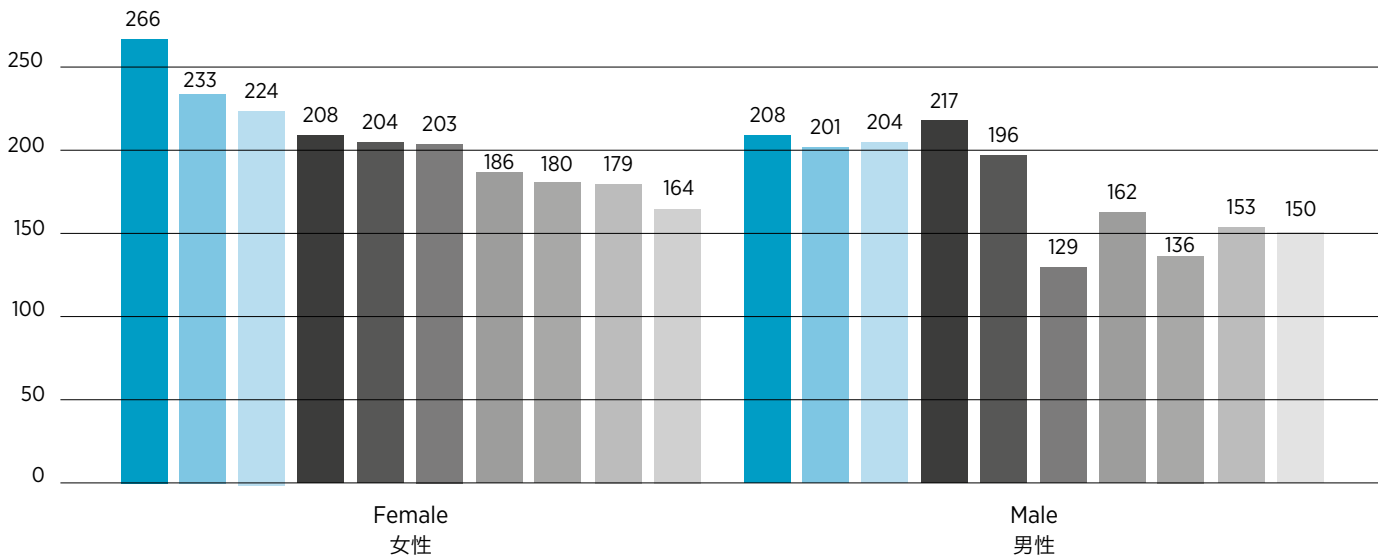
分析参观者跟踪数据后，我们可以看出对特定展品的不同偏好。将调查数据与之比较，我们可以探究参观者偏好与人口统计特征的关系（即性别、年龄和参观者类型）。男女性别之间的差异并不明显，女性参观者对涂鸦墙的偏好稍高于男性，男性参观者对彼得·格雷厄姆《恍惚的影子》的偏好稍高于女性。最受男性与女性欢迎的十件展品排列也稍有差别，约翰·马丁《麦克白》再次被女性参观者列为前十，却并未在男性参观者的前十之列。而亚历山大·内史密斯《斯特灵远景》被男性参观者列为前十件最受欢迎展品，却并不在女性参观者之列。



Horatio McCulloch (1805–1867)
Detail of *Inverlochy Castle*, 1857
© National Galleries of Scotland
霍雷肖·麦卡洛克 (1805–1867)
《英威尔洛奇城堡》局部 (作于1857年)
苏格兰国立美术馆版权所有

Top 10 most visited exhibits by gender
根据性别划分的访问量最大的十大展品

Number of visitors
300



Sir Joshua Reynolds *John Murray, 4th Earl of Dunmore*
乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》

Peter Graham *O'er Moor and Moss*
彼得·格雷厄姆《越过沼泽地》

VisitScotland Marketing Video
苏格兰市场推广短片 苏格兰旅游局市场推广短片

Peter Graham *Wandering Shadows*
彼得·格雷厄姆《恍惚的影子》

Helmet from Dumbarton Castle
来自邓巴顿城堡的头盔

Graffiti wall
涂鸦墙

Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock
玛丽女王房间的访客簿、访客指南、钥匙和锁

Set of 12 photos (Theme: Castles)
一组12张照片 (主题: 城堡)

Patrick Nasmyth *The Valley of the Tweed*
帕特里克·内史密斯《特威德山谷》

John Martin *Macbeth*
约翰·马丁《麦克白》

Alexander Nasmyth *A Distant View of Stirling*
亚历山大·内史密斯《斯特灵远景》

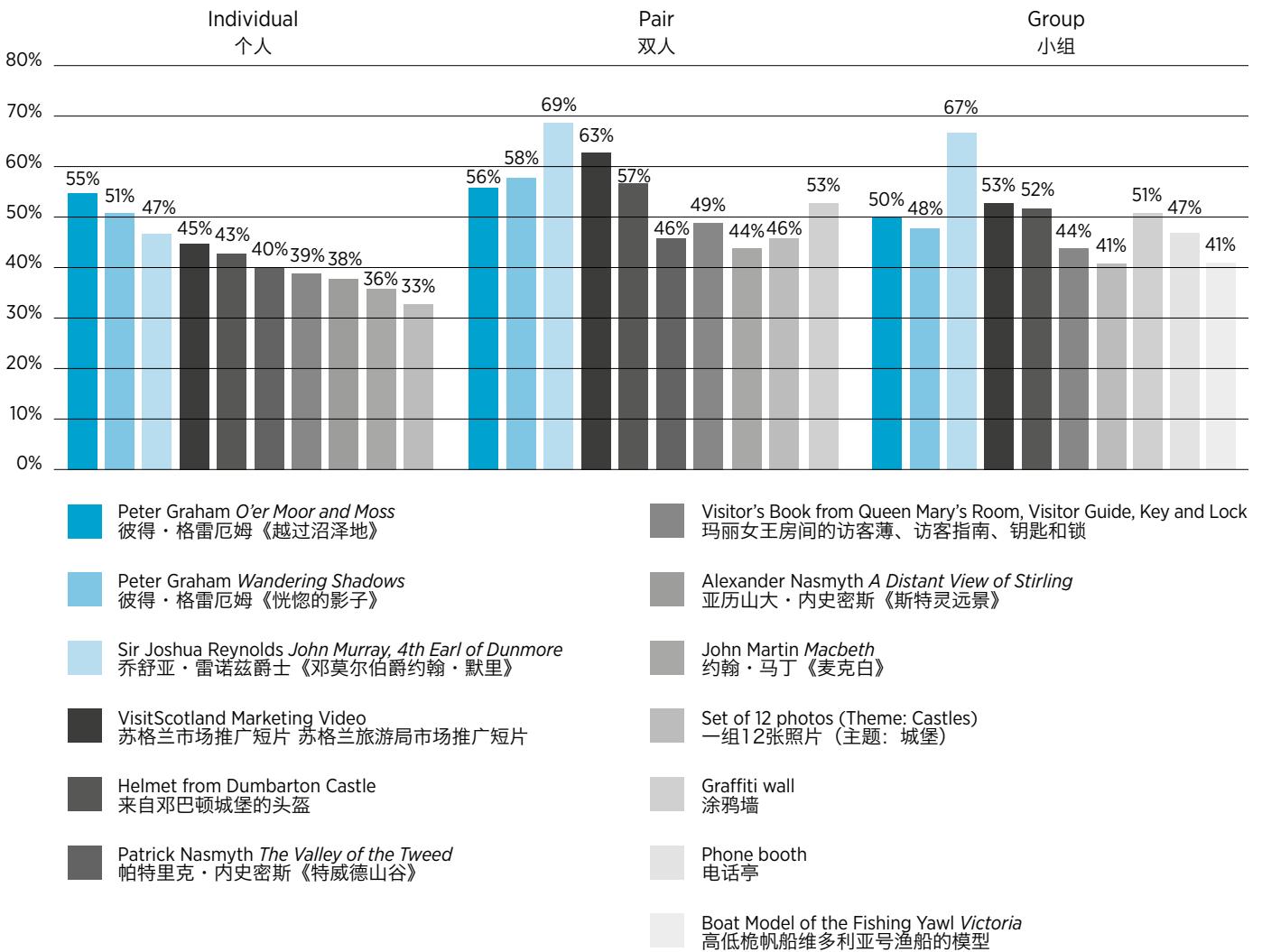
Variance was more prominent among the differing age groups when analysing the tracking data. It was clear that three-dimensional objects (e.g. the Helmet from Dumbarton Castle, the Ship Model, Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock and the phone booth) attracted greater attention from visitors under the age of 15, whereas visitors over the age of 50 were more attracted by flat objects such as paintings and the historic photographs. Visitors over 50 were the only age group to contain two sets of historic photographs within their top ten most popular exhibits visited, data that correspond with information from the survey indicating a preference for historic photographs amongst the older museum visitors. Visitors aged 16 to 30 and 30 to 50 were comparatively more similar in terms of their top ten most visited exhibits, although the rank order of popularity differed (see Appendix, Figure 4).

Different types of visitors also displayed slight variance in relation to their preferences for the exhibits on display. Interactive exhibits (e.g. the graffiti wall and phone booth) appealed more to visitors in groups and pairs and featured among the ten most visited exhibits within these two particular groups. Oil paintings appealed more to individual visitors, as the top ten most popular exhibits for this particular visitor profile predominantly comprised oil paintings over any other artefact. The Ship Model also appealed to visitors in groups, appearing among the top ten most popular exhibits for those associated within this particular demographic. The popularity of the Ship Model for group visitors may be explained through the strong appeal of this particular exhibit to a younger audience member. The Ship Model appeared within the top ten most popular exhibits for visitors under 15, typically individuals who visited the exhibition in either a family or school group.

分析跟踪数据后，我们观察到不同年龄段参观者群体之间的更多差异。可以明显看出，立体物件展品（如来自邓巴顿城堡的头盔，渔船的模型，玛丽女王房间的访客簿、访客指南、钥匙和锁，和电话亭）对年龄15岁以下的参观者有较大吸引力。相比之下，50岁以上的参观者则更偏好平面展品，例如画作和历史照片。仅有50岁以上的参观者将两组历史照片纳入前十名最受欢迎的展品，这个数据结果与调查数据所显示的年长博物馆参观者对历史照片的偏好恰好吻合。最受16-30岁和30-50岁之间的参观者欢迎的前十件展品排名较为相似，虽然排列顺序稍有不同（见附录，图4）。

不同类型的参观者对展品的偏好也稍有差异。互动型的展品（例如涂鸦墙和电话亭）对双人和小组参观者有更大吸引力，在这两类参观者中被纳入前十件最受欢迎展品之列。个人参观者最偏好的十件展品中，油画画作占了绝大多数，只有极少数为其他类型展品，由此可见油画画作则更吸引个人参观者。渔船的模型更吸引双人参观者，被这类参观者群体列为前十件最受欢迎展品之一。年轻参观者对渔船的模型尤为感兴趣，这也是为什么这件展品在小组参观者中有较高受欢迎程度的原因。渔船的模型被15岁以下参观者列为前十件最受欢迎展品之一，其中包括以家庭或学校团体为单位的个人参观者。

Top 10 most visited exhibits by visitor type
根据参观者类型划分的访问量最大的十大展品



Despite some evidence indicating a variance of preference between visitors to the Romantic Scotland exhibition, it was clear that the oil paintings were the most preferred exhibit, appealing more to female visitors and those from an educated background. Key works of art, such as Sir Joshua Reynolds' *John Murray, 4th Earl of Dunmore*, attracted a high number of visits and retained a strong holding power. Unlike the West, China has never had a great tradition of portrait painting (Sullivan, 2008), the spectacle of Sir Joshua Reynolds' artwork attracted visitors due, in part, to its positioning, size, uniqueness and portrayal of the 4th Earl in traditional Highland dress, an intriguing aspect of Scotland's cultural heritage and signifier of Scottish identity that proved popular amongst the Chinese visitors.

尽管数据显示《浪漫苏格兰》参观者的偏好稍有差异，但尤为明显的是，油画画作作为最受欢迎的展品，尤其受到女性参观者和有教育背景的参观者的青睐。著名艺术作品，如乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》，吸引了大量参观者，具有很强的驻足力。与西方传统不同，中国并没有肖像画作的传统 (Sullivan 2008)，因此乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》能高度吸引参观者，除了画作的摆放位置、尺寸之外，也因为中国观众将画作描绘的高地服饰视为苏格兰文化遗产和苏格兰民族身份的象征。



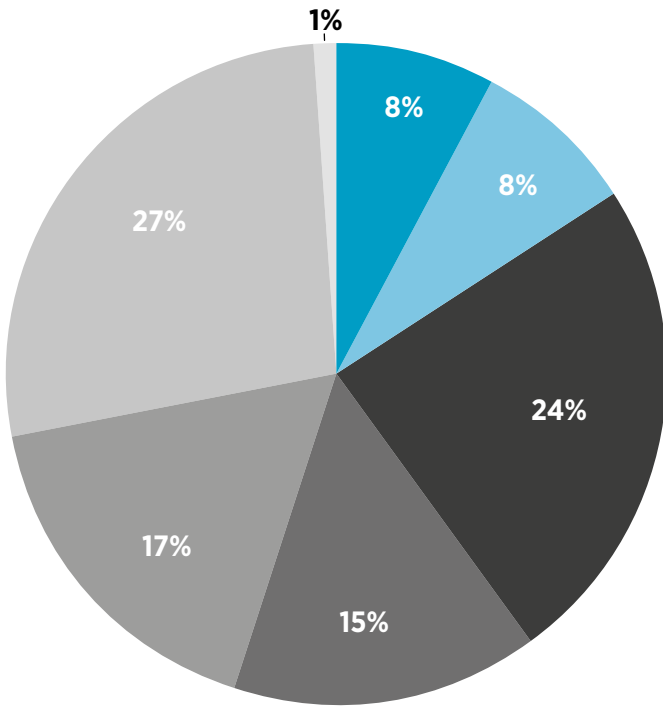
▲
Model of fishing yawl named 'Victoria' from Trinity House, Edinburgh
© Historic Environment Scotland
渔船模型“维多利亚”号，爱丁堡三一海事博物馆
苏格兰历史环境局版权所有

A desire to see more

Whilst visitors were satisfied with the quality of the exhibits on display, a desire to experience a range of artefacts for future exhibitions surrounding Scottish art was clearly demonstrated by those responding to the survey. In particular, visitors expressed a specific interest in seeing a greater number of historic relics (clothing, jewellery, weapons and handcraft), oil paintings and visual artwork (such as film clips and documentaries).

*What would you like to see more of in future exhibitions about Scottish art?

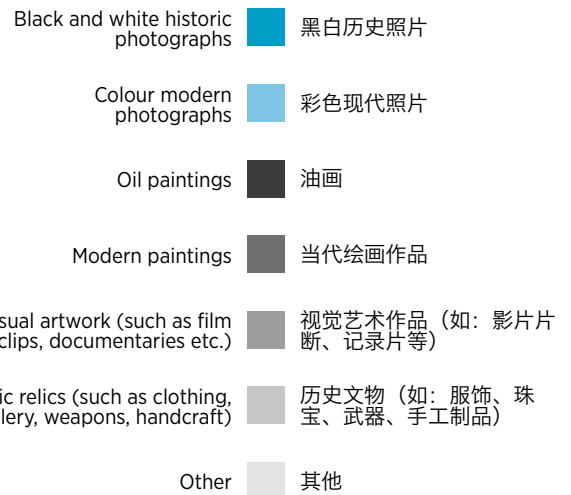
在未来关于苏格兰艺术的展览中您希望看到些什么？



* Multiple choice question
多选题

渴望参观更多

据调查数据显示，参与调查的参观者对展出的展品质量非常满意，并表达了希望在未来展览上看到更多苏格兰艺术展品的渴望。参观者尤其在历史文物（服饰、珠宝、兵器和手工艺品）、油画画作和视觉艺术品（如影片和纪录片）上表达了浓厚兴趣，希望未来可以参观到更多此类展品。



Visitors of differing demographic groups displayed a slight variation in response to what they would like to feature in future exhibitions surrounding Scottish art. Although oil paintings were identified as a popular choice amongst all types of visitors, those within the age range of 51-60+ demonstrated the strongest desire to see these particular exhibits incorporated into future exhibitions. Historic relics appealed to the younger visitors, with those falling into the age range of 51-60+ expressing the least desire to see more of such exhibits. Furthermore, the desire to see more historic relics of Scotland was higher amongst female visitors than amongst male. That said, the term historic relic encompassed artefacts such as clothing, jewellery, weapons and handcraft, aspects of Scottish cultural heritage — particularly clothing — that appeared of great interest to female visitors. Similarly, the survey data demonstrated that visual artwork, such as film and documentaries, also appealed to a younger audience member with those aged 51-60+ expressing the least amount of interest in seeing such media included within future exhibitions (see Appendix, Figure 5).

Generic open comments concerning the exhibition extracted from the survey data and video diary uploads indicated a clear desire to experience a greater level of interaction through the use of technological activities and audio-visual installations. Emphasis was also placed on including local customs, folklore, music and national history, with a greater incorporation of historic artefacts and a particular emphasis on traditional clothing.

根据不同人口统计特征，不同参观者群体在未来展览中希望看到有关苏格兰艺术的展品类型存在差异。尽管我们可以看出，油画画作受到所有年龄层的参观者欢迎，年龄在51-60岁的参观者群体在未来展览中看到此类展品的愿望最为强烈。历史文物则更吸引较年轻参观者，而51-60岁的参观者群体参观此类展品的渴望最低。而且，在参观更多苏格兰历史文物展品上，女性比男性表达更强烈的渴望。也就是说，历史文物这个概念包含了如服饰、珠宝、兵器和手工艺品等工艺品、以及苏格兰文化遗产的工艺品（尤其是服饰），并且女性参观者对此类展品有着强烈的兴趣。与以上情况类似，调查数据显示，视觉艺术作品（例如影片和纪录片）对较年轻的参观者群体有较大吸引力，而51-60岁之间的参观者则对在未来展览中看到该类展品表达最低兴趣（见附录，图5）。

据调查数据和上传视频日记中与展览相关的综合开放式评论显示，参观者都希望展览中能通过应用科技和视听装置，提供更大程度的互动体验。评论着重提到了当地民风民俗、音乐和民族历史，并指出希望融入更多历史工艺品、更重视传统服饰。

I think Scotland is romantic and beautiful. I'll be very happy if I can go with my good friends one day. I think the exhibition is a bit dull. It would be better with more interactive and technological activities. Keep it up. (Video diary message)

Tartans, nationwide atmosphere. If it had included some local customs, for example Scottish dance, and some videos. (Video diary message)

Maybe it could have shown more than just pictures about Scotland. For example, showing things for daily use or playing some Scottish music. It would be better than showing pictures only. (Video diary message)

Hope to see richer exhibits, more exhibits of modern times, and increasing use of multimedia to showcase the landscape and culture of Scotland. It would be even better to meet local people. (Survey open comments)

Lots of paintings but few artefacts. It would be nice to have immersive installations of Scottish scenes to stimulate interest in Scotland. (Survey open comments)

Hope to see more local costumes and clothes. (Survey open comments)

Hope to see exhibits like clothing in the future. (Survey open comments)

To summarise: drawing upon the open comments, and in conjunction with the survey data, a preference to see more historic relics, but in particular traditional clothing, was prominent amongst the visitors' responses. Interwoven with a desire to witness more of Scotland's traditional dress was the longing to see a greater number of exhibits that incorporate Scottish folklore, aspects of everyday life, traditional Scottish customs — typically associated with music and dance — and to experience a higher degree of engagement with future exhibits through the use of interactive technologies.

我觉得苏格兰就是非常浪漫和美好的，如果以后能和好朋友一起去我就非常开心，我觉得今天的展览有点单调，如果再加一些更多的互动，以及加一些有科技感的活动会更好，加油。（视频留言）

穿一些格子啊，整个国家的风情，如果有当地的一些风俗或者说比如说苏格兰的一些舞蹈，有一些视频的播放。（视频留言）

就是能更多地展示苏格兰的景象，不光是图片，就是一些日常用品吧，或者就是，把他们苏格兰的音乐放一放，就是不要只是图片就好了。（视频留言）

希望展品更加丰富一些，多一些现代的展品，运用多媒体技术展览一些展现苏格兰风光与风土人情的视频剪辑，如果有当地人来和观众交流就更好啦。（开放式评论）

画多物少，街景情境可以多设置一些以激发观者对苏格兰更多的兴趣。（开放式评论）

希望以后能有多一些当地服装和服饰类的展品。（开放式评论）

希望以后有服饰类。（开放式评论）

总结：根据开放式评论，并结合调查数据，我们可以看出，参观者的反馈中表达了渴望看到更多历史文物的偏好，尤其是传统服饰。与参观更多苏格兰传统服饰的渴望密不可分的是参观者对展览中融入更多苏格兰民风民俗、日常生活习俗的展品的渴望。并且这类渴望与音乐和舞蹈有紧密联系。参观者希望在未来展览中能通过使用互动技术，与展品有更多接触。

BEHAVIOUR PATTERNS

Visitors' behaviour pattern in the Romantic Scotland exhibition was first reflected by the amount of time visitors spent on the exhibition. Tracking data revealed that the average dwell time (ADT) of the 792 visitors observed was 7 minutes 23 seconds. However, it was observed that some visitors saw the exhibition in haste and in passing, similar to what previous research has defined as 'sightseeing cultural tourist' (McKercher, 2002; Pearce, 1982). Dwell time also varied between visitors identified by different demographic groups. Females spent remarkably more time than males; visitors aged under 15 spent the least amount of time in the exhibition; and visitors in pairs spent significantly more time than individuals and groups. Data retrieved from the tracking app revealed the manner in which visitors behaved in the gallery. Behaviours that were analysed included reading text, conversing, heavy concentration and taking photographs. The tracking data revealed that visitors' attention was mostly drawn to the VisitScotland marketing video due, in part, to the strategic placing of this display (Black, 2012), followed by popular paintings and cultural relics. The tracking data also reaffirmed the importance of exhibition layout in attracting and directing attentions of visitors. Large oil paintings at the entrance boosted footfall and acted as a focal point (i.e. Peter Graham's *Wandering Shadows*), prolonging dwell time. Turner's small-size masterpiece, *Bell Rock Lighthouse*, compelled only specialist attention.

Top 5 most concentrated on exhibits 最受关注的五大展品

Rank 排名	Name of Exhibit 展品名称	Counts 次数
1	VisitScotland Marketing Video 苏格兰市场推广短片	207
2	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	178
3	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	173
4	Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	130
5	Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock 玛丽女王房间的访客簿、访客指南、钥匙和锁	128

行为模式

《浪漫苏格兰》展览参观者的行为模式首先通过参观者观展的时间数据反映出来。跟踪数据显示，792名受跟踪的参观者的平均驻足时间（ADT）为7分23秒。然而，我们也观察到，有一些参观者对展览的参观较为匆忙、顺便，这与以往的研究中提到的“观光式文化游客”较为类似（McKercher, 2002; Pearce, 1982）。按照人口统计数据特征分类的不同参观者群体之间的驻足时间也存在差异。相比男性参观者，女性参观者的驻足时间明显高出很多。低于15岁的参观者的观展时间在所有年龄段参观者中最低。双人参观者在展览中花的时间明显高于个人及小组参观者。跟踪应用中的数据显示了参观者在展厅中的行为方式。我们分析的行为包括阅读文本、交谈、极度专注和拍照。跟踪数据说明，最为吸引参观者注意力的是苏格兰旅游局市场推广短片，其次是著名画作和文物。推广短片如此受欢迎的部分原因在于其具有战略性的放置位置（Black, 2012）。跟踪数据也再次验证了展览布局在吸引、引导参观者注意力上的重要性。放置于展览入口处的大型油画吸引了参观者前来，成为焦点（例如彼得·格雷厄姆《恍惚的影子》），也延长了驻足时间。此外，透纳的小型名作《贝尔灯塔》仅仅吸引了专业人士的关注。

Visitors engaged in reading text when they encountered paintings and cultural relics. Oil paintings and objects featuring Scottish tradition and history (i.e. Reynolds' *John Murray 4th Earl of Dunmore*, the Helmet from Dumbarton Castle and Graham's *Wandering Shadows* and *O'er Moor and Moss*) sparked visitors' interest and invited engagement with the interpretive text.

参观画作和文物时，参观者会对（与展品相关的）文本进行阅读。以苏格兰传统和历史为特色的油画及文物（例如乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》、来自邓巴顿城堡的头盔和彼得·格雷厄姆《越过沼泽地》）激发了参观者的兴趣，吸引他们阅读展品的解读文本。

Top 5 most read about exhibits 阅读量最大的五大展品

Rank 排名	Name of Exhibit 展品名称	Counts 次数
1	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	181
2	Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	158
3	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	150
4	Patrick Nasmyth <i>The Valley of the Tweed</i> 帕特里克·内史密斯《特威德山谷》	148
5	Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	147

Moreover, exhibits related to Scottish cultural identity (e.g. traditional clothes, weapons) encouraged conversation among visitors. This reaffirmed the idea that Chinese heritage tourists preferred sites/exhibits linked to legends, stories and historical characters (Fu et al., 2012). The tracking data also revealed that visitors engaged in conversations at the graffiti wall. Participatory exhibits (or social objects) have often been used in exhibitions to stimulate interaction (Simon, 2010); in this instance, the graffiti wall clearly served its purpose.

而且，与苏格兰文化身份有关的展品（例如传统服饰、兵器）引发了参观者之间的讨论。这一现象再次肯定，中国的遗产游的游客较为偏好与传说、故事及历史元素有关的参观地/展品 (Fu, Lehto, and Cai, 2012)。跟踪数据也表明，参观者在参观涂鸦墙时进行交谈。具参与性质的展品（或社交物品）常作为刺激互动的手段用于展览中 (Simon, 2010)；例如在本展览中，涂鸦墙就起到了这样的作用，并且成功地促进了参观者之间的交谈。

Top 5 most talked about exhibits 被提到最多的五大展品

Rank 排名	Name of Exhibit 展品名称	Counts 次数
1	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	145
2	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	136
3	Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	114
4	Graffiti wall 涂鸦墙	111
5	Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	98

Visitors were observed taking photographs in the gallery, in particular when encountering exhibits and methods of data capture strongly related to Scottish or British tradition and custom (i.e. Reynolds' John Murray, 4th Earl of Dunmore, and the phone booth). Here, Reynolds' John Murray, 4th Earl of Dunmore was recorded as the most photographed exhibit. Visitor engagement with the interactive methods (i.e. the phone booth and the graffiti wall) also encouraged photography, drawing attention as if they were exhibits on display.

我们也曾观察到参观者在展厅内拍摄照片的行为。并且，一些与苏格兰或英国传统习俗相关的展品和数据搜集物品尤其吸引参观者进行拍摄（例如乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》、来自邓巴顿城堡的头盔和电话亭）。数据表明，在这类展品中，乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》吸引了最多参观者拍摄照片。参观者对互动型数据搜集物品（例如电话亭和涂鸦墙）的参与度也鼓励了照片拍摄行为。这类物品吸引了参观者的注意力，被参观者视为展品的一部分。

Top 5 most photographed exhibits 拍照次数最多的五大展品

Rank 排名	Name of Exhibit 展品名称	Counts 次数
1	Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	120
2	Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	91
3	Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	83
4	Phone booth 电话亭	75
5	Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	70



Visitor behaviour and demographics

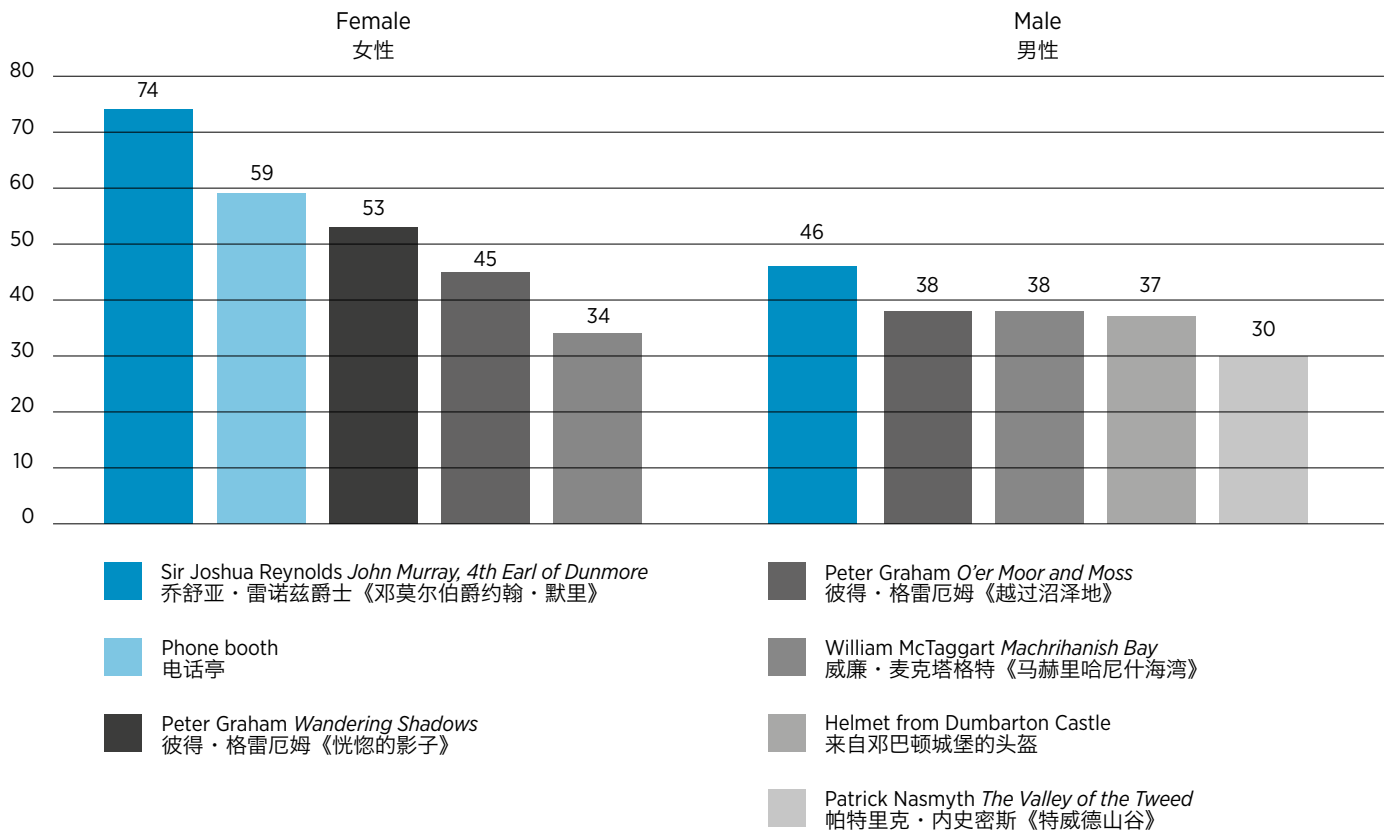
Visitors' behavioural patterns displayed some variation when examined by differing demographic groups. Males in particular paid more attention to the Helmet from Dumbarton Castle, and showed strong signs of engagement by taking photos, conversing and reading interpretive text. Conversely, females engaged more with Reynolds' *John Murray, 4th Earl of Dunmore* as demonstrated through the same behavioural actions. In addition, females were more interested in the interactive exhibits, conversing at the graffiti wall and taking photographs of the phone booth.

参观者行为及人口统计数据

通过分析不同人口统计特征的参观者群体的数据，我们发现参观者的行为模式中存在一些差异。男性参观者对《来自邓巴顿城堡的头盔》尤为感兴趣，且有较高参与度，主要表现为拍摄照片，交谈和阅读展品解读文本。与之相反，通过类似的行为模式，女性参观者则对另一件展品，乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》，表现出更高的参与度。并且，女性对互动型展品表现出更高的兴趣，主要表现为在涂鸦墙前交谈和对电话亭进行照片拍摄。

Top 5 most photographed exhibits by gender

按照性别划分拍照次数最多的五大展品



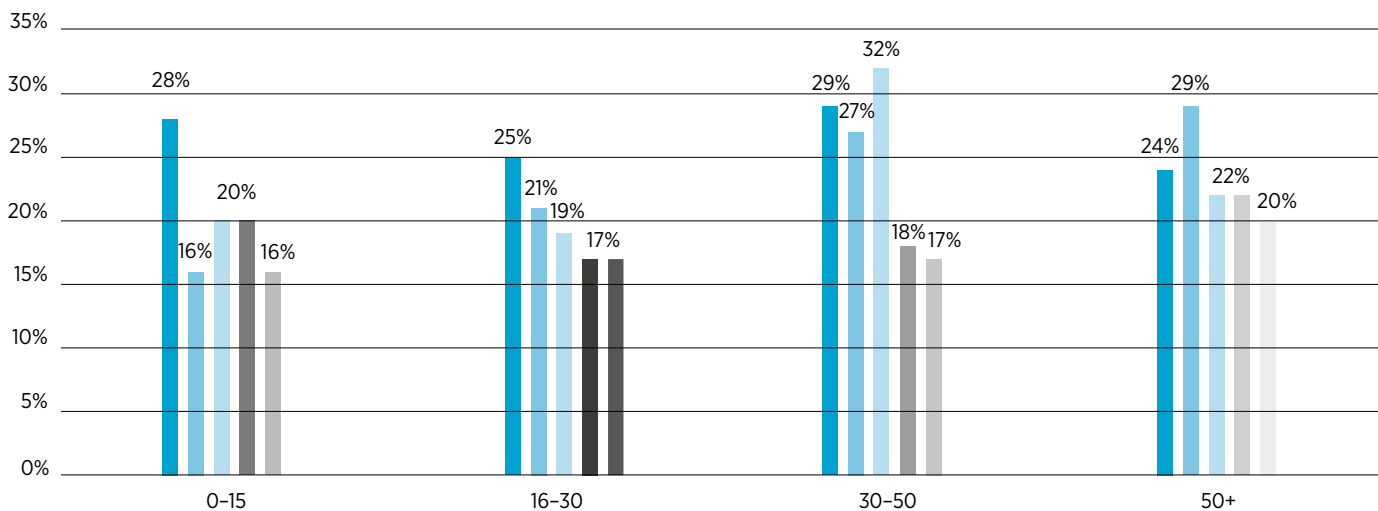
Visitors aged under 15 engaged the most with the VisitScotland marketing video; this was reaffirmed by a high dwell time (ADT: 1 minute 18 seconds), outlasting the 16-30 and 50+ age groups. Tracking data also revealed that young visitors engaged with the Helmet from Dumbarton Castle through taking photographs and conversing at the exhibit. In addition, young visitors engaged in reading the interpretive text of Reynolds' *John Murray, 4th Earl of Dunmore*, as well as reading visitor comments at the graffiti wall (see Appendix, Figure 6). Visitors aged between 16 and 30 showed the most interest in and engaged the most with Reynolds' *John Murray, 4th Earl of Dunmore*. Visitors were observed concentrating, having conversations, reading interpretive text and photographing the painting. The VisitScotland marketing video also appealed to visitors aged between 16 and 30, and was the most concentrated on exhibit for this visitor group. Visitors aged 30 and under were the only group taking photographs of the phone booth, reaffirming its appeal to young audience members (see Appendix, Figure 7).

Visitors aged between 30 and 50 were observed engaging most with the Helmet from Dumbarton Castle through concentration and conversation (see Appendix, Figure 8), with Reynolds' *John Murray, 4th Earl of Dunmore* prompting similar engagement. Visitors aged over 50 showed most interest in Reynolds' *John Murray, 4th Earl of Dunmore* through conversation and concentration, a behaviour that was reaffirmed by the longest average dwell time (42 seconds) at this exhibit. Interestingly, William Wilson's *Melrose Abbey* was the most photographed for visitors over 50 (see Appendix, Figure 7) and there was more engagement with photographic exhibits for this age group as both the Set of 12 photos (Theme: Castles, set 1) and the Set of 10 photos (Theme: Castles, set 2) appeared in the top five most concentrated on exhibits.

15岁以下的参观者对苏格兰旅游局的市场推广短片参与度最高。这个年龄段的参观者比16-30岁以及50岁以上年龄段的参观者在这个展品前的驻足时间（ADT为1分钟18秒）更长，由此可得出以上结论。跟踪数据也表明，较年轻参观者通过拍摄照片、在展品前交谈，对来自邓巴顿城堡的头盔有较高参与度。并且，较年轻参观者也通过阅读展品解读文本和参观者评论，对乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》和涂鸦墙分别有一定参与度。我们观察到参观者在画作前的一系列行为包括高度专注、交谈、阅读解读文本及拍摄展品照片。苏格兰旅游局的市场推广短片对16-30岁年龄段的参观者有较强吸引力，是这个年龄段参观者最为关注的展品。30岁以下的参观者是唯一一组对电话亭进行照片拍摄的，再次说明了电话亭对较年轻观众团体的吸引力（见附录，表7）。

据我们观察，30至50岁年龄段的参观者对《来自邓巴顿城堡的头盔》的参与度最高，其行为表现为高度专注和交谈（见附录，表8），并且对乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》也有较为相似的参与度。50岁以上的参观者则对乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》的兴趣最高，其行为表现为交谈和高度专注。并且在此展品前的平均驻足时间也最长（42秒），验证了以上结论。有趣的是，威廉·威尔逊《梅尔罗斯修道院》是50岁以上参观者拍摄照片最多的展品（见附录，表7）。并且，这组参观者对照片展品的参与度较高，一组12张照片（主题：城堡）和一组10张照片（主题：城堡）都被列入前五件最受关注的展品。

Top 5 most concentrated on exhibits by age
按照年龄划分五大最受关注的展品



VisitScotland Marketing Video
苏格兰市场推广短片 苏格兰旅游局市场推广短片

Sir Joshua Reynolds *John Murray, 4th Earl of Dunmore*
乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》

Helmet from Dumbarton Castle
来自邓巴顿城堡的头盔

Visitor's Book from Queen Mary's Room,
Visitor Guide, Key and Lock
玛丽女王房间的访客簿、访客指南、钥匙和锁

Peter Graham *O'er Moor and Moss*
彼得·格雷厄姆《越过沼泽地》

Peter Graham *Wandering Shadows*
彼得·格雷厄姆《恍惚的影子》

Horatio McCulloch *Inverlochy Castle*
霍雷肖·麦卡洛克《英威尔洛奇城堡》

Graffiti wall
涂鸦墙

Alexander Nasmyth *A Distant View of Stirling*
亚历山大·内史密斯《斯特灵远景》

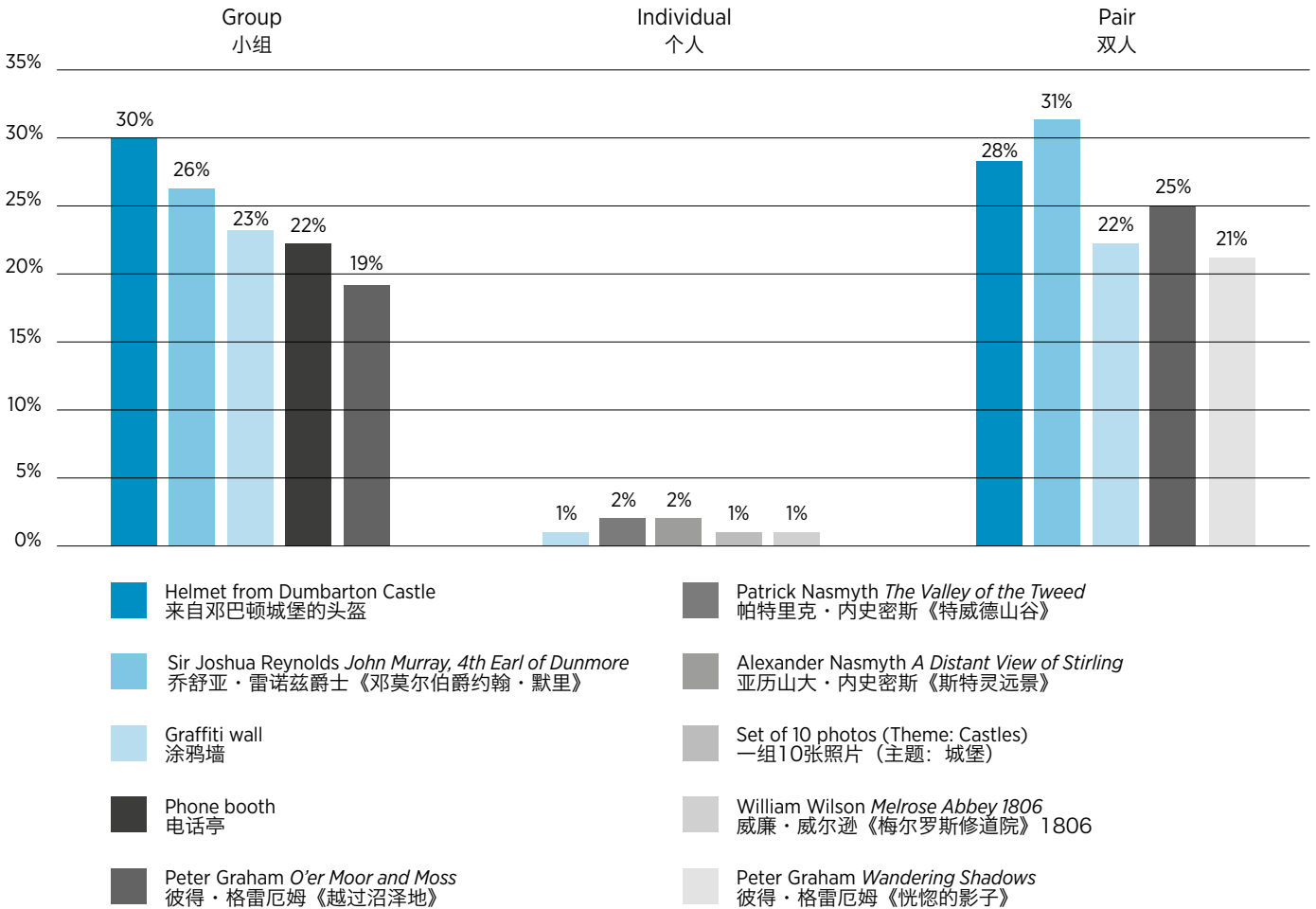
Set of 12 photos (Theme: Castles)
一组12张照片 (主题: 城堡)

Set of 10 photos (Theme: Castles)
一组10张照片 (主题: 城堡)

Amongst the types of visitor tracked in the exhibition, individuals, pairs and groups unanimously paid attention to the VisitScotland marketing video and the Helmet from Dumbarton Castle. Visitors in pairs and groups were also attracted to Reynolds' *John Murray, 4th Earl of Dunmore*, which further inspired conversation, reading interpretive text, and photography. However, individual visitors placed greater concentration on Graham's *Wandering Shadows* and *O'er Moor and Moss*, where the Reynolds' painting did not feature (see Appendix, Figure 9). Popular paintings such as Graham's *Wandering Shadows* and *O'er Moor and Moss*, Martin's *Macbeth* and cultural relics such as the Helmet from Dumbarton Castle also attracted interaction including reading and photographing among visitors in pairs (see Appendix, Figures 10 and 11). Visitors in groups engaged most with the VisitScotland marketing video, and the Helmet from Dumbarton Castle, the latter stimulating the most reading (see Appendix, Figure 10). In addition, visitors in groups engaged enthusiastically with the graffiti wall, not only through participation, but also through reading posts, conversing with fellow visitors and spending the longest time at this particular data collection point (ADT: 1 minute 39 seconds). Overall, more engagement with interactive exhibits (i.e. the graffiti wall and the phone booth) was identified amongst visitors in pairs and groups. These exhibits attracted engagement such as reading visitor comments, photography and conversation with fellow visitors.

在所有类型的受跟踪参观者中，个人、双人和小组参观者对苏格兰旅游局的市场推广短片和来自邓巴顿城堡的头盔这两件展品表达的兴趣较为一致。乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》对双人和小组参观者也具有一定吸引力，激发了参观者的交谈、阅读解读文本和拍摄照片等行为。然而，个人参观者则更为关注彼得·格雷厄姆《恍惚的影子》和《越过沼泽地》，相比之下乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》并未吸引个人参观者的注意（见附录，表9）。例如彼得·格雷厄姆《恍惚的影子》和《越过沼泽地》、约翰·马丁《麦克白》等名画，以及来自邓巴顿城堡的头盔等文物也激发了双人参观者的互动，其行为包括阅读和拍摄照片（见附录，表10和11）。此外，小组参观者对涂鸦墙有较为活跃的参与度。参观者们不仅仅参与其中，也阅读其他参观者的留言，与其他参观者交谈，因此在此搜集的数据显示，涂鸦墙的参观者驻足时间在所有展品中为最长（ADT：1分钟39秒）。整体而言，双人和小组参观者在互动型展品上的参与度较高（例如涂鸦墙和电话亭）。这些展品吸引参观者的参与行为包括阅读参观者留言、拍摄照片和与其他参观者交谈。

Top 5 most talked about exhibits by visitor type
根据参观者类型划分被提到最多的五大展品



In summary: it was clear that visitor behaviour varied slightly amongst the demographic groups, with male visitors paying particular attention to, and engaging with, key cultural relics through differing behaviours, and female visitors interacting more with the participatory methods of data capture. Younger visitors were also drawn to the interactive methods of data capture and the filmic representation of Scotland, with older audience members captivated by portrait and landscape oil paintings. As expected, and due to the collaborative nature of the graffiti wall and phone booth, visitors in groups and pairs demonstrated frequent engagement with these methods, facilitating co-participation and enhancing the social and collaborative exhibition experience.

总结: 我们可以清楚看出，不同人口统计特征的参观者群体之间的行为有所差异。其中男性参观者对主要文物展品较为感兴趣，参与度较高，表现出不同的行为模式。相比之下，女性参观者则对参与型数据搜集物件有更多互动。较年轻参观者也对参与型数据搜集物件有较高兴趣，并且对苏格兰的影像表现形式很感兴趣。较年长的观众则更被肖像画和景观油画吸引。与我们的预测一致，由于涂鸦墙和电话亭所具有的合作性特点，小组和双人参观者对这两个数据搜集方式有较频繁的参与度，促进了共同参与，增强了社交和合作型的展览体验。

LEARNING

In addition to visitors' engagement in reading, conversing, concentrating and taking photographs, learning was another behavioural aspect strongly related to visitors' moment-to-moment interaction in the Romantic Scotland exhibition. As the tracking data revealed, learning could be inferred by the range and level of visitor engagement, including heavy concentration, reading of interpretive text, or conversation with fellow visitors. The Arts Council England defines learning as:

A process of active engagement with experience; it is what people do when they want to make sense of the world, and it may involve the development or deepening of skills, knowledge, understanding, values, ideas and feelings; effective learning leads to change, development and the desire to learn more.⁴

Within this understanding, learning was indicated by visitor perceptions of the Romantic Scotland exhibition retrieved from survey data. Over 90% of visitors surveyed stated that the exhibition had given them a better (19%) or some understanding (73%) of Scotland's history and cultural heritage, and 92% of respondents indicated that the exhibition had inspired them to learn more about Scotland. The effectiveness of the exhibition could be witnessed through its ability to impart knowledge and inspire visitors to learn more about Scotland, its cultural heritage and artwork (see Appendix, Figures 12 and 13). The extent to which visitors perceived themselves gaining some understanding of Scotland decreased as age increased, although not significantly: 89% of visitors aged 51-60 and 79% of visitors aged over 60 declared that they gained some or a better understanding of Scotland's history and heritage, while the percentage of younger visitors was over 90%.

学习

参观者的参与方式除了阅读、交谈、专注和拍摄照片，学习也是其中一个重要的行为方式。并且，其的学习行为与参观者在《浪漫苏格兰》展览中的实时互动密不可分。跟踪数据表明，学习可以通过分析参观者的参与度的类型和程度来判断，包括高度专注、阅读解读文本或其他参观者交谈。英格兰艺术委员会（The Arts Council England）对学习的定义如下：

一个主动参与体验的过程；它是人们渴望理解这个世界时所做的事，并且它包括发展或深化技能、知识、理解、价值观、想法和感受；有效的学习会带来改变、发展和学习更多的欲望。（脚注4）

根据这个定义，我们根据调查数据中参观者对《浪漫苏格兰》展览的感受来探究其学习行为。超过90%的被调查参观者表示，展览使他们对苏格兰的历史和文化遗产有了更好（19%）或一些了解（73%），并且92%的参观者表示，展览激发他们学习更多关于苏格兰的知识。展览显示了传授知识、激发参观者对苏格兰及其文化遗产和艺术作品的学习的能力，由此可见此展览的实际效果（见附录，表12和13）。随着参观者年龄增大，他们所认为自己获取的对苏格兰的了解程度呈递减趋势，尽管减少幅度不大：89%的51-60岁年龄段参观者、及79%的60岁以上参观者表示，他们从展览中获得了一定程度或者更好的对苏格兰历史和遗产的了解，而较年轻参观者中的百分比则显著地维持在90%以上。

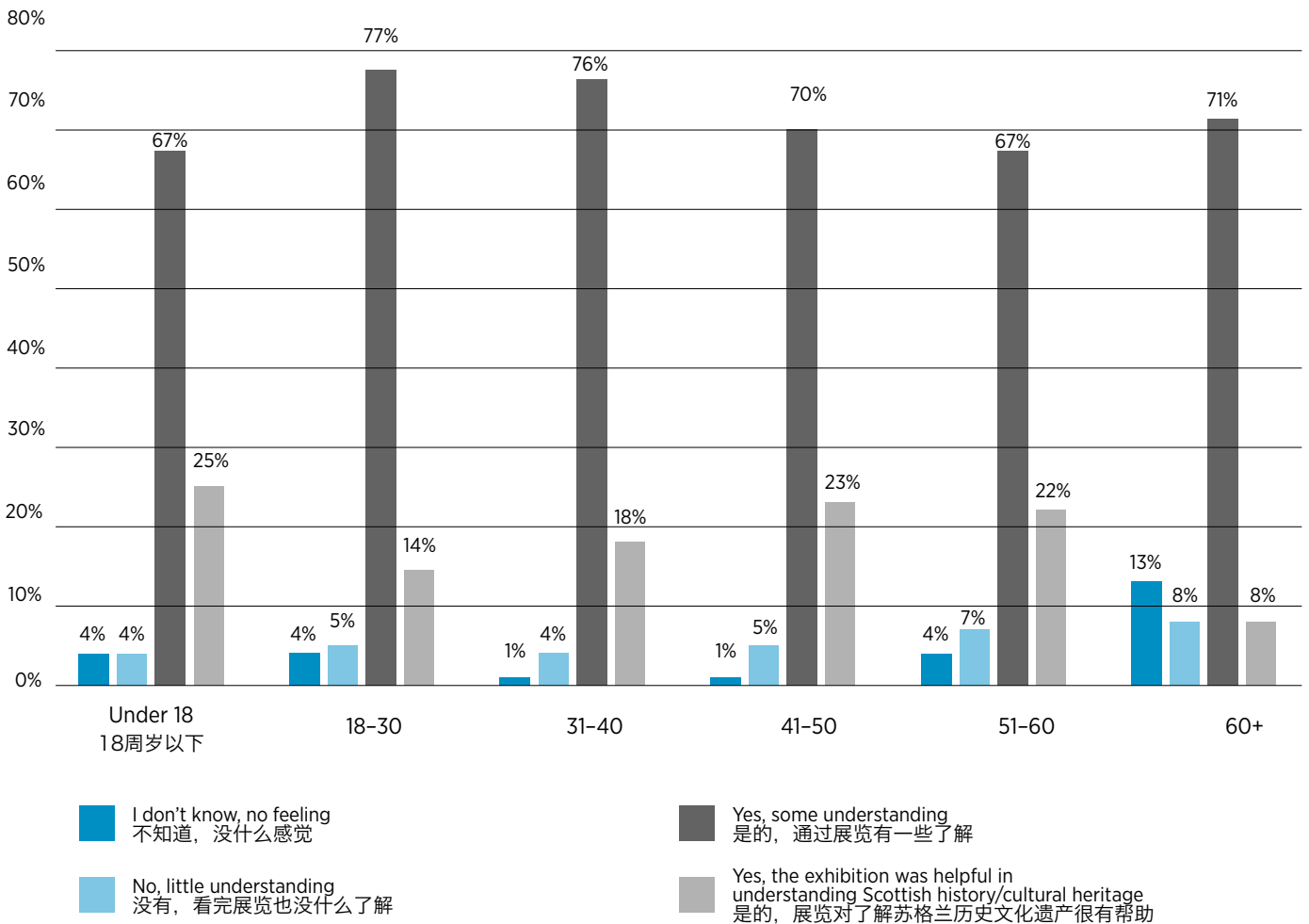
⁴ Arts Council's definition of learning can be retrieved from <http://www.artscouncil.org.uk/defining-learning>
艺术委员会对学习的定义见此链接：<http://www.artscouncil.org.uk/defining-learning>

Similarly, 79% of visitors aged over 60 declared that they wanted to learn more about Scotland, which was slightly less than respondents from other age groupings.

与之相似的是，79%的60岁以上参观者表示，他们希望学习更多有关苏格兰的知识，这一百分比与其他年龄段的参观者相比显得较低。

Did your visit to the exhibition give you a better understanding of Scotland's history/cultural heritage?

通过参观此次展览，您对苏格兰的历史文化遗产是否有了更进一步的了解？



Over 85% of respondents from top provinces/cities (in terms of GDP) declared that they gained some or better understanding of Scotland's history and heritage, topped by those from Hong Kong (100%), Beijing (95%), Shandong (94%) and Shanghai (94%). Similarly, the vast majority of respondents from key provinces/cities showed strong interest in learning more about Scotland, particularly those from Zhejiang (100%), Shandong (94%) and Shanghai (94%). No notable difference was found among females and males in terms of their attitude towards learning about Scotland. Qualitative data gave prominent evidence that visitors to the Romantic Scotland exhibition developed a deeper understanding of Scotland's history, cultural and artistic achievement, traditions and customs. Visitors appreciated the above-mentioned aspects through the comparative approach adopted in the exhibition, and expressed a desire to learn more about Scotland and an interest in the nation's cultural heritage:

It's a multisensory experience, so I would very much like to learn more about the history of Scotland, as well as England and Wales. (Survey open comments)

I understand a little bit more about Scotland, and I hope to know more about local customs and practices. (Survey open comments)

Very rich in terms of exhibits, and my understanding of Scotland was enhanced after the visit. I hope to see more videos and more diverse exhibitions in the future. (Survey open comments)

Having seen this exhibition, I realized how different Scotland is from England. I hope there would be more chances, books, and art exhibition that enable people to know more of Scottish culture and history. (Postcard message)

From the art work of lighthouse printed in 1824, we can see the industrial development level from 200 years ago. This seems to have indicated the mystery of history. The developed industry leads to a strong country! (Postcard message)

在来自高经济发展水平的省份或城市（GDP排名）的参观者中，超过85%的观众表示，他们在看完展览后对苏格兰历史和遗产有了更好的了解，尤其是来自香港（100%）、北京（95%）、山东（94%）和上海（94%）的参观者；而这些来自高GDP经济产值省份的参观者，绝大多数也表示想要了解更多有关苏格兰的信息，尤其是来自浙江（100%）、山东（94%）和上海（84%）的参观者。男性与女性参观者对于学习关于苏格兰知识的态度并未体现出明显差异。质性数据为我们提供了有力证据，表明《浪漫苏格兰》展览的参观者对苏格兰历史、文化和艺术造诣、传统习俗产生了深刻的了解。通过展览中应用的比较手段，参观者对于上述几方面进行了体验和欣赏，并且表达了学习更多有关苏格兰知识的渴望和对这个国家文化遗产的兴趣：

感官接收非常生动，借此想要了解更多相关历史，英格兰与威尔士也是很有兴趣的部分。（开放式评论）

对苏格兰会有一点点了解 希望对其人文风情能有更多涉及。（开放式评论）

展品十分丰富，参观之后能够增强对苏格兰的了解，希望以后可以加入更多的音像展品，让展览形式更加多样化。（开放式评论）

看过本次展之后发现苏格兰与英格兰大不同，希望有更多机会、书籍、艺术展让人了解苏格兰文化和历史。（明信片）

从1824年出版的灯塔设计的印刷出版水平，我们似乎能够从历史长河中，看见200多年前的工业水平，而这泛起的一滴记忆，似乎也暗示着历史的必然，工业强则国强！（明信片）

Scotland, a place I didn't know before. Now, I know Scotland not only has the most classic kilts, but also coasts and meadows, they are so refreshing.

(Graffiti note)

I saw so many Scottish paintings and gained a deeper understanding of Scottish traditions. Those paintings are astounding. I really like them. Many thanks to Nanjing Museum for giving us a cultural banquet. Thank you!

(Video diary message)

I think the exhibition is very beautiful and it is very pretty. It helps us to understand some Scottish customs and period pieces better. So, there are some differences between this and what we have domestically. It also helps us to understand certain clashes between certain cultures.

(Video diary message)

In summary: the qualitative comments and survey data revealed that visitors were able to make sense of Scotland's unique history, its customs and practices. It was clear that visitors gained a cognitive experience, which enriched their understanding (Pekarik et al., 1999). Appreciating Western artistic tradition from a comparative angle and being moved by Scottish art, visitors demonstrated emotional engagement with the exhibition (Perry, 2012), and gained satisfaction from an object-centred appreciation (Pekarik et al., 1999). Data retrieved from the visitors also suggested a strong desire to learn more about the authenticity of Scotland such as Scottish legends and stories, expressing an interest to see these elements incorporated into future exhibitions.

苏格兰，从前从未了解的地方。现在，倒知道了苏格兰不只有最经典的格子裙，无论是海岸线还是草地，都使我眼前焕然一新。（涂鸦留言）

我看到了那么多苏格兰的画，也对苏格兰的传统有了更深的了解。那些画很震撼，我真的很喜欢，感谢南京博物院给我们一场文化的盛宴，谢谢！（视频留言）

我觉得这个展览非常的漂亮，而且它也很美，它也可以让我们更好地了解苏格兰的一些风情，以及那个时代的一些作品。那么它和我们在国内的有一些差别，它也很好地让我们了解一些文化的一些碰撞。（视频留言）

总结：质性评论数据和调查数据表明，参观者能够理解苏格兰独特的历史、风俗和习惯。可以明显看出，参观者获得了认知上的体验，丰富了他们的知识（Pekarik, Doering and Karn, 1999）。参观者们以比较的视角欣赏了西方艺术传统，受感于苏格兰艺术，因而在展览中表现出情绪型的参与方式（Perry, 2012），并且从以展品为中心的欣赏过程中得到满足感（Pekarik, Doering and Karn, 1999）。调查数据也显示，参观者对学习真实的苏格兰具有强烈渴望（例如学习苏格兰的传说和故事），并表示有兴趣在未来的展览中继续看到这些元素。

PERCEPTIONS OF SCOTLAND

Visitors to the exhibition displayed a basic awareness of Scotland, with 94% of survey respondents expressing that they had prior knowledge of the country before visiting the exhibition. The awareness of Scotland was most prevalent for visitors within the age ranges of 18-40 and 51-60+, and in relation to those who were from an educated background and identified as retired or working in museum and administrative/management professions. Survey respondents aged under 18 demonstrated the largest percentage difference as 12% stated that they had not heard of Scotland prior to the exhibition. In relation to visitor occupations, those identified as housewives displayed a distinct lack of awareness surrounding Scotland, with 28% expressing no prior knowledge of the nation before visiting the exhibition (see Appendix, Figure 14). Among the group of visitors located outside of Nanjing, those from Anhui Province were identified as the highest percentage of survey respondents with no knowledge of Scotland prior to attending the exhibition.

Of the total number of survey respondents located outside of Nanjing who had heard of Scotland, the highest response rate came from residents of Jiangsu Province followed by Beijing. In addition, four of the top five province-led divisions or major cities for survey respondents who had prior knowledge of Scotland were located in the east region of China, with the fifth located in the north. For those who had no awareness, two of the top five were located in the east region, two from the north region and one from the south region of China (see Appendix, Figure 15). Thus, the data indicate that an awareness of Scotland is potentially more prevalent amongst residents located within the Eastern China cultural region, one of the most developed parts of the country and where travelling as an activity is favoured the most (Arlt, 2006).

对苏格兰的感受

观展的参观者对苏格兰都有基本的认识，其中参加调查的参观者中有94%表示，他们在观展之前就对苏格兰有一定了解。18-40岁以及51-60岁以上的参观者对苏格兰的认识最为普遍。并且其他特征的参观者群体中，具有教育背景的、已退休或就职于博物馆或行政/管理岗位的参观者也表达对苏格兰具有一定认识。参与调查的参观者中，18岁以下的参观者群体有12%在观展前并未听说过苏格兰，这个比例是所有年龄段中最大的。从参观者的就业情况来看，家庭主妇中有28%表示观展前并未听说过苏格兰，这样的知识缺乏在所有职业的参观者中较为显著（见附件，表14）。我们发现，居住地位于南京市以外的所有参观者中，观展前未曾听说过苏格兰的参观者在来自安徽省的参观者中占最大百分比。而居住地位于南京市以外的、在观展前曾听说过苏格兰的所有参观者中，最大一部分参观者来自江苏省，其次来自北京市。此外，我们将观展前对苏格兰有一定认识的、参与调查的参观者按其居住地进行统计，人数排列前五的省级地区或主要城市中，前四名均位于中国东部，排列第五名的省份/城市位于北部。而将未曾听说过苏格兰的参观者进行同样统计排列，前五名的省级地区或主要城市中，有两个省份/城市位于中国东部，两个位于北部，其余一个位于南部（见附件，表15）。由此可见，数据表明，中国居民对于苏格兰知识的普及率在中国东部文化区更高。这一区域为中国最发达的地区之一，且旅游活动也最受欢迎(Arlt, 2006)。



The distinctive images and iconic artefacts displayed over the course of the Romantic Scotland exhibition presented a narrative of place that incorporated key markers of Scottish national identity. These particular signifiers of nationhood depicted a highland culture embedded within a romanticised, untamed wilderness, adhering closely to a heritage vision of the nation and a traditional positioning of Scotland as a tourist destination (Bhandari, 2014; Gold and Gold, 1995; Knox, 2008). Naturally influenced by the exhibits on display, and the core theme of romanticism underpinning the exhibition, many of the Chinese visitor perceptions of Scotland placed emphasis upon the natural landscape — particularly the seascapes — often intertwined with comments concerning built heritage when reflecting upon desirable aspects of the nation. Data extracted from the video diaries captured these particular perceptions of Scotland:

Um ... Scotland gives me the impression of being a tranquil and beautiful place, where people lived a really simple life. But what I saw here makes me guess that Scotland might have little towns along a riverbank or on the coast? Actually it's not bad to live in such a place. It's worry free and you can live a carefree life. (Video diary message)

Flocks of cattle and sheep, deep castles, lively little European villas and little colourful flowers are as beautiful as fairy tales. The Scottish sky is always so blue, its air crisp and clouds low and thick. Sometimes you can see the wind blows the clouds and the clouds ... (Video diary message)

Scotland should be a beautiful place, so Scotland should be a coastal country with beautiful scenery, nice environment and good air, and it's suitable for travelling and holidays. I like Scotland because it's good. That's it. (Video diary message)

《浪漫苏格兰》展览中的风格独特的画作和工艺品生动地展现了代表苏格兰民族身份的象征性元素，这些独特的象征元素，描绘出狂野不羁却又浪漫多姿的苏格兰高地文化，这也与该民族从文化遗产角度的遐想和其作为旅游目的地推广时的定位不谋而合 (Bhandari, 2014; Gold and Gold, 1995; Knox, 2008)。自然地，受到展品及展览的核心主题——浪漫主义的影响，许多中国参观者对苏格兰的感受重点突出了自然景观（尤其是海景），并且在谈到苏格兰吸引人的特色时，游客评论中常常提到建筑文物。游客们对于苏格兰的独特感受记录在以下视频日记中获得的数据中：

呃..我印象中的苏格兰应该是一个比较和平美好的地方。然后人们的生活特别简单。但是我在这里看到的是，苏格兰应该是一个沿河沿海的一片小镇吧？其实在那个地方生活也挺好的。无忧无虑地就这样过着自由自在的生活。
(视频留言)

成群的牛羊，深沉的古堡，明快的欧式小别墅，鲜艳的小花朵，童话那般美丽，苏格兰的天空总是那么蓝，空气清亮亮的，云低低的，厚厚的，有时你可以看见云被风吹着走动，云团… (视频留言)

苏格兰应该是…苏格兰很漂亮的地方应该是一个，所以苏格兰应该是一个风景又美，环境又好，空气优良的，适合旅游度假休闲的一个海滨城市。我喜欢苏格兰因为它很好，就这样。(视频留言)

Inspired by the oil paintings, participants of the focus group interviews also drew upon the natural landscape of Scotland to help frame their perceptions of the nation. Two interviewees in particular reflected upon Turner's *Bell Rock Lighthouse*, emphasising — like many of the Chinese visitors to the exhibition — a strong connection between Scotland and its surrounding coastline and ocean:

Participant 9: This painting (Turner's *Bell Rock Lighthouse*) impressed me most at the first glance when I was in the exhibition. I have several reasons: firstly, personally, I like some of the masterpieces of this artist very much. Secondly, I like his painting style, especially his capacity to capture lights in the ocean and his way of expression. I am impressed by this painting because through this painting I feel the whole [of] Scotland is inextricably linked to the ocean.

Participant 5: The lighthouse one. I was attracted to it the first time I saw it. Although when we refer to Scotland, we usually say Scottish Highland, Scotland is actually located by the sea. Lighthouses can symbolise sea and things like these can be quite appealing.

When discussing the exhibits and perceptions of Scotland, additional interviewees focused on the natural landscape and built heritage, expressing the sensuous and emotive qualities attached to Scotland's scenic beauty and the splendour of its most iconic castle, aspects that were also reflected through their desires to visit the nation:

Participant 11: My initial choice was also *Bell Rock Lighthouse*, the same as [another participant]. But after consideration, I choose painting No.7 (Alexander Nasmyth's *Edinburgh Castle and the Nor' Loch*). I think its colours are richer and darker. I can feel the tranquility within it, as there are castles, people and horses in it, bringing peace to my mind.

Participant 3: Because I prefer natural landscape and this painting (Peter Graham's *Wandering Shadows*) gives me an impression on Scotland closer to the one in my mind. Generally speaking, when we talk about Scotland, vast fields and lofty skies would come into our minds. This painting gives me a feeling fitting into my imagination of Scotland.

受到油画的启发，参与焦点团体访谈的参观者在谈起对苏格兰的感受时也提到了苏格兰的自然景观。两位受访者特别提到了透纳的《贝尔灯塔》，突出描述了苏格兰与其周边的海岸线和海洋的强烈联系。这一点与许多观展的中国参观者非常相似：

参与者9：因为我自己当时看的时候就是对这个（透纳的《贝尔灯塔》）印象很深刻了。原因有几个，因为我本身比较喜欢这个画家的一下作品。然后第二个，我其实觉得这个画家的画作的技法我还是特别喜欢的，尤其喜欢看他对海上光线捕捉的能力和展现的表现力吧。我觉得通过这幅画我是可以感觉到整个苏格兰跟海洋密不可分的这样一种关系，所以我对这幅画的印象很深刻的。

参与者5：灯塔那个，就是第一次就被那个给吸引了，因为我们要是提到苏格兰，应该就是苏格兰高地什么的，但是，其实它是沿海的嘛，靠海的，然后我觉得，它本身这种灯塔也是象征着大海存在的。就这种东西，更能吸引人。

当我们讨论到展品和对苏格兰的感受时，有更多受访者聚焦于自然景观和建筑文物，并且描述了对苏格兰优美风景和标志性城堡风光的感官上和情绪上的特质。参观者在谈及他们渴望访问苏格兰时，也有提及这些方面：

参与者11：我觉得我第一感觉选的是跟[另一位参与者]是一样的，是那个《灯塔》。然后我看了一下，选7号画作（亚历山大·内史密斯的《爱丁堡城堡和北湖》）。我觉得它的颜色可能变化比较多，颜色比较深。但是我觉得慢慢再透进去看的时候能感觉到那种宁静，因为有城堡，下面有一些人，有马，我会觉得有一点宁静的感觉在里面。

参与者3：因为我首先自己本身比较喜欢自然风景画，然后这幅给我的感觉比较接近我心目中苏格兰的那个印象。因为苏格兰一般来说我们想到的话比较广阔的原野，很高远的天空。这幅整个给我的感觉就是能契合到我对苏格兰的一个印象。

An additional theme that emerged from the qualitative data with reference to perceptions of Scotland linked directly to the notion of exoticism. The term 'exotic', or even strange, was used often to describe Scotland's culture and with reference to the scenery, landscape and traditional Highland dress:

Hi. I think Scotland gives me an impression of being fresh and natural with a strong exotic style.
(Video diary message)

Scotland impressed me as being an exotic place with men in kilts and its castles and so on. I like Scotland because it is humorous and yet serious, aloof and romantic.
(Video diary message)

I um ... I feel that some of the paintings in the Scottish hall have strong presence. And then ... Move forward a bit, and a bit more. Scotland is so strange. Males, men, wear skirts.
(Video diary message)

Free exhibition. Got to appreciate the exotic charm of Scotland. Very good! I will be back. (Graffiti note)

Scotland is full of exotic charm, I hope in the future, I can travel there with my parents and the one who I love.
(Postcard message)

Visitors to the exhibition also connected with the central theme of romanticism, suggesting that Scotland represented a nation espousing poetic mystery and tranquility, revealing a heightened awareness of emotions towards the natural world (Urry and Larsen, 2011). This particular theme was dominant amongst visitors providing reflections through the 'video diaries', often suggesting that Scotland's identity could be defined using the term romantic:

My main impression of Scotland is that it's romantic. The style and feelings it gives you make you relaxed. I quite like that kind of atmosphere. Bye bye. (Video diary message)

I like Scotland because it's about poems and distant lands. Misty oceans, vast and endless fields, towering castles, eternal history, past and life and the merging of history and nature. (Video diary message)

质性数据中出现的另一个与苏格兰感受相关的主题直接提到了异域风情。参观者使用“异域”这一词，甚至是“奇怪”一词，来描述苏格兰的文化及其风景、景观和传统高地服饰：

Hi你好我觉得苏格兰给我的印象是清新自然，然后异域风采特别浓。（视频留言）

我印象中的苏格兰是一个比较有异域风情的地方吧，然后苏格兰裙的男人啊然后还有苏格兰堡啊之类的，我喜欢苏格兰因为它幽默而正经，冷漠而浪漫。（视频留言）

A:我就是，我感觉苏格兰馆里面的画有一些，就是它立体感非常强，然后呢。B:往前站一点。再往前。
A:苏格兰好奇怪哦，男的，男士穿裙子。（视频留言）

免费参观 领略苏格兰异域风情 很好！以后还会再来。
(涂鸦留言)

苏格兰充满异域风情，希望未来能和喜欢的人一起带着妈妈爸爸一起去玩。（明信片）

观展的参观者也提到了浪漫主义这一中心主题，并提及，苏格兰是一个具有诗意、神秘和宁静气息的民族。这一描述表达了对自然世界的强烈情绪意识 (Urry and Larsen, 2011)。这一独特的主题在参观者录制的“视频日记”数据中显著突出，并且参观者常常在提及苏格兰的民族身份时用到浪漫一词：

苏格兰对我的印象主要是浪漫，而且他，嗯，他那种格调感觉，感觉，让人感觉很放松，很轻松的一种感觉，挺喜欢那个氛围的。再见。（视频留言）

我喜欢苏格兰，因为它代表着诗和远方。飘渺的海洋上，无尽的广袤田野，巍峨的城堡，悠悠千古，往事和人生，历史和自然的结合。（视频留言）

Um ..., I like autumn in Scotland, because the autumn romance of Scotland diffuses in its tranquil streets and lanes.

Further comments from the graffiti wall and postcard messages reaffirmed an understanding of the theme of romanticism, Scotland's wild and barren landscape and a pastoral way of life:

The castle of Scotland is similar to the idyllic life of Jiangnan, poetic and romantic, yearn for a simple life. (Graffiti note)

Everywhere life is poetic, everywhere is Scotland. (Graffiti note)

In the ocean mist have a chat and romance. To the remote Scotland. (postcard)

The barren and the brutality of the vast Scottish land, the elegant and delicate ancient castle, the dreamlike and glorious oceans, the poetic Scotland. (postcard)

Utilising NVivo software a word frequency query was also conducted to collate the Chinese visitors' one word survey response used to describe Scotland. Analysing the word frequency data, key terms including 'nature', 'tranquil', 'elegant', 'serene', 'freedom', 'ocean', 'wild', 'poetic', 'scenery' and 'kilts' appeared as the most prominent, supporting both the qualitative and quantitative data that portrays visitor perceptions as deeply connected with nature and the core themes of romanticism.

额……我喜欢苏格兰的秋天，因为苏格兰的秋天的浪漫都会弥漫在宁静的街头巷尾里。

涂鸦墙的评论以及明信片信息进一步证实了参观者对浪漫主义的理解，以及对苏格兰的原始、荒芜的景观和田园生活的理解：

苏格兰的城堡和江南的田园生活是相似的，诗意与浪漫，对朴素生活的向往。（涂鸦留言）

生活处处有诗意 到处都是苏格兰。（涂鸦留言）

海雾中送来通话与浪漫。致遥远的苏格兰（明信片）

那苏格兰土地上的荒芜与野蛮，古堡的优雅与精致，海的梦幻和旖旎，诗一般的苏格兰。（涂鸦留言）

使用NVivo软件，我们将中国参观者使用一词来描述苏格兰的调查结果进行词频分析。分析词频数据后，我们得到一些高频关键词，例如“自然”、“宁静”、“优雅”、“平静”、“自由”、“海洋”、“原始”、“诗意”、“风景”和“苏格兰裙”。这些高频词证实了质性和量性数据中参观者的感受，尤其是与自然的深刻联系以及浪漫主义核心主题。

In summary: Scotland's landscape and natural scenery, particularly the coastline, acted as a key signifier of identity for many of the Chinese visitors. The traditional Highland dress and tartan of Scotland were also considered important in framing Chinese perceptions of the nation, and were perceived as unique and distinctive qualities of Scotland's cultural heritage and identity. Values associated with romanticism were also felt by the Chinese visitors, evident in the response to what they admired, or how they best perceived aspects of Scotland and its culture, placing emphasis upon the sensations of experience conjured through potential visits and the landscapes displayed.

Furthermore, the construction of Scottish cultural heritage, as conveyed through the exhibition, provoked many of the visitors to describe Scotland as containing a sense of exoticism, reaffirming the distinctive nature of Scottish cultural heritage and the emerging interest of Chinese outbound tourists to seek a sense of authenticity and an experience that is new, unique and missing from their current lifestyle (Chow and Murphy, 2008; Pearce et al., 2013; Yu, 2014).

The Chinese visitor perceptions of Scotland should also be considered with reference to the impact of cultural influences and prior expectations in shaping particular readings of national identity. A nostalgia for nature and integration into the atmosphere in which one dwells forms a dominant spatial tourist experience for Chinese travellers, whereby many are drawn to areas of natural beauty and the cultural and historical touches on nature (Arlt, 2006; Fu et al., 2012; Kim et al., 2005; Sparks and Pan, 2009). Chinese tourists visualise and appreciate landscapes through a lens engrained in human stories, poetry and paintings, whereby local culture and historical events play a profound role in the interpretation process (Gao et al., 2017; Pearce et al., 2013). Additionally, a quest for fresh air, less polluted environmental systems and sensation seeking experiences have become strong motivating factors for Chinese outbound tourists (Son and Pearce, 2005; Wang et al., 2018).

总结: 苏格兰的景观和自然风景, 尤其是海岸线, 在许多中国参观者眼中被视为苏格兰的身份象征。传统高地服饰和苏格兰格纹也对中国参观者形成对民族的概念产生重要影响, 这两种元素被视为苏格兰文化遗产和身份独一无二和显著的特质。从中国参观者对展览所喜爱的方面, 以及他们对苏格兰及其文化的最深刻的看法中可以看出, 参观者也感受到了浪漫主义的价值观, 并着重突出了展出的景观以及未来前往苏格兰旅游参观的机会给观众带来的感官体验。

并且, 通过展览, 苏格兰文化遗产的构建也引发了许多参观者谈论苏格兰所具有的异域风情, 再次验证了苏格兰文化遗产的独特风格和中国参观者对出境旅游的兴趣, 尤其是对真实性、新鲜感的体验和对当前生活方式所缺乏的独特性的追求 (Chow and Murphy, 2008; Pearce, Wu and Osmond, 2013; Yu, 2014)。

我们在探究中国参观者对苏格兰的感受时, 也应当考虑到文化影响的冲击以及塑造对民族身份独特解读之前的预期。对自然的留恋和对所处环境的融入使中国游客崇尚空间性的旅游体验, 因此很多游客更青睐自然景观以及与自然相关的历史文化景观 (Arlt, 2006; Fu, Leto and Cai 2012; Kim, Guo and Agrusa, 2005; Sparks and Pan, 2009)。中国参观者对景观的视觉体验和欣赏往往有一个根深蒂固的视角, 即通过人物故事、诗歌和画作, 因此当地文化历史事件在这个诠释过程中扮演了重要而深远的角色 (Gao, Zhang and Huang; Pearce et al., 2013)。此外, 对清新空气、无污染环境和感官体验的渴求成为了中国出境游客的有力推动因素 (Son and Pearce, 2005; Wang, Fang and Law, 2018)。

▶ Alexander Nasmyth (1758-1840)
Detail of *A View of Tantallon Castle with the Bass Rock*, about 1816
© National Galleries of Scotland
亚历山大·内史密斯 (1758-1840)
《坦特伦古堡和巴斯岩一景》(约作于1816年)
苏格兰国立美术馆版权所有

Thus, such aspects may have contributed towards framing the dominant perceptions of Scotland, particularly in association with the nation's natural landscape, yet should not be considered inauthentic but influenced by pre-existing cultural orientations and desires. Heritage is considered an important marker and manifestation of Scottish identity. Despite the production of a national discourse as framed through the Romantic Scotland exhibition, many of the qualities captured by the Chinese visitors concerning perceived aspects of Scotland reflected an image of the nation that has been created and reinforced for over two centuries, providing a clear distinctive image and authentic sense of Scotland's national identity that impacted deeply upon the Chinese museum visitors and will be of benefit for the broader Chinese market (Bechhofer and McCrone, 2009; McCrone et al., 1995; Bhandari, 2014).

因此，这些方面都在参观者构建对苏格兰的主要感受时起到了一定作用，尤其是与苏格兰的自然景观有关的方面。我们不必将其视为一种非权威性，而需要考虑到这样的感受是受到参观者现有的文化取向和渴望的影响而形成。参观者将文物和遗产视为苏格兰身份的主要标志和体现。尽管我们通过《浪漫苏格兰》展览生成构建了苏格兰的民族话语，中国参观者捕捉到的许多有关苏格兰感受的特质却体现了一副两百年以来不断被塑造、被强化的民族图像。这一图像体现了独特和真实的苏格兰民族身份感，给中国博物馆参观者带来了深刻的冲击，并且将继续拓宽中国市场带来益处 (Bechhofer and McCrone, 2009; McCrone et al., 1995; Bhandari, 2014)。



DESIRE TO VISIT/EXPERIENCE

In analysing the survey data, it was clear that the Chinese visitors were mostly aware of Scotland; however, 96% of visitors expressed that they were yet to visit the country. For the small proportion of audience members surveyed who had visited Scotland, the largest percentage of tourists originated from Beijing (28%), Shanghai (24%), Hong Kong (10%) and from Guangdong Province (7%). Such cities and provinces are densely populated and influential in the growth of China's economy, areas that are most likely to contain citizens who hold both the economic and social capital to travel. The survey data also revealed that prior visits to Scotland were undertaken mostly by those aged 51-60, with 22% of that particular population indicating that they had visited Scotland, followed by Chinese visitors aged 60+ and those aged 31-40.

Perceived barriers to visiting

Upon analysing the perceived barriers that might restrict Chinese tourists from visiting, inconvenience in scheduling a trip, expensive cost and obtaining a visa were identified as the three most cited reasons amongst all respondents to the survey. Variance amongst the demographic groups highlighted that those identified as retired, or over the age of 60, were the least likely to be concerned by all three perceived barriers restricting travel. The issue of cost appears to be more of a concern for individuals aged 18-40 and the inconvenience of obtaining a visa more so for those within the age range of 31-50. As well as those who identified as unemployed, individuals working in the museum industry, education and training, the service sector and students all identified cost and inconvenience in scheduling a trip as dominant barriers when considering travelling to Scotland (see Appendix, Figure 16). The high cost associated with travelling to Scotland appears to be less of a concern for middle-aged to older Chinese visitors — in particular those aged 51-60 — and those who identified as retired. The perception of cost as a barrier for this particular age group is of significance as research has indicated that Chinese consumers falling into the 55-65 age category have recently demonstrated a strong preference for premium products, moving from the most conservative age group to the one most likely to trade up and pursue their indulgences (Atsmon and Magni, 2016). Upon analysing differing professions, housewives voiced the least concern for the cost of travel, followed by those who were retired and those working in administrative, management, technology and sales roles.

访问/体验的渴望

分析调查数据后，我们可以明显看出，中国参观者中大多数都听说过苏格兰。然而，96%的参观者表示，他们还未到访过苏格兰。在小部分曾到访过苏格兰的参观者中，最大比例的参观者来自北京（28%），上海（24%），香港（10%）和广东省（7%）。这些省份和城市的人口密度大，且对中国经济增长有较大影响。因此这些区域的居民更有可能具有旅游的经济实力和社会能力。调查数据也显示，曾经到访过苏格兰的参观者的年龄都位于51-60岁的年龄段。这一年龄段中有22%的参观者表示自己曾经到访过苏格兰。其次是年龄在60岁以上的参观者和31-40岁的参观者。

到访苏格兰的阻碍因素

我们在分析中国游客认为自己到访苏格兰的阻碍因素时发现，行程不方便、费用较高、签证不方便是参加调查的参观者选择最多的三个原因。不同人口统计数据特征的参观者中，退休者和年龄60岁以上的两个人群则最不受到全部三个阻碍到访因素的影响。年龄18-40岁的参观者更多把费用较高视为主要顾虑，而31-50岁的参观者则把签证不方便视为主要顾虑。除去无业的参观者，从事博物馆相关行业、教育培训类、服务业和学生参观者都将费用和行程不方便视为到访苏格兰的主要阻碍因素（见附录，表16）。对于中老年中国参观者和已退休参观者来说，访问苏格兰的高费用则不被视为主要阻碍因素。这个年龄段的参观者对于费用这个阻碍因素的感受有重要意义。研究表明，55-65年龄段的中国消费者近来对高端产品表现出较强偏好，从一度被认为较保守的年龄群体成为更愿意选择高消费，追求奢侈品的群体 (Atsmon and Magni, 2016)。通过分析不同职业数据，我们发现，家庭主妇最少担心旅行费用因素，其次为退休、从事行政管理类行业、技术销售类行业的参观者。

The influence of exhibitions on tourist motivations

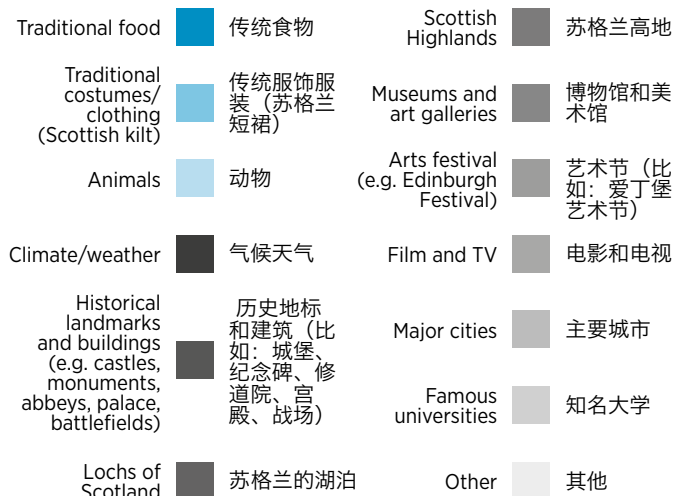
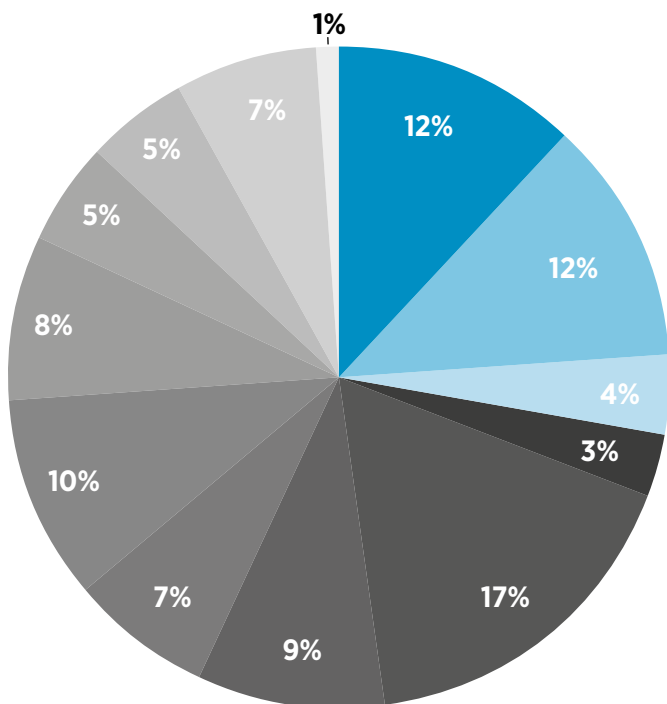
The staging of exhibitions, and the curatorial practice of positioning key artworks and artefacts, provides a useful vessel for the sculpting and retelling of a narrative of nation, communicating aspects of national identity through images, landscapes and cultural symbols of nationhood (Hall, 1996; McCrone, 1998). In seeking to acquire further insight into the impact of Romantic Scotland upon the visitor experience, data was retrieved that revealed the influence of the exhibition in shaping the visitors' desires to travel to, and experience, particular aspects of Scotland's cultural heritage, local customs and key tourism destinations. It was clear from the survey response that the exhibition was able to create a strong sense of place, drawing the visitors' attention to specific signifiers of Scotland's cultural heritage and inspiring audience members to visit the country. Of the total number of visitors surveyed, 62% of respondents indicated that they were either 'very likely' or 'likely' to visit Scotland as a result of attending the exhibition, with a further 36% 'slightly' inspired.

展览对访问动机的影响

展览的筹划和对关键艺术工艺品的策展、放置工作为我们提供了一个有效的载体，用以呈现、复述一个民族的叙事，并通过代表民族地位的的图像、景观和文化标志与参观者介绍了民族身份的各个方面(Hall, 1996; McCrone, 1998)。为了进一步了解《浪漫苏格兰》展览对参观者体验产生的影响，我们从搜集的数据中可以看出，展览的主要影响为：促使参观者形成访问、体验苏格兰的渴望，尤其是体验苏格兰的文化遗产、当地风俗和著名旅游目的地等方面。从调查结果可以清楚看出，展览创造了很强的地域感，展览中一些特定的苏格兰文化遗产象征的物质形式吸引了游客的注意，激发游客访问苏格兰的渴望。在所有参加调查的参观者中，62%表示他们参观展览后，“非常有兴趣”或“有兴趣”访问苏格兰，另有36%表示他们“有一点点兴趣”。

If you had a chance to visit Scotland, what would you be most interested to know about?

如果您有机会去苏格兰，您最感兴趣想要了解的是什么



The impact of the exhibition to inspire visitors was most notable amongst those aged 31-40 — with 69% surveyed within this age group expressing that they were either ‘very likely’ or ‘likely’ to visit Scotland due to their experience — and those aged 51-60 — with 67% expressing that they were either ‘very likely’ or ‘likely’ to visit Scotland as a result of attending the exhibition. However, the ability of the exhibition to encourage an older population was less significant, with only 38% of those aged over 60 indicating that they were either ‘very likely’ or ‘likely’ to be inspired by the exhibition to travel to visit Scotland (see Appendix, Figure 17). Individuals surveyed who identified as working in the ‘museum related industry’ registered as the most inspired, with 84% of that particular population expressing that they were either ‘very likely’ or ‘likely’ to travel to Scotland as a result of the exhibition, followed by professionals working in the service sector where 77% expressed that they were also either ‘very likely’ or ‘likely’ to be inspired by the exhibition to travel. Consistent with the data related to age groups and inspiration to travel, only 44% of those who identified as ‘retired’ expressed that they were either ‘very likely’ or ‘likely’ to travel to Scotland having experienced the exhibition (see Appendix, Figure 18).

Interest in Scotland

A further aim of the exhibition was to introduce and communicate the richness of Scottish culture to a diverse audience, recording and reflecting upon how Scotland’s history was received and (re)interpreted. Aspects of Scotland’s built heritage resonated strongly with the Chinese visitors as historic landmarks and buildings (17%) were identified as the most popular point of interest amongst those surveyed. Further features of Scotland’s culture and heritage that appealed to the visitors included traditional costumes/clothing (12%), traditional food (12%), museums and galleries (10%) and lakes [lochs] of Scotland (9%).

展览对激发参观者访问苏格兰的兴趣的作用主要集中在年龄段31-40的参观者群体，这其中参加调查的参观者中有69%表示，受到展览鼓励，他们“非常有兴趣”或者“有兴趣”访问苏格兰。而51-60岁年龄段的参观者群体中有67%表示，观展后他们“非常有兴趣”或“有兴趣”访问苏格兰。然而，展览对于较年长参观者的鼓励作用不大，在年龄60岁以上的参观者群体中，仅有38%认为他们“非常有兴趣”或“有兴趣”访问苏格兰（见附录，表17）。参加调查的参观者中，从事“博物馆相关行业”的参观者群体访问苏格兰的兴趣受到最大鼓励，其中有84%认为自己受到展览的鼓励，“非常有兴趣”或“有兴趣”访问苏格兰。其次为从事服务类行业的参观者群体，有77%表示自己受到展览的激发，“非常有兴趣”或“有兴趣”访问苏格兰。“退休”的参观者群体中，仅有44%表示自己观展后“非常有兴趣”或“有兴趣”访问苏格兰（见附录，表18），这一结果与以上年龄群体和访问苏格兰的兴趣的数据一致。

对苏格兰的兴趣

本展览有一个更深层的目的，即向不同类型的观众群体介绍、传达苏格兰的深厚文化，并记录和反思参观者是如何接收、（再）解读苏格兰的历史的。苏格兰建筑文物的各个方面与中国参观者产生了强烈共鸣，并且历史地标和建筑（17%）是最受参加调查的参观者欢迎的元素。其他吸引参观者的苏格兰文化遗产元素包括传统服饰（12%），传统食物（12%），博物馆和美术馆（10%）和苏格兰的湖泊（9%）。

Interest in Scotland was varied amongst the survey respondents, with visitors over the age of 30 – and those recognised as either working in the museum industry or as retired – expressing a greater desire to visit and know more about historic landmarks and buildings. Female audience members, and those identified as housewives, demonstrated the greatest interest in Scotland's traditional costumes/clothing. Those most interested in the traditional food of Scotland were from a young demographic, with visitors aged under 18 representing the highest percentage preference for this particular aspect of Scottish culture (see Appendix, Figure 19). A further general variation related to the desire to know more about traditional costumes and clothing. Data gathered from the survey indicated a general decline in interest concerning this particular aspect of Scottish heritage as the age of survey respondents increased, highlighting that traditional clothing – typically identified as Highland dress – appeared to be most attractive to the younger generation of Chinese visitor (see Appendix, Figure 19). Despite historic landmarks and buildings, traditional costumes/clothing and traditional food featuring as the most interesting aspects of Scotland's cultural heritage among the total number of visitors surveyed, these particular preferred elements of culture differed between the various age groups. The clearest variation was evident in relation to the popularity of Scotland's museums and art galleries. This particular cultural attraction featured within the top three most desirable sites to know more about and experience only for those within the age range of 31-60+, appealing more to the middle-aged and older Chinese visitor and less to the younger audience members (see Appendix, Figure 20).

参与调查的参观者对苏格兰的兴趣有所差异。30岁以上的参观者群体与从事博物馆相关行业或退休的参观者群体对访问苏格兰、了解更多关于历史地标建筑的更浓厚兴趣。女性参观者以及家庭主妇参观者群体则对苏格兰的传统服饰表现出更大兴趣。对苏格兰传统食物最感兴趣的则是较为年轻的参观者群体，其中年龄为18岁以下的参观者对这一特定苏格兰文化表现出最高兴趣（见附录，表19）。另一整体差异表现在参观者对了解更多传统服饰的兴趣上。调查数据显示，随着参观者年龄增长，其表现出对传统服饰这一苏格兰遗产的兴趣有所递减。由此可见，传统服饰（尤其是高地服饰）对较年轻的中国参观者最具吸引力（见附录，表19）。相较于参观者对历史地标建筑的兴趣，传统服饰和传统食物被所有参与调查的参观者认为是苏格兰文化遗产中最有意思的一方面。不同年龄段参观者群体对于这些特定元素的喜好也有所差异。最明显的差异表现在苏格兰博物馆和艺术馆的受欢迎程度上。这一特定的文化景点仅被31-60岁及以上的年龄段的参观者群体列为前三之一。可见中老年中国参观者比年轻参观者对这一方面更感兴趣（见附录，表20）。

Upon broadening the analysis to encompass the top five most interesting and desirable aspects of Scotland among all visitors surveyed, historic landmarks and buildings were identified as the most preferred choice, with traditional costumes/clothing, traditional food, museums and art galleries and lochs of Scotland (i.e. 'lakes of Scotland') featuring as additional choices, although different in their order of preference. When examining the preferences of the different age groups of the Chinese visitors, the lochs of Scotland did not appear within the top five most preferred points of interest for audience members aged under 18; however, arts festivals (e.g. the Edinburgh Festival) did feature as a preferred aspect of Scotland's tourism offering for this age group, and also featured as one of the top five preferences for those over the age of 60 (the only two groups to include this in their top five). Moreover, visitors surveyed within the age ranges of 41-50 and 51-60 were the only audience members to include the Scottish Highlands within their top five most desirable points of interest when considering a visit to Scotland. Furthermore, Scotland's major cities only appeared amongst the top five points of interest for Chinese visitors surveyed over the age of 60 (see Appendix, Figure 20). Thus, it is clear that Scotland's historical landmarks and buildings are a key desirable point of interest for all Chinese visitors, regardless of age. The lochs of Scotland were perceived as a favourable destination for those aged 18 upward, with further interest in Scottish museums and art galleries increasing for Chinese visitors as age increased. In addition, it was the younger generation of Chinese visitor that demonstrated particular interest in traditional food and the traditional costumes and clothing of Scotland. Finally, a desire to know more about, and experience, the Scottish Highlands and Scotland's major cities was most evident amongst the middle-aged to older Chinese visitor (41-60), a demographic that demonstrated a declining interest in Scotland's traditional food (see Appendix, Figure 20).

Interest in Scotland's built heritage, natural scenery and traditional clothing was also echoed in the qualitative comments extrapolated from the postcard messages, graffiti wall notes and 'video diary' messages. An overwhelming majority of Chinese visitors reflected upon Scotland's scenic beauty and, once again, voiced a desire to experience the natural elements as depicted through the landscapes, evoking a sense of connection between visitor emotions and the natural world.

我们进一步分析参观者的调查数据，针对排名前五的苏格兰最吸引人、受欢迎元素，我们发现，历史地标建筑被列为最受欢迎的选项，其次则为传统服饰、传统食物、博物馆和美术馆、苏格兰的湖泊等选项，尽管感兴趣程度有所差异。我们通过比较不同年龄段的参观者群体的偏好，发现苏格兰的湖泊并未被年龄18岁以下的参观者列为最感兴趣的元素。然而，数据显示，艺术节（例如爱丁堡艺术节）作为爱丁堡的旅游特色被年龄60岁以上的参观者群体列为前五个感兴趣的元素之一。并且，参加调查的参观者中，只有41-50岁之间和51-60岁之间的群体将苏格兰高地列为他们考虑访问苏格兰时最感兴趣的五个元素。而且，苏格兰的主要城市作为前五个最感兴趣的苏格兰元素之一只出现在年龄60岁以上的参与调查的中国参观者的数据中（见附录，表20）。因此，可以明显看出，苏格兰的历史地标和建筑被所有中国参观者视为感兴趣的元素，不分年龄。苏格兰的湖泊则被18岁以上的参观者视为感兴趣的目的地，并且参观者对苏格兰的博物馆和艺术馆的兴趣随着年龄增长而递增。此外，中国参观者中较年轻的群体对传统食物、传统服饰和苏格兰服饰表现出特别的兴趣。最后，对学习和体验更多关于苏格兰高地和苏格兰主要城市的渴望则在中年和较为年长的中国参观者群体（41-60）中较为明显，而这个群体对于苏格兰的传统食物兴趣明显降低（见附录，表20）。

在明信片信息、涂鸦墙留言和“视频日记”信息等质性数据中，我们也看到了对于苏格兰建筑文物、自然风景和传统服饰的兴趣的共鸣。绝大多数中国参观者提到了苏格兰的美丽风景，并且再次表现出对体验自然景观等元素的渴望，在参观者的情感世界和自然世界之间激发了一种连结。

Visitor reflections predominantly focused upon a desire to experience Scotland's coastline, mountains and rivers, with an additional preference to visit castles, to see and wear traditional clothing and to travel to the smaller more remote parts of Scotland; often described as quaint or picturesque by the Chinese visitors and attached to feelings of peace, tranquility and relaxation. Visitor comments concerning their desires to experience differing aspects of Scotland were also influenced by popular culture, specifically the film Braveheart. The visitors were also able to identify specific heritage sites and tourist destinations, many of which were attached to the lochs of Scotland, key cities and, in one instance, compared with China's most prominent tourist destination for natural scenery and a clean environment:

Because of the classic "Braveheart" I love the movies in which Mel Gibson plays the leading role and thanks to the movie I could appreciate the breath-taking Scottish scenery. I would like to visit where heroes fought their battle till death -- Stirling castle. Hear "freedom" with a long roaring echo in the wind, watch Scottish men in kilts dancing, read aloud one of Robert Burns' classical poems. Scotland, please wait for me. (Postcard message)

Hopefully one day I'll get to go to Scotland, go on a wild whisky tour, can't wait to see the legendary isle of Islay. Islay! (Postcard message)

The scenic mountains and rivers of Scotland make people feel relaxed. I hope there will be a chance for me to see Edinburgh with my own eyes. (Graffiti note)

I look forward to wearing a tartan jacket and visiting ancient castles and charming harbour! (Graffiti note)

Scotland is the kingdom of the coast, this is what I yearn. (Graffiti note)

Um ... I like Scotland because I like its carefree life style. If I go to Scotland, I'll go to see the ocean, then the castles in the mountains, and I must ask my boyfriend to wear the little Scottish skirt. (Video diary message)

Scotland is beautiful. Um ... beautiful coastal line and mountains, which remind me of the time when I went to Sanya in Hainan. I feel it's just as pretty and beautiful. Um ... I'll definitely go to visit Scotland one day when I go abroad. (Video diary message)

参观者的反馈着重聚焦于对于体验苏格兰海岸线、山峦和河流的渴望，以及参观城堡、见识和穿着传统服饰、探访苏格兰偏远小镇的兴趣。这些经历通常被中国参观者描述为古色古香、风景如画，带有一种平和、宁静和放松感。参观者评论中涉及到渴望体验苏格兰不同方面的内容受到了大众文化的影响，尤其是电影《勇敢的心》。参观者能够辨认出特定的遗产地址和旅游景点，其中许多都与苏格兰湖泊、主要城市有关。其中有一例还在自然景观和清洁环境上与中国主要旅游目的地作对比：

因为一部经典电影《勇敢的心》我爱上了电影主角的扮演者梅尔·吉布森，也藉由电影领略了让人如痴如醉的苏格兰风光。我想瞻观英雄生前战斗过的地方——斯特林堡。听“freedom”一声长啸永世回荡在风中，看苏格兰穿花裙子的小伙们翩然起舞，念一首罗伯特彭斯经典的小诗。苏格兰，请等我来。（明信片）

希望有一天可以去苏格兰，来一次疯狂Whiskey之旅，期待传说中的艾雷岛。Islay~（明信片）

看了苏格兰优美的景色后，其中，那儿的山水十分美丽，让人心旷神怡，希望下次有机会去苏格兰看一看。（涂鸦留言）

我期望身穿苏格兰格子呢外套去游览古老的城堡和迷人的海港！（涂鸦留言）

苏格兰海滨之国 我的向往。（涂鸦留言）

恩，我喜欢苏格兰，因为我喜欢它庸懒随意的生活方式。如果我去苏格兰的话，要去看大海，然后，看山上的古堡。还有，一定要让我的男朋友穿上苏格兰小裙子。（视频留言）

Inspired by the exhibits on display, many of the Chinese visitors also conveyed a desire to experience Scotland's local customs and authentic culture as documented within the graffiti wall and postcard messages:

Chinese and Western oil paintings convey different emotions but are equally beautiful! I hope I will have the chance to visit in person and experience the most authentic Scottish customs. (Graffiti note)

To feel the local custom and practice, wearing characteristic Scottish kilt and holding the one I love. (Graffiti note)

My impression of Scotland is always rather lively, if given the chance, I must go to experience the local customs and practice there. I hope Scotland will come to do more exhibitions in China. (Postcard message)

I hope I can go to Scotland and experience the local custom and practices, I would love to drink a glass of Scottish whisky. (Postcard message)

I would like to experience the common local customs even more than seeing the famous sights because what is authentic is always the most beautiful. (Postcard message)

Once again a word frequency query collating all comments provided through the visitors' graffiti posts demonstrated the most prominent terms used to capture the interest in Scotland and desires to visit. Dominant terms such as, 'castle', 'visit', 'Edinburgh', 'travel', 'experience', 'life', 'scenery', 'customs', 'people' and 'landscape', highlighted the visitors' core interests in Scotland as a tourist destination and helped to reaffirm the emerging importance of experiential tourism.

受到展品的启发，许多中国参观者表达了体验苏格兰当地风俗和真实文化的渴望。这些都记录在涂鸦墙和明信片的信息中：

中式油画和西式油画给人的感觉不一样诶，都很好看！各有千秋，希望以后有机会可以亲自踏上那片土地，感受最纯正的苏格兰风情。（涂鸦留言）

感受风土人情，穿上最具有特色的苏格兰格子裙，牵着最爱的人。（涂鸦留言）

对于苏格兰的印象一直是比较活泼的，如果有机会，一定会去体验风土民情，希望能多来中国做展览。（明信片）

希望在不久的将来到苏格兰体验当地风土人情，喝一杯苏格兰威士忌。（明信片）

比起景点，更想要感受最普通的风俗人情，真实的永远是最美的。（明信片）

我们再一次使用词频分析，将所有参观者在涂鸦墙上的留言中表达对苏格兰的兴趣和访问苏格兰的渴望的关键词提取出来。关键词包括“城堡”、“访问”、“爱丁堡”、“旅行”、“体验”、“生活”、“风景”、“风俗”、“人”和“景观”，突出了参观者对苏格兰作为一个旅游目的地的主要兴趣，也帮助我们再次验证，体验型旅游的重要性在不断提升。

Through the curation of Scotland's cultural heritage, and a particular narrative of nation, the Romantic Scotland exhibition was able to prompt an affective response from the Chinese museum visitors, an aspect of the consumer experience that evoked a desire to seek out local, authentic culture and customs and an 'experiential' tourism offering. The concept of authenticity for Chinese tourists traditionally incorporates the integration of place and space with a spiritual, artistic or literary connection, aspects that are said to make the tourist site real (Ballantyne et al., 2014; Xu et al., 2008). Although some Chinese visitors reflected upon Scotland's literary figures to aid in framing their desires and connect with a sense of authenticity, many drew upon the affective aspects of the landscape to help express their desires. Influenced by the portrayal of Scotland's natural environment, the Chinese museum visitors expressed a strong preference to engage with a style of tourism that is driven by the accumulation of experiences and a yearning for understanding as insight as opposed to understanding as formal learning (Prentice, 1996, 2001).

In accordance with prior research examining Chinese outbound tourism, it has become clear that an emerging number of travellers, mostly affluent, are looking to acquire unique individual experiences — as opposed to a 'tick-box' approach to tourist consumption — and seek a sense of 'otherness' and authenticity that contains the stories, myths, cultural goods, customs and activities that help to define an experiential approach to travel (Arlt, 2013; Fu et al., 2015; Jin and Wang, 2016; Ritchie et al., 2011). This shift in consumer behaviour is representative of wider alterations occurring amongst many of China's young professionals, predominantly residing in major urban centres, whereby a previous desire for luxury branded items is now becoming replaced with a desire for products and services that espouse understatement, heritage and genuine quality.⁵

通过苏格兰文化遗产的策展，以及对这个民族独特叙事，《浪漫苏格兰》展览引发了中国博物馆参观者的情感反馈，从一方面表现出消费者体验所激发出的对当地原汁原味的文化和风俗的向往以及对“体验型”旅游的尝试。对于中国游客来说，真实性这个概念传统上包括了地域与空间的融合，以及与精神、艺术和文学的联系。这些方面都为旅游地增添了真实性 (Ballantyne et al., 2014; Xu, Ding and Packer, 2008)。尽管有些中国参观者认为苏格兰的文学作品人物增进了他们对苏格兰的兴趣和展览的真实感，更多参观者则认为他们对景观的情感体验促成了他们的兴趣。受到苏格兰自然环境的描绘的影响，中国博物馆参观者群体表达了参与累积体验型旅游方式的强烈兴趣，并且相较于通过正式学习获得知识，他们更倾向于通过观察获得知识 (Prentice, 1996, 2001)。我们的调查结果与以往针对中国出境旅游的研究结果一致，都明确指出，游客数量激增，且大多数游客较为富裕。相对于“选项框型”旅游消费，游客们更渴望独特、个人的旅游体验，追求特异感、真实感，并且这样的体验式旅游包括故事、传说、文化产品、风俗和活动 (Arlt, 2013; Fu, Kim and Zhou, 2015; Jin and Wang, 2016; Ritchie et al., 2011)。这一消费者行为的转变代表了许多居住在中国主要城市中心的中国年轻一代专业人士的普遍转变。过去对于奢侈品的追求现今已逐渐被低调、文物类型的、具有真实品质的产品和服务所代替（脚注5）。

⁵ See British Council: China Country Report (2014). Creating a Global Language for Understanding Arts Audiences. 参见英国文化协会发表的2014年中国国家报告。《创建国际语言，了解文化观众》。

Interest in Scotland and geographic location

A desire to experience different aspects of Scottish cultural heritage also varied among respondents from China's different geographic regions. China's top five province-led divisions delineated in relation to Gross Domestic Product (GDP)⁶ are currently: Guangdong Province; Jiangsu Province; Shandong Province; Zhejiang Province and Henan Province. Collectively, over a third (38%) of the total number of Chinese visitors surveyed originated from these particular province-led divisions. Visitors from the above provinces gave slightly varied responses in relation to their top five most interesting aspects of Scottish cultural heritage; however, historical landmarks and buildings, traditional costumes and clothing, traditional food, and museums and art galleries all appeared amongst the most desirable aspects of Scotland across visitors from the five provinces. Historical landmarks were most notably preferred by visitors residing in Shandong Province (21%), with arts festivals proving to be a powerful pull factor and appealing to residents from Henan Province (13%). Henan Province was also the only province-led division to contain major cities and famous universities as an aspect of Scotland that residents would like to know more about and experience. Although Scotland's natural environment — and in particular the Scottish lochs — appeared desirable amongst the Chinese visitors from four of the top five provinces according to GDP, they did not feature as a point of interest for those from Guangdong Province. However, visitors from Guangdong — similar to Shandong and Henan Province — expressed interest in learning more about and experiencing Scotland's arts festivals.

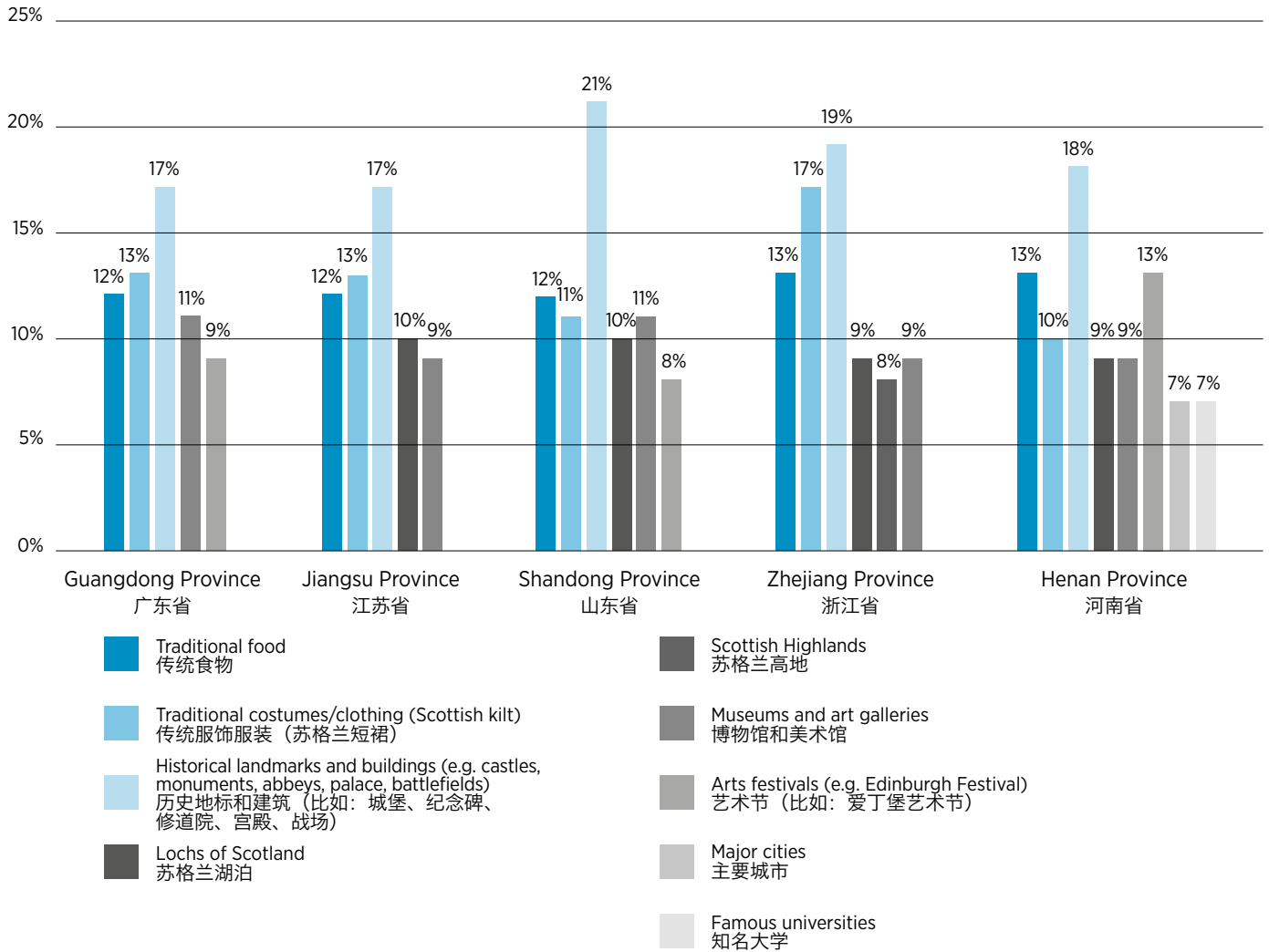
对苏格兰的兴趣和游客所在省份

来自中国不同地理区域的参观者群体对于体验苏格兰各方面文化遗产的渴望也表现出差异。按照中国各省份的国民生产总值（GDP）（脚注6）来排列，被列为前五的是：广东省、江苏省、山东省、浙江省和河南省。整体来说，参加本次调查的中国参观者中，有超过三分之一（38%）来自于以上五个省份。调查结果中，来自以上省份的参观者最感兴趣的前五个有关苏格兰文化遗产的方面有所差异。尽管如此，历史地标建筑、传统服饰、传统食物和博物馆及美术馆被所有来自以上五个省份的参观者们列入前五个最感兴趣的有关苏格兰的方面。居住地位于山东省的参观者群体对历史地标建筑最感兴趣（21%），而艺术节则对居住地位于河南省的参观者具有较强的吸引力。仅有河南省这唯一一个省份的参观者将主要城市和知名大学列为渴望更多了解和体验的有关苏格兰的方面。尽管苏格兰的自然环境（尤其是苏格兰的湖泊）对于来自以上按GDP划分的前五大省份中的四个省份的参观者都具有吸引力，这一方面对于来自广东省的参观者来说则吸引力不大。然而，与来自山东省与河南省的参观者的情况类似，来自广东省的参观者表达了对于学习、体验更多关于苏格兰艺术节的兴趣。

⁶ <http://www.imf.org/external/ns/cs.aspx?id=28>

Top 5 interests by China's top 5 provinces as per GDP

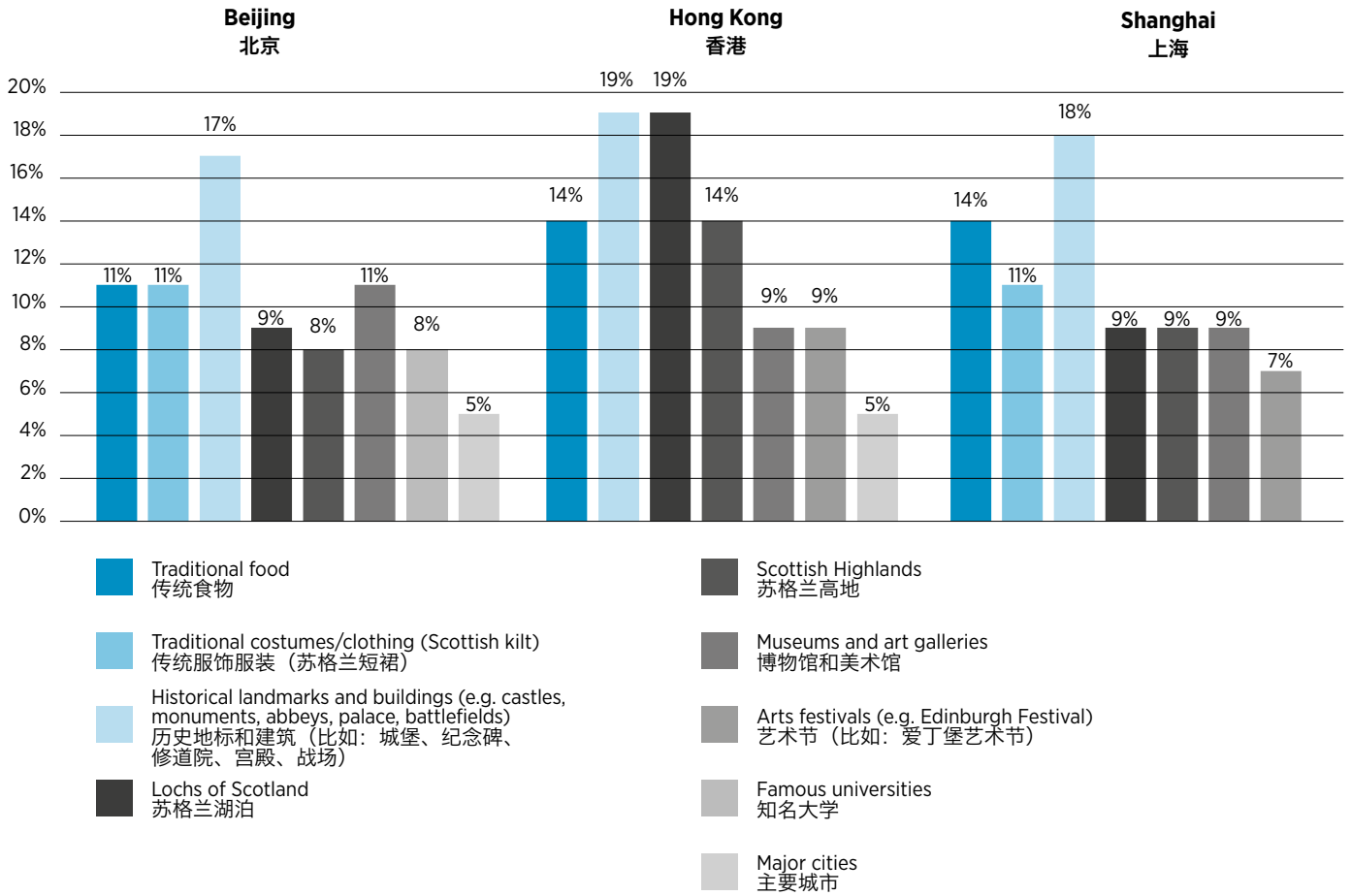
根据中国前五大省份GDP划分的五大兴趣点



Furthermore, slight variations could be determined when analysing interest in Scotland's cultural heritage and tourism destinations amongst those surveyed from China's major cities and Special Administrative Areas (i.e. Beijing, Hong Kong and Shanghai). Once again, historical landmarks and buildings and traditional food registered as a popular point of interest to know more about and experience amongst visitors from Beijing, Hong Kong and Shanghai. While the traditional food of Scotland was considered of interest to residents of all three cities, this particular aspect of Scottish culture was perceived as more desirable amongst visitors from Shanghai and Hong Kong when compared with Beijingese residents. Furthermore, famous universities were only featured as an interesting destination site for visitors residing in Beijing, with a lack of desire to know more about and experience Scotland's arts festivals. Visitors from Hong Kong — although a minor representation of the overall sample — expressed a strong interest in the lochs of Scotland and no interest in traditional costumes or clothing. Moreover, visitors from both Beijing and Hong Kong expressed a desire to experience and learn more about Scotland's major cities. A further connection with the natural landscape was demonstrated through an interest in the Scottish Highlands, an aspect of Scotland's tourism offering that featured as a point of interest across visitors from all three cities, yet notably more so amongst the Hong Kongese residents.

此外，通过分析来自中国主要城市和特别行政区（如北京、香港和上海）的受调查参观者数据，我们可以发现参观者对于苏格兰文化遗产和旅游目的地的兴趣存在一定差异。我们再次发现，历史地标建筑和传统食物被来自北京、香港和上海的参观者列为他们感兴趣并渴望了解、体验更多的元素。虽然来自三个城市的参观者群体皆对苏格兰传统食物较为感兴趣，相较于来自北京的参观者，来自上海和香港的参观者对于这一项有关苏格兰文化的项目更为喜爱。此外，仅有来自北京的参观者将知名大学作为感兴趣的旅游地之一，且这一参观者群体对于苏格兰的艺术节缺乏兴趣。来自香港的参观者尽管人数在总受访人数中占少数，但是对苏格兰的湖泊表达了强烈兴趣，而对传统服饰并无兴趣。并且，来自北京和香港的参观者皆表达了对体验和了解苏格兰主要城市的渴望。来自三个城市的参观者的数据中都显示了与对苏格兰的自然景观的联系，主要表现为对苏格兰高地的兴趣。在三个城市的参观者群体中，这一苏格兰旅游特色最受到来自香港参观者的青睐。

Top interests by major cities
来自主要城市参观者对苏格兰的兴趣点



Despite similar elements of Scotland's cultural heritage and tourism destinations resonating amongst the visitors from different geographic regions of China, the variance highlighted in relation to destination and experience preferences aligns with prior research investigating the Chinese outbound tourism market. Research examining Chinese visitor motivations to Britain identifies that travellers from Beijing place greater importance on the heritage and cultural aspects attached to Britain – specifically built heritage – whereas travellers from Shanghai demonstrate an affinity for food and eating experiences (see Chow and Murphy, 2008). Alongside the desire to engage with cultural heritage, prior research indicates that a beautiful coastline and the inclusion of museums and galleries within travel plans are prominent aspects for Chinese visitors to Britain when compared with other overseas destinations.⁷ Further market insight highlights the dominance of British cultural heritage and the popularity of visiting famous universities amongst Chinese travellers to Britain, an aspect of tourism reinforced by the high number of Chinese students in Britain and their awareness of UK educational institutions.⁸ Whilst the prior research focuses upon Chinese outbound tourism to Britain, the survey data retrieved from visitors to the Romantic Scotland exhibition reinforce the importance of built heritage, traditional food, a connection with nature, and museums and art galleries as key destination sites for Chinese travellers across multiple regions of China.

虽然来自中国不同地理区域的参观者群体对于苏格兰文化和旅游目的地的兴趣存在相似元素，其中的差异也表明，本研究数据中关于目的地和体验上的偏好的发现与以往研究中调查中国出境旅游市场的发现存在一致性。调查中国游客访问英国动机的研究表明，来自北京的游客更看重英国的遗产和文化等方面（尤其是建筑文物），相比较而言，来自上海的游客则认为食物和饮食体验更具吸引力（见Chow and Murphy, 2008）。除了对于了解更多文化遗产的渴望，以往的研究还显示，旅游行程中包含美丽海岸线、博物馆、美术馆等项目对于访问英国的中国游客来都极为重要，尤其与其他海外旅游目的地比较而言（脚注7）。对于市场的进一步见解包括英国文化遗产的主导作用和造访知名大学在访问英国的中国游客群体间的受欢迎程度。受到在英读书的中国学生以及他们对英国教育机构的了解的影响，这一旅游项目更加得到重视（脚注8）。以往研究着重于中国出境前往英国的旅游状况，而《浪漫苏格兰》展览参观者的调查数据则着重凸显出中国各个区域旅游者喜爱的一系列主要旅游目的地，包括建筑文物、传统食物、以及与自然和博物馆、美术馆的联系。

⁷ See VisitBritain Foresight Issue 120 October 2013: available at:

参见《英国旅游局前景分析》2013年十月第120刊：链接：

https://www.visitbritain.org/sites/default/files/vb-corporate/markets/2013-10%20Profiling%20China%E2%80%99s%20leisure%20travellers_0_0.pdf

⁸ See VisitBritain Foresight Issue 145 January 2016: available at:

参见《英国旅游局前景分析》2016年一月第145刊：链接：

https://www.visitbritain.org/sites/default/files/vb-corporate/markets/foresight_145_-_leveraging_our_culture_brazil_china_italy_0.pdf

Moreover, the importance of Scotland's built heritage for residents of Beijing, and traditional food as a significant aspect for Shanghainese travellers, was also reflected within the survey data collated from visitors to the exhibition. The opportunity to visit Scotland's world-famous universities and experience the nation's museums and art galleries was also of greater importance for the Beijingers to the exhibition. Although the desire to visit Britain's universities appears dominant within prior research, the vast majority of Chinese visitors to the exhibition displayed little interest in visiting Scotland's world-famous universities, suggesting educational tourism is less of a priority for Chinese outbound tourists when travelling specifically to Scotland.

A similar pattern of preference for outbound tourism emerges for visitors from China's major cities when compared with visitors from the top five provinces of China as per GDP. Scotland's built cultural heritage, traditional food, natural landscapes and traditional costumes and clothing are appealing to all Chinese visitors; however, the Scottish Highlands are notably absent and appear only as a point of interest amongst visitors from Zhejiang Province. Museums and art galleries also appear as a dominant destination choice for the Chinese visitors, with a quest to experience Scotland's natural scenery – primarily through the lochs of Scotland – present among visitors from the three major cities identified and all but one of the top five province-led divisions (Guangdong Province), an aspect of Scotland's tourism offering that superseded the desire to explore the nation's major cities.

此外，展览参观者的调查数据也显示出来自北京的参观者对于建筑文物的重视，以及来自上海的参观者对于传统食物的重视。来自北京的参观者也特别重视访问苏格兰的世界名校的机会，以及体验英国的博物馆和艺术、美术馆的机会。尽管在以往研究中着重显示出访问英国大学的渴望，本展览的中国参观者群体中，大部分对于参观苏格兰的世界名校缺乏兴趣。这一发现表明，对于前往苏格兰的中国出境游客来说，教育旅游并未被作为优先考虑项目。

我们将来自GDP排列前五的中国省份的参观者进行比较，并发现，来自中国主要城市的出境游客的偏好存在一定相似性。苏格兰的建筑文化遗产、传统食物、自然景观和传统服饰普遍吸引中国参观者的兴趣。然而，对于苏格兰高地的兴趣显著缺乏，仅有来自浙江省的参观者表示对苏格兰高地有兴趣。博物馆和美术馆也被中国参观者列为主要旅游目的地选项之一。来自于中国三个主要城市、以及五个主要省份中的四个的参观者群体都表达了对于体验苏格兰自然风光（尤其是苏格兰湖泊）的渴望。参观者对于这一苏格兰旅游项目的渴望超越了探访英国主要城市的兴趣。

In summary: in analysing the Chinese visitor preferences for Scotland as a tourist destination, four dominant themes were apparent: a desire to experience Scotland's built heritage; to consume Scotland's traditional food; to engage with local customs and cultural goods (specifically traditional clothing); and to experience Scotland's natural environment and landscapes. A strong preference for Scotland's built heritage, scenic beauty and a connection with nature are perceived as common trends amongst Chinese outbound tourists more generally (Lin et al., 2015). An emphasis upon Scotland's natural landscapes was prominent amongst the Chinese museum visitors and, in particular, a desire once again to feel integrated within the environment and experience many qualities associated with the intra-personal dimensions, both sensual and symbolic, connected to the theme of romanticism (Wang, 1999). Although these were common themes demonstrated by the Chinese visitors, the production of the exhibition must be considered in relation to shaping the viewers' desires, as Bhandari (2014) notes, 'Museums are important places where the semiotics of a nation can be presented. They are often seen as places to produce national discourse and can effectively be the venue for presenting a desired ideology' (p. 96). With this in mind, a consideration for the visitors' connection to themes associated with romanticism were, in part, a product of the process of (re)presentation that helped to frame the visitors' gaze and perhaps prompt a perception, or way of viewing, that emphasised markers of Scottish national identity closely connected to the landscape, a sense of wilderness and natural beauty (Bhandari, 2014; MacCannell, 1999; Urry and Larsen, 2011). What is of key concern regarding the Chinese visitor interests and desires surrounding Scotland as a tourist destination is the importance of the experience economy, and the ability to connect with the nation in a personal and memorable way often cited through the experiential aspects of travel (Pine and Gilmore, 1999).

总结: 通过分析中国参观者将苏格兰作为旅游目的地的偏好, 我们有四个主要发现: 对于体验苏格兰建筑文物的渴望、对于苏格兰传统食物消费的渴望、对于了解当地风俗和文化产品 (尤其是传统服饰) 的渴望、以及体验苏格兰自然环境和景观的渴望。整体上来讲, 对苏格兰建筑文物、风景名胜的强烈偏好, 以及与自然的联结被视为中国出境游客群体的普遍趋势(Lin et al., 2015)。中国博物馆参观者数据凸显出这一群体对于苏格兰自然景观的重视, 尤其是渴望再一次体验、融入这一环境, 经历感官、象征性等内在特质的体验, 与浪漫主义这一主题连结 (Wang, 1999)。尽管中国参观者数据体现出一系列普遍特征, 我们也必须考虑到, 展览参观者的群体构成也决定了这一群体的渴望, 正如Bhandari (2014) 曾提出, “博物馆是展现民族符号的重要场所。他们通常被视为产出民族话语的场所, 并且也是能够有效展现受欢迎的意识形态的场所” (96页)。将这一观点考虑在内, 我们需要注意到, 参观者与浪漫主义主题的关系在某种程度上是一个再现参观者视角过程的产物, 并且有可能促成一种感受或观点的形成, 且这一观点强调了与景观、荒芜感和自然风景紧密相关的苏格兰民族身份的标志 (Bhandari, 2014; MacCannell, 1999; Urry and Larsen, 2011)。在中国参观者对苏格兰作为旅游目的地的兴趣和渴望方面, 我们应当重点关注体验经济的重要性, 以及通过更个人化、有纪念意义的方式, 以体验型旅游的形式与这一民族建立联系的能力 (Pine and Gilmore, 1999)。

▶
William McTaggart (1835-1910)
Detail of *The Bait Gatherers*, 1879
© National Galleries of Scotland
威廉·麦塔格特 (1835-1910)
《寻找鱼饵的孩子》局部 (作于1879年)
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RECOMMENDATIONS

建议

The following are general recommendations drawn from the research findings. They have been grouped into two interrelated themes, focusing on a reflection on research methodologies, followed by suggestions for policy and practice.

本章内容将针对研究发现提供综合性建议。我们将建议以主题形式分为两类，第一类是对研究方法论的思考，第二类是对政策和实践的建议。

▼
Erskine Beveridge (1851-1920)
Scarinish Harbour, Tiree, about 1898
Courtesy of HES (Erskine Beveridge Collection)
厄斯金·贝弗里奇 (1851-1920)
泰里岛上的斯卡瑞尼什港 (约摄于1898年)
苏格兰历史环境局提供 (厄斯金·贝弗里奇收藏)



REFLECTION ON METHODOLOGIES

Key successes

- **Employment of diverse methods achieved a rich data set for in-depth analysis.** Using a mixture of traditional, visual and innovative audience research methodologies yielded a large and robust data set which provided opportunities to compare data across differing methodological approaches.
- **Creative approaches to gathering data became themselves an attraction.** The use of innovative or unusual research methods (such as a graffiti wall or a 'phone booth') should be considered an integral component of exhibition design that provides a secondary opportunity to further maximise and exploit content/product.
- **Cross-cultural, sectoral and disciplinary collaboration prompted original ideas for research design.** International collaboration between the research team, Scottish stakeholders and Nanjing Museum was an important component of the research design and led to a more integrated and creative approach than might otherwise have been delivered. It also provided significant professional development for all involved.
- **Use of technology boosted efficiency in recording and analysing data of visitor movements and behaviours.** The visitor-tracking app allowed us to visualise recorded data through graphical representation. This enabled analysis of how visitor behaviours were impacted by the spatial layout of the exhibition. Interactive data visualisation also helped the research team to explore and filter the data by choosing a range of different variables, such as visitor attributes or behaviours.

方法论反思

主要成果

- **采用多样化的数据搜集方式，数据集丰富，分析深入。**我们集合了传统、视觉与创新的观众研究方法，搜集了大量具有说服力的数据集，并且为不同搜集方法得到的数据集之间的对比分析提供了可能性。
- **数据搜集的方法创新成为研究的亮点。**我们使用的创新且不寻常的研究方法（如涂鸦墙、电话亭）是融于展览设计的一部分，为进一步最大化探究展览内容和展览品提供了次要可能性。
- **跨文化、跨界、跨学科合作促成科研设计的独创构思。**不同科研小组之间的跨国合作（包括苏格兰方面和南京博物院方面相关团队）是本科研设计的重要组成部分。这样的合作所促成的创新性、整合性的研究方法，与本身的合作方式密不可分。研究项目也为各个合作方带来了显著的专业发展。
- **使用科技提高了录制、分析参观者流动和行为数据的效率。**我们使用的游客跟踪应用将搜集到的数据进行可视化处理和平面图示展示。我们将这样的功能应用在数据分析上，来探究展览的空间布局如何影响游客行为。可视化数据还具有互动功能，我们的研究团队可以通过选择如游客特质、或游客行为等等一系列变量，将其用于探究和筛选数据。



Lessons to take forward

- **International collaboration requires a substantial resource to maintain consistency.** Fluctuations in the volume of survey responses across the life of the exhibition are suggestive of resource constraints that affected the data collection when the full research team was not present. Consideration needs to be given to resourcing and research design to ensure a consistent approach and a robust data set.
- **Further training in the use of creative research methods is required for Chinese museums.** Research methods that are often viewed as traditional in a Western context (i.e. graffiti walls), are underused by Chinese museum practitioners. The qualitative data retrieved from the graffiti wall was well received by Nanjing Museum; however, further training in implementation and data analyses will help to enhance the use of such methods for future exhibitions within China.
- **Refinement to visual-based methods is required for a higher valid response rate.** Whilst 5,972 'video diary' messages were collected, only 787 (13%) produced reflections specifically concerning aspects of Scotland and Scottish cultural heritage — in and of themselves these 13% are extremely valuable. The low usability percentage is in part due to unfamiliarity with this method of researching the visitor experience; however, we would recommend refining the methodology in order to maximise the data set.

经验教训

- **国际合作需要大量资源，以保证研究一致性。**展览期间调查反馈率不稳定。这说明了当全体项目组不在场时，资源上的欠缺影响了数据搜集。在科研资源和研究设计上，我们需要给予更多思考，以确保研究方法的一致性和数据集的稳健性。
- **中国博物馆对创新型研究方法的培训需求。**在西方语境中较为传统的研究方法（如涂鸦墙）在中国博物馆行业中却未得到普遍使用。本研究中使用涂鸦墙搜集的质性数据得到南京博物院的良好反馈。然而，在未来还需要进一步针对方法的实施、数据的分析方面的培训，以助于加强未来中方展览中这类研究方法的使用。
- **可视化方法需进一步完善，以确保更有效的数据回复率。**尽管我们搜集了5972条“视频日记”，仅有787条（13%）反应了苏格兰及苏格兰文化遗产的各方面内容，所以这部分（13%）的数据极为宝贵。数据可用性比率如此低，部分原因是由于我们使用这种方法来研究参观者体验尚不熟悉，我们建议对这一方法论进行完善，得以最大化使用数据集。

- **An upgrade of the visitor-tracking app would allow automatic capture of data.** The visitor-tracking app developed required researcher input and tracking. We would recommend further development of visitor-tracking apps in order to minimise user input (e.g. through interfacing with radio frequency identification technologies).
- **There are considerable constraints on capturing data about visitor experiences through social media.** In this research we attempted to capture online experience/sharing through social media platforms (Nanjing Museum's private and secure WeChat (Weixin) social media platform). This was largely ineffective given visitors used their own accounts rather than the account prepared for the research. Future exhibitions should consider more carefully how to best capture the experiences that visitors share on social media. Future research is required into how museum visitors engage with social media to become co-designers, co-producers, co-consumers and co-marketers of destination experiences.
- **游客跟踪应用需进一步升级，加入自动数据获取功能。**我们开发的游客跟踪软件需要科研人员对数据进行输入和追踪。我们因此建议对这个游客跟踪软件进行进一步开发，最大程度减少用户输入（如通过无线电射频识别技术）。
- **使用社交媒体平台搜集游客体验数据有较大限制。**在本研究中，我们尝试使用社交媒体平台（即南京博物院自己的安全微信社交媒体平台）来获取网上的体验、分享。这一方法效果不佳，究其原因是因为游客更偏向于使用自己的账户，而不愿使用研究提供的账户。我们建议未来的国内展览应仔细地考虑如何更有效地收集参观者在社交媒体上分享的参展体验，并开展更多的博物馆观众研究项目，来探究参观者是如何通过社交媒体间接参与对展览内容及参展体验的设计、策划及宣传推广工作。

RECOMMENDATIONS FOR FUTURE RESEARCH AND EXHIBITIONS IN CHINA

Research

- **Support should be provided for exchange and training activities that bridge cultural difference in appreciation and deployment of different research methods.** In the case of Nanjing Museum, qualitative research data capture and analysis was an uncommon practice for the museum's audience research team, which had limited experience of such methods. Focus group interviews are traditionally conducted pre-exhibition, as a means to gauge local residents' interest, and post-exhibition to help in shaping future content. Thus, future collaboration, exchange and training surrounding the capture and analysis of qualitative data stemming from varied methods would be of benefit for Chinese museum practitioners and aid Western researchers in acquiring a deeper understanding of Chinese audiences.

Exhibition content

- **Oil paintings represent the quintessence of Western artwork to Chinese eyes.** The dominant attraction of oil paintings was suggestive of an affective, embodied and emotive response to representations of Scotland. A strong sense of 'being in/with nature' characterised the audience response and provides important considerations for future exhibition content and tourism products for this market.
- **Portrait paintings can draw attention and inform Chinese audiences about local customs and cultures.** Portrait paintings (in this exhibition Sir Joshua Reynolds' *John Murray, 4th Earl of Dunmore*) were the most preferred amongst visitors, irrespective of age, gender and education. Given the lack of oil portraits in China, it is recommended that such works be included, where relevant, in future international exhibitions to China. Academic literatures suggest Chinese museums appreciate and are interested in the background of individuals portrayed through portraits and their historical significance/relevance; this is suggestive of the need for interpretive text to explicate the background and importance of the individual, not only in their own right but also in connection to the wider theme of future exhibitions.

对未来的研究和在中国举办展览的建议

研究

- **向消除文化差异隔阂、了解和使用不同研究方法的交流和培训活动提供支持。**以南京博物院为例，质性研究数据搜集和分析对于博物馆的观众研究小组而言，不是常用的研究方法，他们在使用这样的方法方面，经验有限。传统上，焦点团体采访常作为一种提高当地游客兴趣的手段被用于展览前，也常用以协助塑造未来展览的内容为目的被用于展览后。因此，未来举办以多种研究方法、搜集和分析质性数据为题的合作、交换和培训活动，将对中国博物馆行业的从业人员大有裨益，也将深化西方科研人员对中国观众的了解。

展览内容

- **油画作品被中国游客视作西方艺术作品的典范。**油画作品的对中国游客有着显著吸引力，这表明了游客对苏格兰象征的情感上、思想上、情绪上的回应，即一种强烈的“身处自然”感。观众如此的反应可作为未来开展展览的重要考虑因素，尤其在展览内容及市场旅游产品等方面。
- **肖像画作能吸引中国参观者，参观者能从中获得当地民风民俗的信息。**肖像画作（即本展览中的乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》）是最受游客欢迎的展品，且不限年龄、性别和教育程度。在中国，油画肖像作品较为少见，因此我们建议未来中国开展相关国际展览时都可将肖像画作纳入展览范围。学术文献中也提到，中国博物馆对肖像画作较为欣赏，并且对其中人物的背景、历史影响力和历史事件有一定兴趣。这表明，我们需要为此类肖像画作提供诠释文本，解释人物背景和重要性。这不仅仅对画作本身很重要，对于未来展览的广义主题也有紧密联系。

- **Artworks depicting the natural landscape resonate well with Chinese aesthetic and artistic preferences.** Many Chinese visitors appreciate the portrayal of the natural environment in artworks, due in part to an aesthetic grounding in Confucianism. Future exhibitions should recognise and build on this aesthetic to support engagement with art depicting landscapes, connections to the wild, and romanticism.
- **Signifiers of nation connect to and communicate with Chinese audiences.** No matter how abstracted or detached, e.g. a reproduction phone box, national signifiers served as distinctive symbols of difference/otherness which attracted a great deal of attention (and photographs) from audiences across the spectrum. Making use of these signifiers can support promotional activities around future exhibitions.
- **描绘自然景观的艺术作品与中国审美和艺术偏好的强烈共鸣。**很多中国游客较为欣赏描绘自然环境的艺术作品，这在一定程度上是受到儒家审美基础的影响。举办未来的展览时需要认识并以这样的审美为基础，增进观众与展览的互动，尤其是在景观描绘、联系户外与浪漫主义等方面。
- **民族象征与中国观众的连接与沟通。**无论如何抽象或没有联系（如电话亭复制品），民族象征的物质形式在展览中表现了独特的差异性 or 特异性，并且吸引了众多观众的注意力（和摄影），且包括整个观众群体。未来展览可在展览周边的推广活动中利用这类象征的物质形式。

Audience engagement

- **Work with the local knowledge of host museums to publicise touring exhibitions.** Visiting exhibitions should work closely with host museums to ensure promotion beyond 'word-of-mouth'. Given the likely demographic, a social media presence to facilitate user-generated content on platforms popular in China (such as WeChat/Weixin) is recommended.
- **Anticipate that museum audiences will be dominated by young age groups and attentive female visitors.** Given the young profile of museum visitors in China, and to this particular exhibition, exhibitions created for the Chinese market should look to specifically engage with the 18-30 age group. According to the average dwell time of visitors tracked, women spent considerably longer in the exhibition than men.
- **与承办方博物馆协作，了解当地知识用以宣传巡回展览。**访问展览应与承办博物馆紧密合作，以保证“口碑”以外的宣传。我们推荐基于人口统计估值，使用中国受欢迎的社交媒体平台（如微信）来辅助用户原创内容发布。
- **对青年团体和有意关注的女性游客在博物馆观众中占主导地位的预期。**包括本展览在内，中国的博物馆游客以青年为主。因此，在中国市场策划展览需以18-30岁年龄的群体为主要参与对象。根据受跟踪游客的平均驻足时间显示，女性游客参观展览的时间远高于男性游客。

- **Tailor exhibits to different age groups.** Three-dimensional objects found most resonance and interest amongst a younger demographic (under 15) whilst paintings and historic photographs drew attention from those over 50. Dependent on the target market, these data suggest indicative content for future exhibitions. Whilst older audiences expressed a preference and had longer dwell time at oil paintings, the younger demographic expressed a preference to interact/engage with historic relics/cultural objects (especially those with storied pasts such as the Helmet from Dumbarton Castle), three-dimensional objects and multi-media forms.
- **Curate multi-sensory and interactive exhibitions to prompt active engagement.** Future exhibitions should explore ways to further engage affective responses through social and collaborative (as opposed to passive) museum experiences (e.g. sounds, touch, tastes) and explore ways in which audience members can become further immersed in the visitor experience (e.g. storied pasts, legends, historical figures, authentic practices, AI (Artificial Intelligence)/VR (Virtual Reality) environments, interaction with/trying on national signifiers such as clothing).
- **展品的选择上需针对不同年龄层的游客。** 立体展品吸引了更多年轻游客（15岁以下），有较好反响。相比较而言，画作和历史照片吸引了更多50岁以上的游客。取决于目标市场，这些数据对未来展览内容的选择有指导意义。较年长的观众显出对油画画作的偏好，也有较长驻足时间。而较年轻观众更偏向于历史文物展品（尤其是类似《来自邓巴顿城堡的头盔》这样具有历史故事的展品），立体展品以及多媒体形式的展品。
- **策展多感知、互动型的展览以促进积极的参与度。** 未来的展览需借助社交合作型（相对于被动型）博物馆体验（如听觉、触觉、味觉），探索更多融入情感反馈的方式。并探索如何使观众更进一步融入游客体验中（如过往的故事、传说、历史人物、地道习俗、尝试将人工智能或虚拟现实的环境或互动方式使用于民族象征的物质形式上，例如服饰）。

Partnerships and areas of focus

- **To achieve more far-reaching impact, build partnerships with major museums in the east of China.** As found in prior research involving Chinese museum visitors (e.g. 2016 ICOM-ASPAC report), the majority of audience members to the Romantic Scotland exhibition originated from Eastern China (not surprising, given the location of Nanjing). It is recommended that future international exhibitions should continue to forge links with museums in major cities located in this geographic region. In doing so, it is likely that a larger, and potentially more diverse, audience will be reached, capturing visitors beyond the Eastern China cultural region, as this particular area contains a number of cities identified as key domestic tourist destinations (e.g. Hangzhou, Jinan, Nanjing, Shanghai and Suzhou).
- **Facilitate cultural exchange and development of the creative economy in the cities and regions with high GDP.** Over one third (38%) of the total number of Chinese visitors surveyed resided in one of the top five Chinese provinces in relation to Gross Domestic Product, excluding China's major cities such as Shanghai, Beijing and Special Administrative Areas (i.e. Hong Kong). Continued association within these particular provinces and major cities will be of benefit for cultural exchange and stimulating Scotland's creative economy. It is important to note that, of the current top five Chinese provinces as per GDP, three are located within Eastern China, further highlighting the significance of this particular region of the country and its importance in targeting profitable relations.

合作伙伴和关注热点

- **与中国东部的主要博物馆建立合作伙伴关系以深化影响力。**与之前针对中国博物馆游客的研究结果（如国际博物馆协会亚太联盟理事会2016年报告）一致，《浪漫苏格兰》展览的绝大多数观众来自中国东部（考虑到南京的地理位置，这样的结果并不意外）。因此，我们建议未来国际展览可继续与此地理位置的主要城市建立联系。这样一来，就有可能吸引更多、更具多样性的观众群，抓住中国东部文化地区以外的游客。因为这个地区包括几个主要的国内旅游目的地城市（如杭州、济南、南京、上海和苏州）。
- **促进文化交流，在国内生产总值高的城市和地区发展创意经济。**参加调查的游客中超过三分之一（38%）居住于中国国内生产总值排列前五的省份之一，中国的主要城市（上海、北京以及包括香港的特别行政区）除外。与这些省份和主要城市保持联系将有利于文化交流，促进苏格兰创意经济发展。值得重视的一点是，中国国内生产总值排名前五的省份中，有三个省份位于中国东部。这一点进一步说明东部地区在中国的重要地位，及其在利益关系的建立上的重要性。

RECOMMENDATIONS FOR TOURISM DEVELOPMENT

- **Capitalise on signifiers of nation to better appeal to Chinese tourists.** No doubt influenced by the subject matter of the exhibition, across the data there are references to Scotland as a place with mystery, scenery, mythology, exoticism, charm, enduring history, nature, barrenness, poetry and romanticism. These identity markers should be harnessed in tourist products and marketing. This is especially pertinent when coupled with the emerging interest of Chinese outbound tourists who are seeking a sense of authenticity and an experience that is new, unique and absent from their everyday lives.
- **Promote ‘exotic’ tourism products.** Given that a quest for fresh air, less polluted environmental systems and sensation-seeking experiences have become strong motivating factors for Chinese outbound tourists⁹ (Son and Pearce, 2005; Wang et al., 2018), ‘exotic’ tourism products that use the nation’s natural (and historic) landscape are likely to best match established perceptions of Scotland.
- **Recognise the correlation between tourism and the higher education market.** Although the majority of Chinese visitors surveyed displayed a lack of interest in visiting Scotland’s world-famous universities, this particular element of cultural tourism was recorded as a key point of interest for residents of Beijing. Thus, promotional campaigns surrounding educational tourism could be positioned, initially, to target markets within the nation’s capital city and expanding to major surrounding cities (e.g. Baoding, Shijiazhuang, Tianjin) in a bid to motivate further interest.

对旅游业发展的建议

- **更好地利用民族象征，吸引中国游客。**毫无疑问，受展览主题的影响，项目数据普遍显示，苏格兰被视为一个集神秘事件、风景、神话、异国风情、魅力、悠久历史、自然、荒芜、诗意和浪漫主义于一身的地方。我们可以驾驭这些身份认同的象征，使用在旅游产品和营销上。考虑到中国出境游客寻求真实感，追求新奇、追求独一无二、异于寻常的体验的旅游兴趣大大增加，这一提议尤为相关。
- **推广具有“异域风情”的旅游产品。**中国游客境外旅游（脚注9）的动机逐渐增强，多为渴望清新空气，污染较少的环境，追求感官体验等 (Son and Pearce, 2005; Wang, Fang and Law, 2018)。因此，以民族的自然（和历史）景观为主的“异域风情”旅游产品可能最符合游客对苏格兰已有的感受。
- **认可旅游业与高等教育市场的相关性。**尽管参与调查的游客中绝大多数对访问苏格兰闻名世界的大学表示缺乏兴趣，这一独特的文化旅游元素却被北京的居民视为主要兴趣所在。因此，我们建议开启围绕游学的推广活动。以进一步提升兴趣为目的，我们建议第一步从首都城市的目标市场入手，然后渐渐扩大到周边主要城市（如保定、石家庄、天津）。

⁹ <https://www.theguardian.com/cities/2018/mar/27/china-clean-air-indoor-quality-shanghai-cordis-hongqiao-filters>

- **Diversify tours and packages according to different preferences and age groups of incoming visitors.**

Survey results suggested that aspirational visitors were most likely interested in a variety of Scottish artefacts, natural and built historic environments. Preference was differentiated by age, therefore we recommend that packages/tours are heterogeneous and structured according to the profile of incoming visitors (e.g. more preference on food, clothing and culture for the younger demographic whilst a differential emphasis on museums and art galleries for the older demographic). The coast and natural environment (including lochs) are likely to appeal across demographic profiles. In preparing experiences/products for incoming tourists, it is better to expect the more affluent and older (50+) tourists to prefer prestigious high-end products, in contrast to the preferences of a younger demographic.

- **Incorporate more flexibility, choice and themes into provision of tourist activities and products.**

We recommend flexibility and choice within any tourist products oriented toward the Chinese market. The data suggest that 'tick-box style' tourism has been replaced with a desire for the unique, authentic, immersed and (slow) experiential tourism. Quality prestige experiences for an older demographic are more likely to connect with the Chinese market than mass tick-box tourism. Authentic, prestigious and high-quality food experiences are likely to bolster any such product. As is best practice in the industry (e.g. Northern Ireland Tourist Board) we would recommend prestigious thematic offerings for the Chinese market (e.g. Coast and Lochs; Historic Architecture; Museums; Literature and Film) around which experiences are built. For example, for Coast and Lochs, this might include boutique hotels on the edges of lochs, food from the sea, and whisky tours around the islands.

- **对不同偏好和年龄层的入境游客采用多样性的旅游路线和旅游套餐。**

调查结果显示，渴望访问苏格兰的游客有较大可能对多样苏格兰文物、自然和人文历史环境感兴趣。于是我们建议按照年龄对游客偏好进行划分，套餐/游览路线可以呈现多样化，并按照境外游客的不同特征对其旅游路线和套餐进行量身定做。

（如年轻游客对食物、服饰和文化有更多偏好，而年长游客对博物馆、画廊的兴趣呈现出明显的不同）。沿海和自然环境（包括湖泊）极有可能吸引所有不同特征的游客群。为境外游客准备游览体验或产品时，我们可以做出这样的预测，即年长客户（50岁以上）的经济状况较为富裕，他们更偏爱和倾向于知名高端产品，这与较年轻的游客群体极为不同。

- **在提供旅游活动和旅游产品时，融入更多灵活性、选择性及主题性。**

我们建议向中国市场推出更多具主题性和灵活度的旅游产品，因为数据显示越来越多的游客追求独特、纯正、浸入式的真实旅游经验。这种体验式游客群体已逐渐取代过去以“到此一游”型游客为多数的大众旅游群体。与大规模的选项框型旅游相比，为较为年长的游客群体提供高质量而有声望的体验将更有可能迎合中国市场的需求。纯正、有名望切高质量的饮食体验有希望成为这类产品中的代表。作为行业中的领头羊（如北爱尔兰旅游局），我们建议向中国市场推出具有声望的主题性旅游产品（如海岸线与湖泊、历史建筑、博物馆、文学与电影），按主题不同提供旅游体验。以海岸线与湖泊专题为例，这个主题可以囊括湖畔的精品酒店、海滨餐饮和海岛威士忌游览路线。

- **Use marketing and promotional activities relating to Scotland to effectively target major cities in Eastern and then Northern China.** Awareness of Scotland for Chinese visitors located outside of Nanjing was most prevalent amongst residents of Jiangsu Province followed by Beijing. Four of the top five province-led divisions or major cities for survey respondents who had prior knowledge of Scotland were located in Eastern China, with the fifth identified as Beijing. For the small proportion of audience members surveyed who had visited Scotland, the largest percentage of tourists originated from Beijing (28%), Shanghai (24%), Hong Kong (10%) and from Guangdong Province (7%). Thus, additional campaigns aimed at promoting Scotland and its cultural heritage within cities located in China's Eastern cultural region – for example Shanghai, Qingdao, Jinan, Hangzhou, Suzhou and Nanjing – will capitalise on the current level of awareness and exploit an area of the country that is perceived to be the most developed and where travelling is preferred amongst residents (Arlt, 2006). Further marketing and promotional activities targeted towards key northern and southern cities – such as Beijing and Hong Kong – will also help to capture potential return tourists and stimulate further interest.
- **Use visiting exhibitions to inspire Chinese audiences to learn more about artworks' country of origin.** Data extrapolated from the quantitative survey revealed that the exhibition worked effectively to inspire visitors to learn more about Scotland. Furthermore, qualitative comments from visitors to the exhibition demonstrated an emotive connection to the artwork that aided in enriching the audience members' understanding of Scotland and its heritage. In this sense, future exhibitions staged for a Chinese audience should further consider how best to engage visitors through participatory means so as to deepen knowledge, understanding, values and feelings in a bid to further inspire learning. Such an approach should be accompanied by audience research methodologies that can capture and record learning in progress so as to inform future exhibitions.
- **有效使用有关苏格兰的营销活动和推广活动，首先面向中国东部主要城市，其次面向中国北部主要城市。**居住在南京市以外的中国游客中，对于苏格兰的认识最多的为江苏省游客，其次为北京市游客。参与调查的游客中，把预先对苏格兰有所了解的游客按照省级地区或主要城市排列，前五个地区中的四个位于中国东部，而排列第五的是北京市。参与调查游客中有少数游客曾访问过苏格兰。这些游客中的大部分来自北京（28%），上海（24%），香港（10%）和广东省（7%）。因此，针对苏格兰及其文化遗产，在中国东部文化地区（例如上海、青岛、济南、杭州、苏州和南京）举办额外的宣传活动，可以更好地利用当地对苏格兰现有的认识，也可以更好地对这个公认最为发展、居民也更偏好旅游的地区进行开发 (Arlt, 2006)。以北部和南部主要城市（如北京和香港）为目标，进一步举办市场宣传活动，也有助于吸引潜在游客再次访问，激发他们对苏格兰的兴趣。
- **用参观展览的形式来激发中国观众学习关于艺术品原产国的知识。**从量化调查中获得的数据显示，展览有效地激发了游客学习关于苏格兰的知识。而且，质性数据中，游客给展览的留言表达了与艺术作品的情感连接。这样的连接有助于丰富游客对苏格兰及其文化遗产的理解。从这个角度来说，未来为中国观众举办展览时需进一步考虑如何更好地通过参与性质的活动提高游客参与度，以此来加深知识，理解，价值观和感受，激发进一步学习。这样的方法需要搭配观众研究方法论，搜集并记录学习过程，给往后的研究有借鉴作用。

- **Foster multi-agency collaboration for visiting exhibitions that advance Chinese visitors' understanding of specific locations.** Exhibitions such as Romantic Scotland are able to play an important learning function in particular markets. As such, and especially in markets where little is known about the destination (in this exhibition, there was on average a basic understanding of Scotland), exhibitions should continue to be utilised — as they have been historically — as an effective tool in the development of, and quest for, knowledge of certain preferred or directed understandings of nation (e.g. coasts, castles and highlands). Multi-agency collaboration (as in the Romantic Scotland project) between tourism stakeholders and the museum/exhibition sector can be beneficial for tourism promotion and growth in the Scottish economy. Additional products can be introduced and developed through engaging with wider stakeholders (such as the tourism industry/business leaders in China) on the back of exhibitions like Romantic Scotland.¹⁰
- **促进多方合作，支持访问展览，增进中国游客对特定地区的了解。**与《浪漫苏格兰》同类的展览在特定市场中可以起到一个重要的学习功能。并且，尤其是针对还未对目的地有所了解的市场（在本展览中，已有对苏格兰的基本了解），需在已举办展览的继续上继续使用展览来作为一个有效工具，以现有针对特定知识的偏好和意向为目的，用来开发和探索了解一个民族（例如海岸线，城堡和高地）。旅游利益相关人和博物馆及展览方之间的多方合作（以《浪漫苏格兰》项目为例）有益于旅游业的推广，也有潜力促进苏格兰经济增长。我们可以在类似《浪漫苏格兰》（脚注10）的展览之后，通过吸引更多利益相关人（如中国旅游行业的领先人物）参与，将额外产品进行进一步推广和开发。

¹⁰ VisitScotland and Scottish Enterprise delivered a destination seminar to key Nanjing tour operators at Nanjing Museum during the exhibition and subsequently invited four local tour operators to visit Scotland. These activities promoted additional Scottish products (for Ayrshire, Dumfries & Galloway, Scottish Borders and Fife) tied to the tourism strategy of regional and seasonal spread.

¹⁰ 展览期间，苏格兰旅游局和苏格兰企业局在南京博物院为南京主要旅游机构举办了一个目的地研讨会，随后又邀请了四个当地旅游机构访问苏格兰。根据地域旅游政策和季节性传播，这类活动推广了与苏格兰相关的其他产品（如埃尔郡，敦夫里斯郡和盖勒韦，苏格兰边境和法夫郡）。

CONCLUSION

结论

The research reported here was produced, working in conjunction with the Romantic Scotland exhibition, with a number of specific objectives. These were to build the capacity of Chinese museums in gathering, analysing and interpreting audience research data; to capture the reactions of Chinese audiences to the Romantic Scotland exhibition and broaden understanding of Chinese perceptions of Western cultural heritage; to discover how exhibitions, and those that construct them, influence the interpretation of key signifiers of Scottish cultural heritage; and to provide feedback to inform engagement and management practices across differing cultural organisations, and promote cultural exchange and capacity building for all stakeholders involved.

本报告所汇报的研究有一系列的特定目标。与《浪漫苏格兰》展览结合，这些目标包括：建构中国的博物馆在搜集、分析和解读观众研究数据上的能力；获取中国观众对《浪漫苏格兰》展览的反响，进一步了解中国人对西方文化遗产的感受；探索展览及其组成部分如何影响对苏格兰文化遗产的主要象征的物质形式的解读；以及为不同的文化机构提供反馈，增进它们对参与度和管理操作上的了解，并促进文化交流和提高所有项目参与方的能力。

▼
Erskine Beveridge (1851-1920)
Coll, Grishipoll, about 1898
Courtesy of HES (Erskine Beveridge Collection)
厄斯金·贝弗里奇 (1851-1920)
科尔岛上的格里西普 (约摄于1898年)
苏格兰历史环境局提供 (厄斯金·贝弗里奇收藏)



The exhibition, accompanying research and this project report have taken the entire team on a fascinating journey with our international collaborators, one which forged an immense appreciation and understanding of collaborative working, partnership development, and cultural and knowledge exchange. It also allowed us to identify the priceless value (and inherent creative tension) of working across borders (figuratively and literally) with colleagues from the cultural industries, academics from different disciplines, colleagues from tourism development, the museum and galleries sector, and the heritage industry.

Through a diverse and often experimental array of research methods (both familiar and unfamiliar), we created a rich evidence base — some of which we have only been able to touch on in this report — that provides contextual and reflective insights into museum audience behaviours. This particular process has allowed us to reflect critically upon the range of methodologies, both within the West and in China, used to gather evidence and present findings.

整个科研团队在举办展览、开展科研项目和撰写本科报告的过程中，与国际合作伙伴一同经历了一段精彩的旅程。这一旅程深化了我们对跨界合作、合作伙伴关系发展，以及文化和知识交流的理解。同时，这个过程也让我们认识到，与来自不同文化行业、学术领域、旅游发展行业、博物馆和美术馆部门、以及遗产行业间的跨国合作（既是象征意义也是字面意义上的）具有极高的价值（以及内在创造力）。

通过采用一系列多样的、具实验性质的研究方法（包括我们所熟悉和不熟悉的），我们建立了丰富的实证数据集，并且由于数据量庞大，我们在报告中只体现了其中一小部分。整个数据集从整体上提供了博物馆观众行为的环境因素信息和反思性见解。这个独特的过程提供了机会，让我们批判性地反思西方和中国的搜集和分析数据的方法论。



The pages of this report have provided a succinct overview of the key findings and recommendations and so they need not be repeated here; for us this is less of a conclusion and more of a starting point. There exist a multitude of opportunities, across all agencies and collaborators, to build upon what we were able to achieve in this short project. One of its strengths was the cross-cultural collaboration through which all parties were able to learn, enhance understanding, develop original approaches to research and touring exhibitions, and build sustainable partnerships with museums in China. Exhibitions retain an important function in particular markets, and the role and value of the creative economies in forging multi-agency collaboration, international partnership, impact and knowledge exchange opportunities should not be underestimated.

We also point to the importance, and potential, of innovative and standard social science methodologies which we consider appropriate and best-suited to capturing the complexities of museum visitor behaviours. We trialled small-scale and experimental methodologies, some of which provided an unexpected volume of data, alongside traditional approaches (such as surveys). Some were well received, whilst others were ineffective. We would propose the further development and refinement of such approaches so as to further capture the more complex effects of arts and cultural engagement (internationally and domestically). We urge the museum sector to continue to engage with such approaches — as they dovetail with new and emergent technologies — so as to enhance the robustness and rigour of audience data collection and create new and invaluable resources for understanding museum visitors.

整个项目报告简明罗列了主要研究结果和意见建议，此处不再赘述。相比将本章看做一个总结，我们更希望将其看作一个出发点。我们希望看到各个部门与合作伙伴可以把握机遇，将我们在这一短暂的科研项目中获得的成果继续发展下去。多部门的跨文化合作是本项目的优势之一，各合作方在过程中都增进了对观众研究和巡回展览的了解和实践性知识，开发了更具原创性的方法，并与中国博物馆界建立了可持续的伙伴关系。在这个特定市场，展览仍有重要功能。创意经济在缔造多方合作、国际伙伴、知识交流和影响的机会中所扮演的角色及其价值不容忽视。

我们的研究结果指出，创新性和传统的社会科学方法论皆具有其重要性和潜力，且使用于捕捉博物馆参观者行为的复杂性上最为恰当、合适。在传统方法（例如问卷调查）以外，我们也小规模试验了几个方法论，其中有一些为我们提供了出乎意料的大量数据。一些方法得到的反馈良好，而其他则成效甚微。我们建议继续开发和改进这些方法，用来进一步探究艺术文化联系（包括国际和国内）的复杂效果。我们鼓励博物馆行业继续采用这类方法，及其与新兴创新科技的融合，以此来促进观众数据搜集的稳健性和精确性，为探究博物馆参观者提供更多宝贵资源。

The substantive and robust empirical evidence base detailed in this report, and our own reflections on the entire project and exhibition, provide the creative economy sector with any number of exciting opportunities and possibilities. Agencies from across a number of sectors can draw on the evidence herein to, for example: develop future touring exhibitions; refine tourist products / exhibitions to create a more sophisticated and nuanced approach for the diversity of Chinese visitors; engage with Chinese visitors to Scotland; gain a better understanding of perceptions of Scotland and Western cultural heritage; tailor and develop research methodologies; develop multi-sensory and interactive approaches to immerse visitors in national culture; further understand economic development and promotion opportunities with particular regions of the Chinese market; and exploit opportunities for multi-agency collaborations.

Yet, we have only touched the surface. We welcome future opportunities to provide more detail, engage with current and future stakeholders, and undertake further research related to the areas touched upon in this report. By way of a temporary closure, however, we invite, if not challenge, the creative and heritage sectors to respond to, and engage with, this report and to capitalise upon the huge potential to be derived from the vast Chinese market, potential visitors and approaches to understanding museum audiences.

本报告中详述的大量稳健实证数据，以及我们对整个科研项目和展览的反思，都为创意经济行业创造了许多激动人心的机遇和机会。项目数据为来自多个不同行业领域的机构都提供了借鉴，以此来进一步发展巡回展览、改善旅游产品和展览，以此创建更成熟细致的方法来适应中国参观者的多样性、吸引中国游客前往苏格兰、对苏格兰和西方文化遗产的感受有更好的了解、设计和发展合适的研究方法论、发展多感官互动型方法使参观者沉浸式体验民族文化、进一步了解在中国特定区域的经济发展和推广机会、把握多方合作的机会。

然而，本次研究仅仅只是抛砖引玉。我们希望未来有更多机会详细介绍我们的研究，与当前和未来的利益相关人有更多交流，并在本研究的基础上针对某些领域开展进一步研究。本研究到此为阶段性结束，然而我们欢迎和呼吁创新行业和遗产行业在本报告的内容上有所反响和交流，并好好利用广大中国市场的巨大潜力、潜在参观者、以及探究博物馆观众的研究方法。

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APPENDIX

附录

Figure 1.
Location of residence for visitors outside of Nanjing City
南京以外的参观者居住地

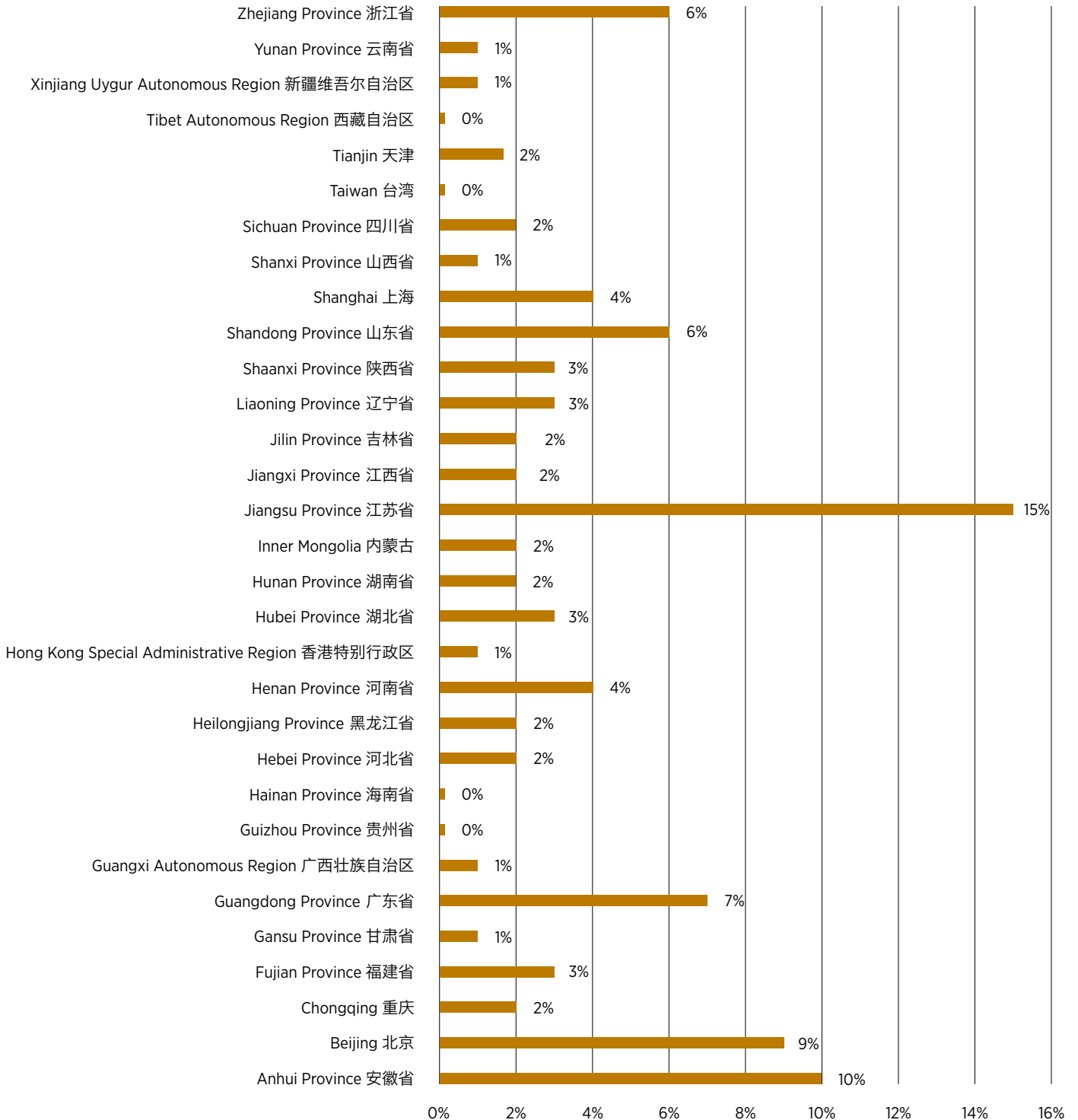


Figure 2.
Level of education
教育程度

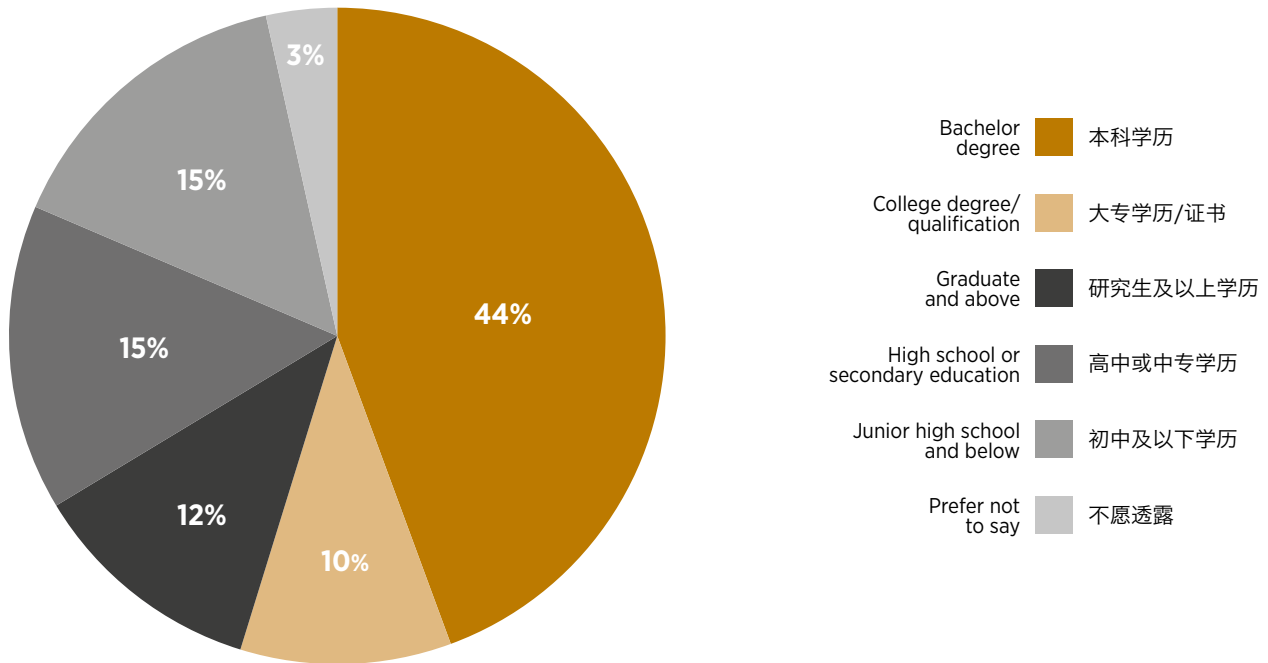


Figure 3.
Preferred exhibits visitor demographics
受欢迎展品的参观者人口特征

Variables 变量	Oil paintings 油画	Historic photographs 历史照片	Cultural relics 文物
Gender 性别	70% Female 女性	11% Female 女性	7% Female 女性
	63% Male 男性	11% Male 男性	11% Male 男性
Age 年龄	66% Under 18 18周岁以下	9% Under 18 18周岁以下	9% Under 18 18周岁以下
	69% 18-30	12% 18-30	7% 18-30
	69% 31-40	7% 31-40	9% 31-40
	58% 41-50	14% 41-50	12% 41-50
	67% 51-60	15% 51-60	7% 51-60
	71% 60+	17% 60+	8% 60+
Residence 居住地	68% Local 本地	12% Local 本地	9% Local 本地
	67% Outside Nanjing 南京以外	11% Outside Nanjing 南京以外	8% Outside Nanjing 南京以外
Level of education 教育程度	71% Graduate and above 研究生学历和以上	10% Graduate and above 研究生学历和以上	6% Graduate and above 研究生学历和以上
	68% Bachelor 本科学历	12% Bachelor 本科学历	8% Bachelor 本科学历
	65% College 大专学历	16% College 大专学历	7% College 大专学历
	65% High school 高中学历	12% High school 高中学历	10% High school 高中学历
	68% Junior high school 初中学历	7% Junior high school 初中学历	7% Junior high school 初中学历
Occupation 职业	64% Administrative/Management 行政/管理	15% Administrative/Management 行政/管理	8% Administrative/Management 行政/管理
	65% Education/Training 教育/培训	13% Education/Training 教育/培训	6% Education/Training 教育/培训
	67% Housewife 家庭主妇	6% Housewife 家庭主妇	17% Housewife 家庭主妇
	62% Museum industry 博物馆行业	15% Museum industry 博物馆行业	15% Museum industry 博物馆行业
	67% Retired 退休人士退休人士	17% Retired 退休人士退休人士	8% Retired 退休人士退休人士
	67% Service industry 服务业	18% Service industry 服务业	5% Service industry 服务业
	69% Student 学生	10% Student 学生	8% Student 学生
	67% Technology/Sales 技术/销售	11% Technology/Sales 技术/销售	8% Technology/Sales 技术/销售
	85% Unemployed 无业	0% Unemployed 无业	8% Unemployed 无业
	62% Other 其他	13% Other 其他	8% Other 其他

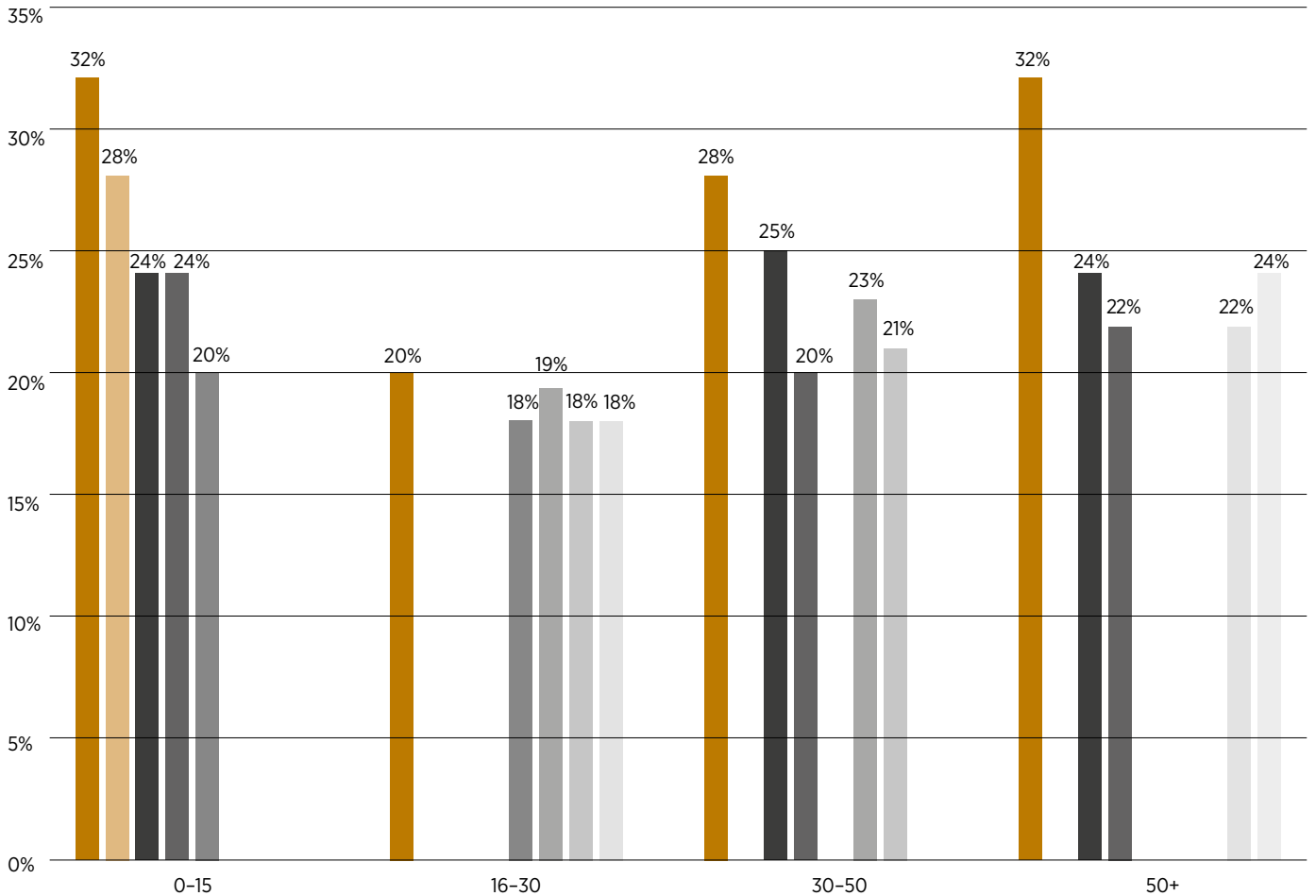
Figure 4.
Popular exhibits in rank order
受欢迎的展品排序


Age of visitors tracked 参观者年龄跟踪	Under 15 周岁以下	16-30	30-50	Over 50 50岁以上
Popular exhibits in rank order 受欢迎的展品排序	1. Scotland Marketing Video 苏格兰市场推广短片	1. Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	1. Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	1. Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》
	2. Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	2. Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	2. Sir Joshua Reynolds <i>John Murray, 4th Earl of Dunmore</i> 乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》	2. Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》
	3. Set of 12 photos (Theme: Castles) 一组12张照片 (主题: 城堡)	3. Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	3. Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	3. Scotland Marketing Video 苏格兰市场推广短片
	4. Peter Graham <i>Wandering Shadows</i> 彼得·格雷厄姆《恍惚的影子》	4. Scotland Marketing Video 苏格兰市场推广短片	4. Scotland Marketing Video 苏格兰市场推广短片	4. Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》
	5. Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	5. Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	5. Peter Graham <i>O'er Moor and Moss</i> 彼得·格雷厄姆《越过沼泽地》	5. Set of 12 photos (Theme: Castles) 一组12张照片 (主题: 城堡)
	6. Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔	6. Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock 玛丽女王房间的访客簿、 访客指南、钥匙和锁	6. Patrick Nasmyth <i>The Valley of the Tweed</i> 帕特里克·内史密斯《特威德山谷》	6. William Wilson <i>Melrose Abbey</i> 威廉·威尔逊《梅尔罗斯修道院》
	7. Graffiti wall 涂鸦墙	7. Patrick Nasmyth <i>The Valley of the Tweed</i> 帕特里克·内史密斯《特威德山谷》	7. Graffiti wall 涂鸦墙	7. William McTaggart <i>The Bait Gatherers</i> 威廉·麦塔格特《寻找鱼饵的孩子》
	8. Boat model of the fishing yawl <i>Victoria</i> 高低桅帆船维多利亚号渔船 的模型	8. Graffiti wall 涂鸦墙	8. Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock 玛丽女王房间的访客簿、 访客指南、钥匙和锁	8. Graffiti wall 涂鸦墙
	9. Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock 玛丽女王房间的访客簿、 访客指南、钥匙和锁	9. Alexander Nasmyth <i>A Distant View of Stirling</i> 亚历山大·内史密斯《斯特灵远景》	9. Alexander Nasmyth <i>A Distant View of Stirling</i> 亚历山大·内史密斯《斯特灵远景》	9. Set of 8 photos (Theme: Sea) 一组8张照片 (主题: 大海)
	10. Phone booth 电话亭	10. Set of 12 photos (Theme: Castles) 一组12张照片 (主题: 城堡)	10. Yett from Dumbarton Castle 来自邓巴顿城堡的铁门	10. Helmet from Dumbarton Castle 来自邓巴顿城堡的头盔


Figure 5.
Desire to see more
看到更多展品的愿望


Variables 变量	Historic relics 历史文物	Oil paintings 油画	Visual artwork 视觉艺术作品
Gender 性别	29% Female 女性	24% Female 女性	18% Female 女性
	24% Male 男性	23% Male 男性	15% Male 男性
Age 年龄	26% Under 18 18周岁以下	26% Under 18 18周岁以下	16% Under 18 18周岁以下
	28% 18-30	22% 18-30	18% 18-30
	30% 31-40	24% 31-40	17% 31-40
	26% 41-50	23% 41-50	16% 41-50
	19% 51-60	30% 51-60	11% 51-60
	24% 60+	33% 60+	7% 60+
	Occupation 职业	29% Administrative/ Management 行政/管理	20% Administrative/ Management 行政/管理
27% Education/Training 教育/培训		25% Education/Training 教育/培训	15% Education/Training 教育/培训
26% Housewife 家庭主妇		32% Housewife 家庭主妇	12% Housewife 家庭主妇
25% Museum industry 博物馆业		32% Museum industry 博物馆业	14% Museum industry 博物馆业
25% Retired 退休人士		29% Retired 退休人士	7% Retired 退休人士
34% Service industry 服务业		24% Service industry 服务业	16% Service industry 服务业
27% Student 学生		23% Student 学生	18% Student 学生
25% Technology/Sales 技术/销售		26% Technology/Sales 技术/销售	18% Technology/Sales 技术/销售
31% Unemployed 无业		19% Unemployed 无业	19% Unemployed 无业
26% Other 其他		19% Other 其他	16% Other 其他


Figure 6.
Top 5 most read about exhibits by age
根据年龄划分阅读最多的五大展品





 Sir Joshua Reynolds *John Murray, 4th Earl of Dunmore*
乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》


 Graffiti wall
涂鸦墙


 Helmet from Dumbarton Castle
来自邓巴顿城堡的头盔

 Peter Graham *Wandering Shadows*
彼得·格雷厄姆《恍惚的影子》

 Horatio McCulloch *Inverlochy Castle*
霍雷肖·麦卡洛克《英威尔洛奇城堡》

 Peter Graham *O'er Moor and Moss*
彼得·格雷厄姆《越过沼泽地》

 Patrick Nasmyth *The Valley of the Tweed*
帕特里克·内史密斯《特威德山谷》

 John Martin *Macbeth*
约翰·马丁《麦克白》


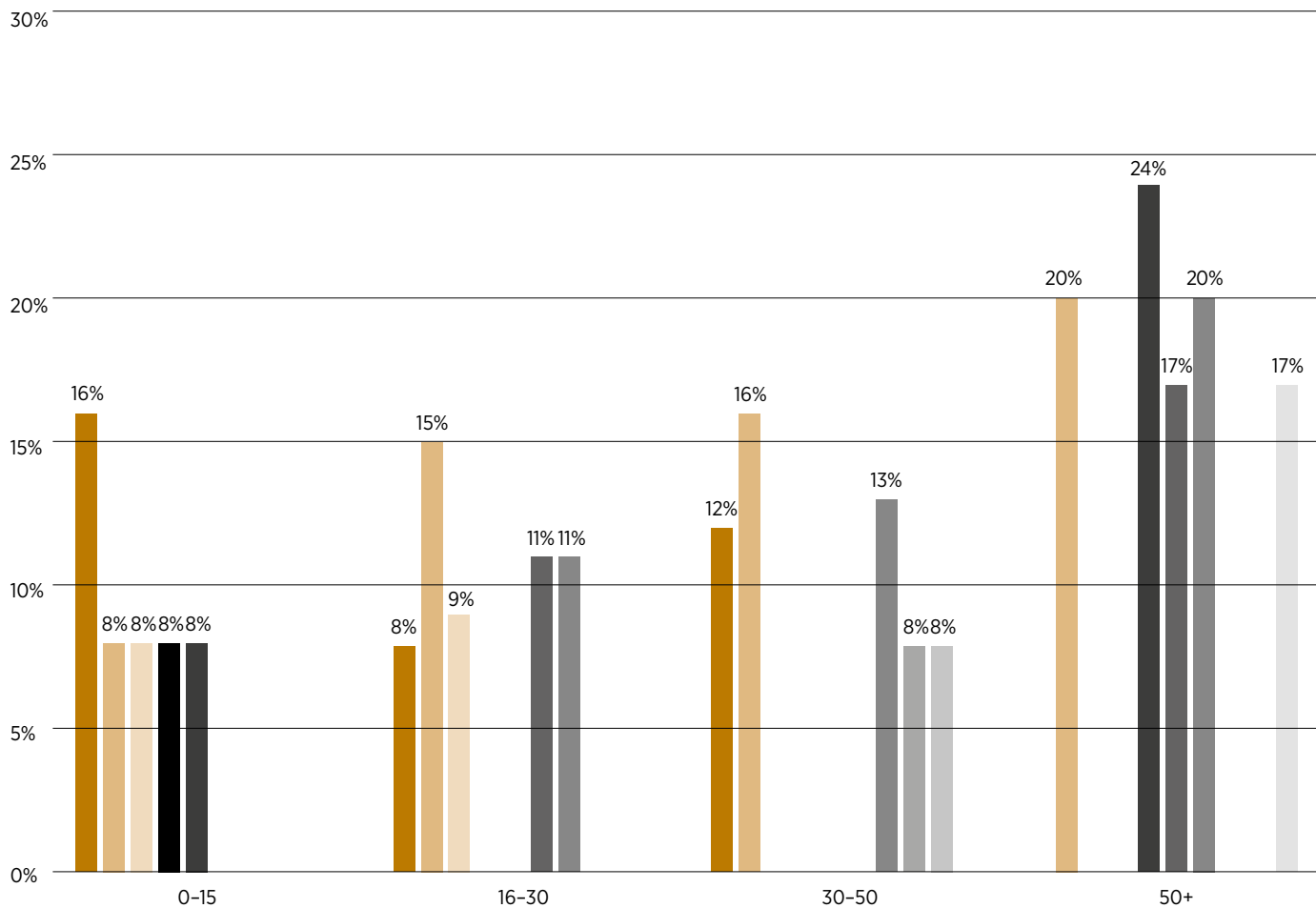
 Unknown artist *The Lighthouse Tender SS Pharos*
作者不详《守护灯塔的明轮船》

Figure 7.
Top 5 most photographed exhibits by age
根据年龄划分拍照最多的五大展品



Helmet from Dumbarton Castle
来自邓巴顿城堡的头盔

Sir Joshua Reynolds *John Murray, 4th Earl of Dunmore*
乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》

Phone booth
电话亭

William McTaggart *Machrihanish Bay*
威廉·麦克塔格特《马赫里哈尼什海湾》

William Wilson *Melrose Abbey*
威廉·威尔逊《梅尔罗斯修道院》

Peter Graham *O'er Moor and Moss*
彼得·格雷厄姆《越过沼泽地》

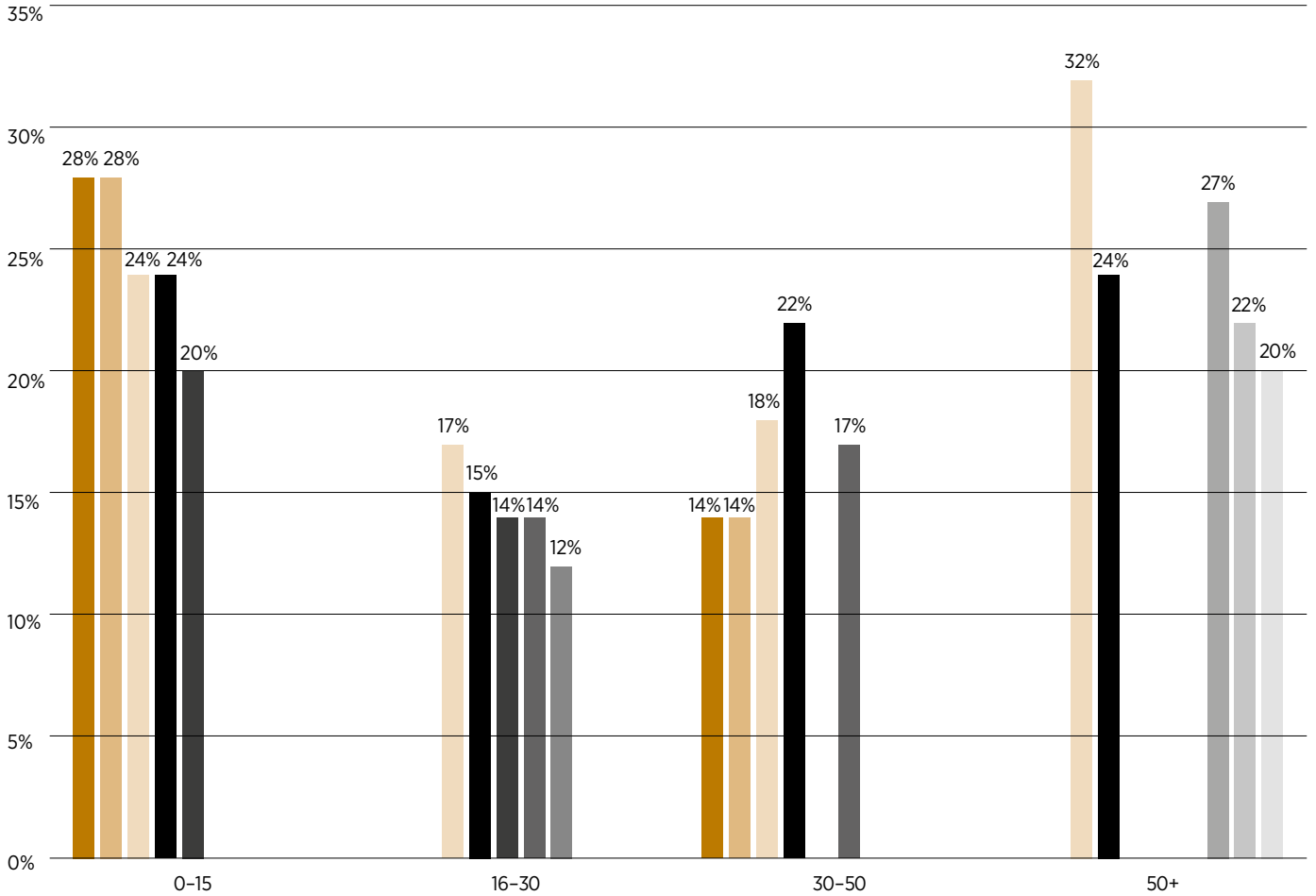
Peter Graham *Wandering Shadows*
彼得·格雷厄姆《恍惚的影子》

Patrick Nasmyth *The Valley of the Tweed*
帕特里克·内史密斯《特威德山谷》

Horatio McCulloch *Inverlochy Castle*
霍雷肖·麦卡洛克《英威尔洛奇城堡》

William Wilson *Jedburgh Abbey*
威廉·威尔逊《杰德堡修道院》

Figure 8.
Top 5 most talked about exhibits by age
根据年龄划分提到最多的五大展品



- VisitScotland Marketing Video
苏格兰市场推广短片
- Peter Graham *Wandering Shadows*
彼得·格雷厄姆《恍惚的影子》
- Sir Joshua Reynolds *John Murray, 4th Earl of Dunmore*
乔舒亚·雷诺兹爵士《邓莫尔伯爵约翰·默里》
- Helmet from Dumbarton Castle
来自邓巴顿城堡的头盔
- Graffiti wall
涂鸦墙
- Peter Graham *O'er Moor and Moss*
彼得·格雷厄姆《越过沼泽地》
- Visitor's Book from Queen Mary's Room, Visitor Guide, Key and Lock
玛丽女王房间的访客簿、访客指南、钥匙和锁
- Set of 10 photos (Theme: Castles)
一组10张照片 (主题: 城堡)
- Alexander Nasmyth *A View of Tantallon Castle with the Bass Rock*
亚历山大·内史密斯《坦特伦古堡和巴斯岩一景》
- Alexander Nasmyth *A Distant View of Stirling*
亚历山大·内史密斯《斯特灵远景》

Figure 9.
Top 5 most concentrated on exhibits by visitor type
根据参观者类型划分的最被关注的五大展品

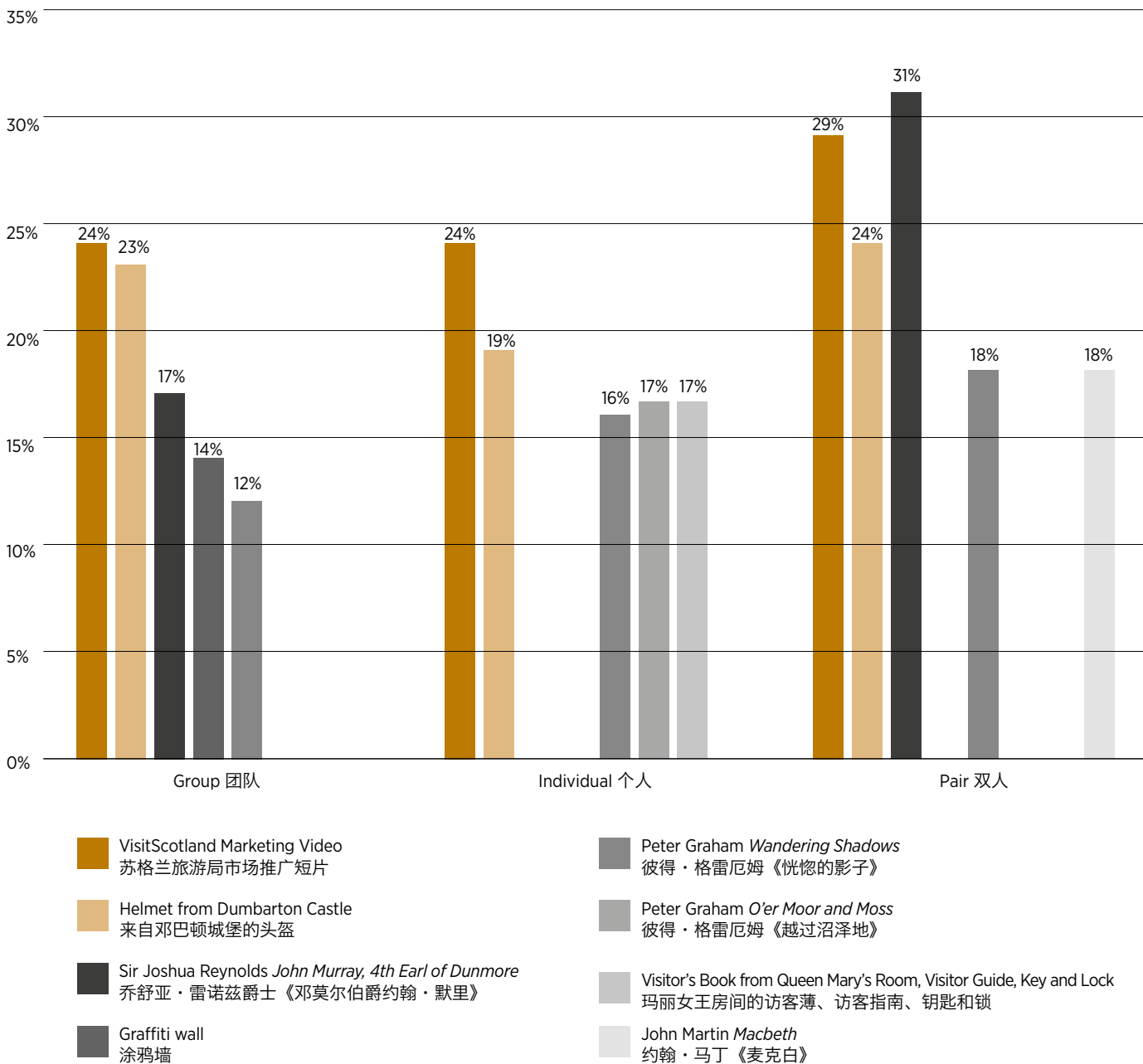


Figure 10.
Top 5 most read about exhibits by visitor type
根据参观者类型划分的阅读量最大的五大展品

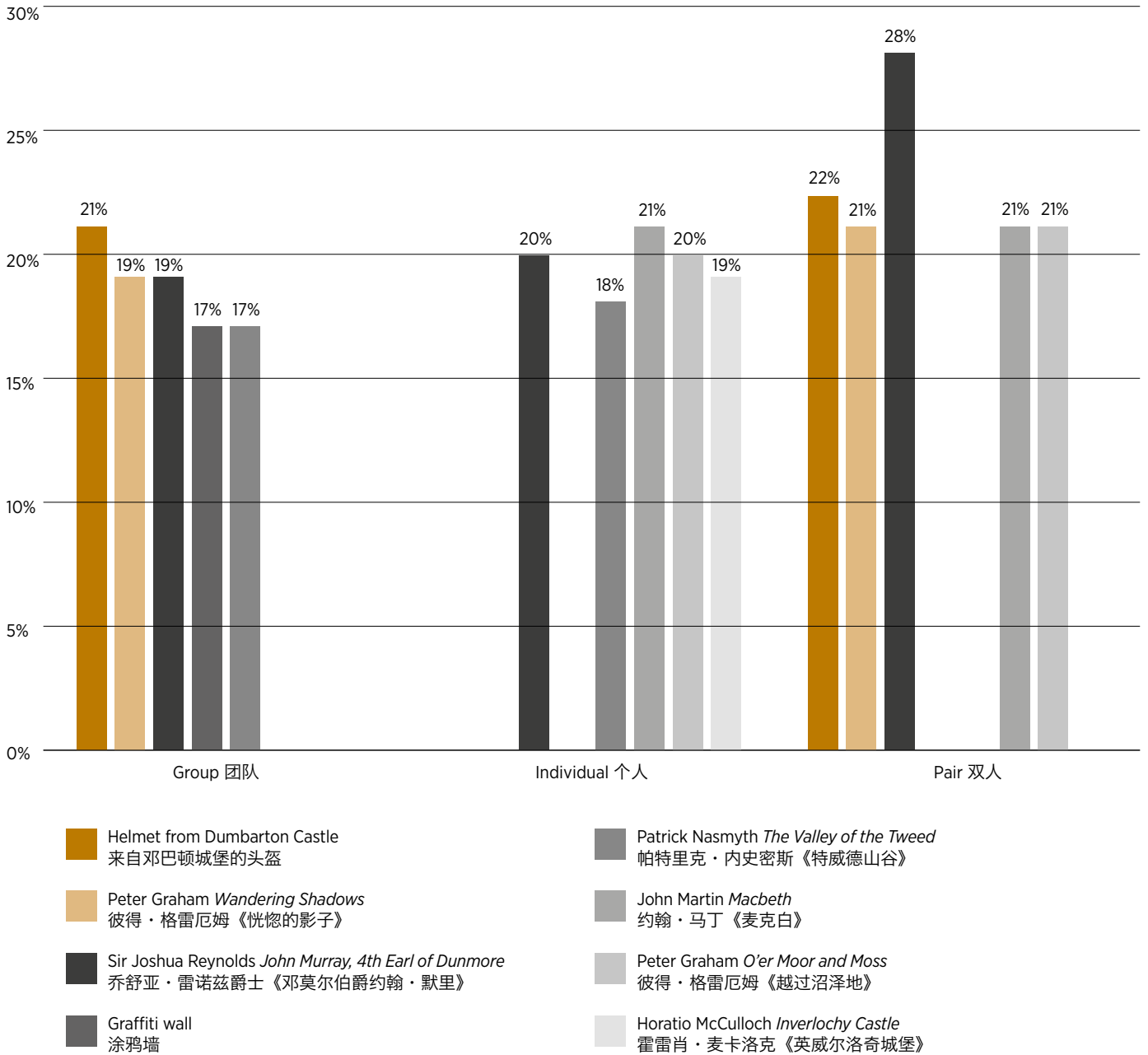


Figure 11.
Top 5 most photographed exhibits by visitor type
根据参观者类型划分的拍照次数最多的五大展品

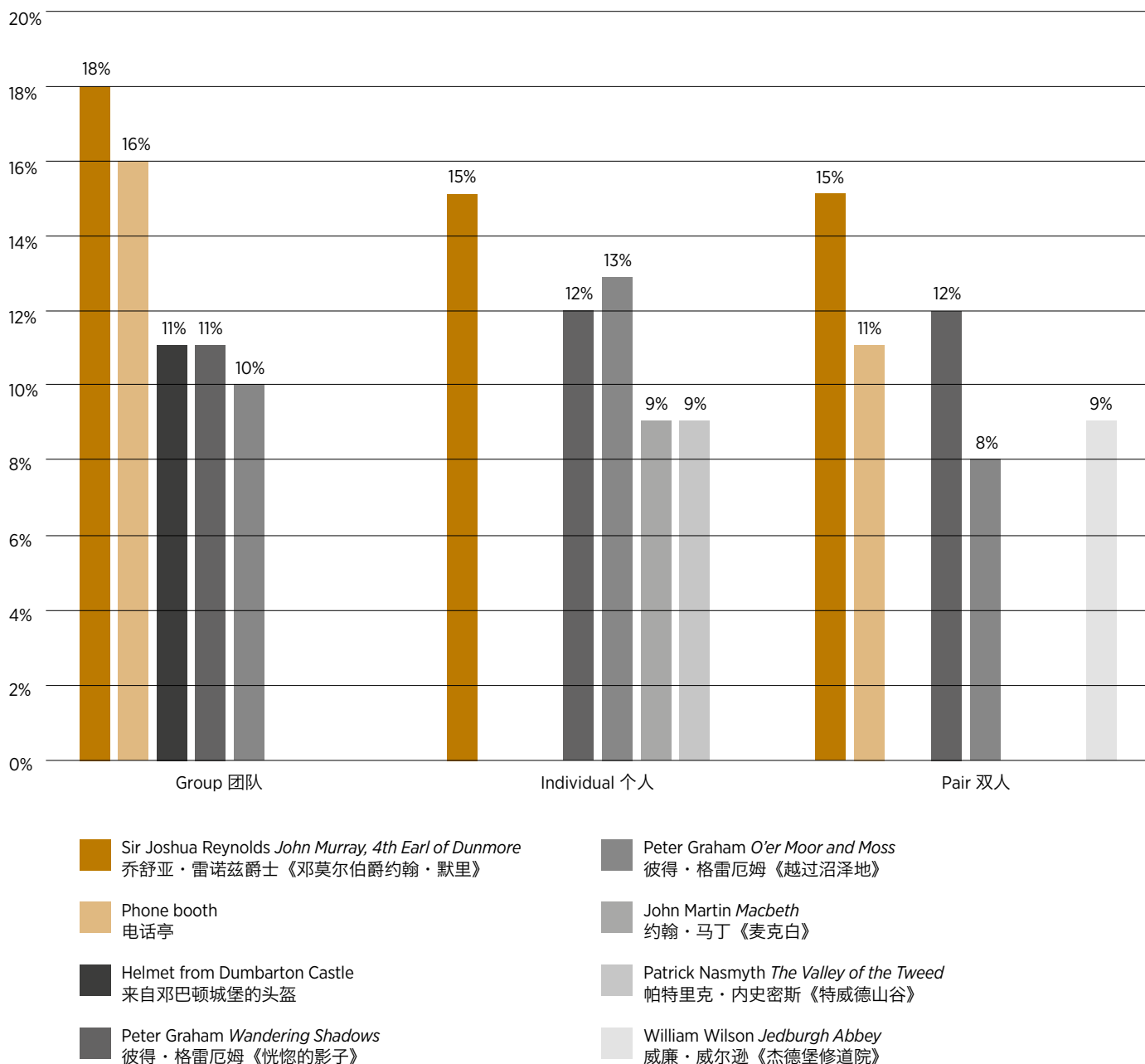


Figure 12.

Did your visit give you a better understanding of Scotland's history/cultural heritage?

通过参观展览，您对苏格兰的历史文化遗产是否有了更进一步的了解？

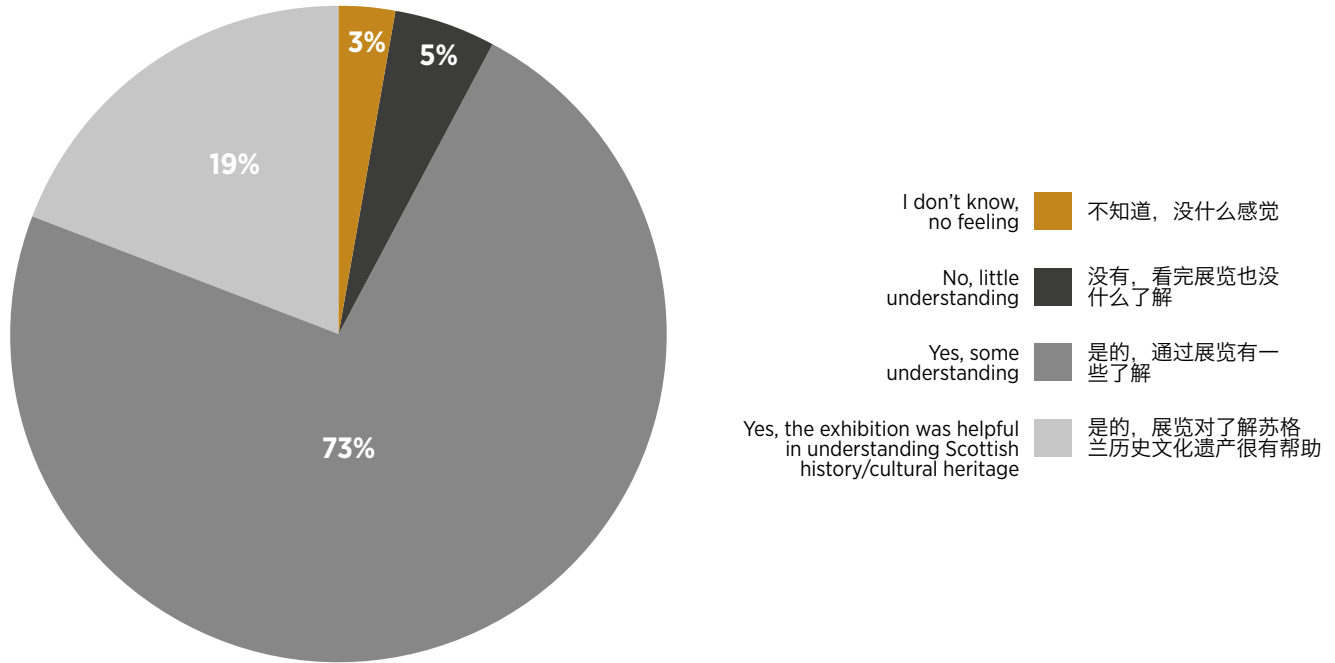


Figure 13.

Did the exhibition inspire you to learn more about Scotland?

您是否觉得此次展览令您想更多地了解苏格兰？

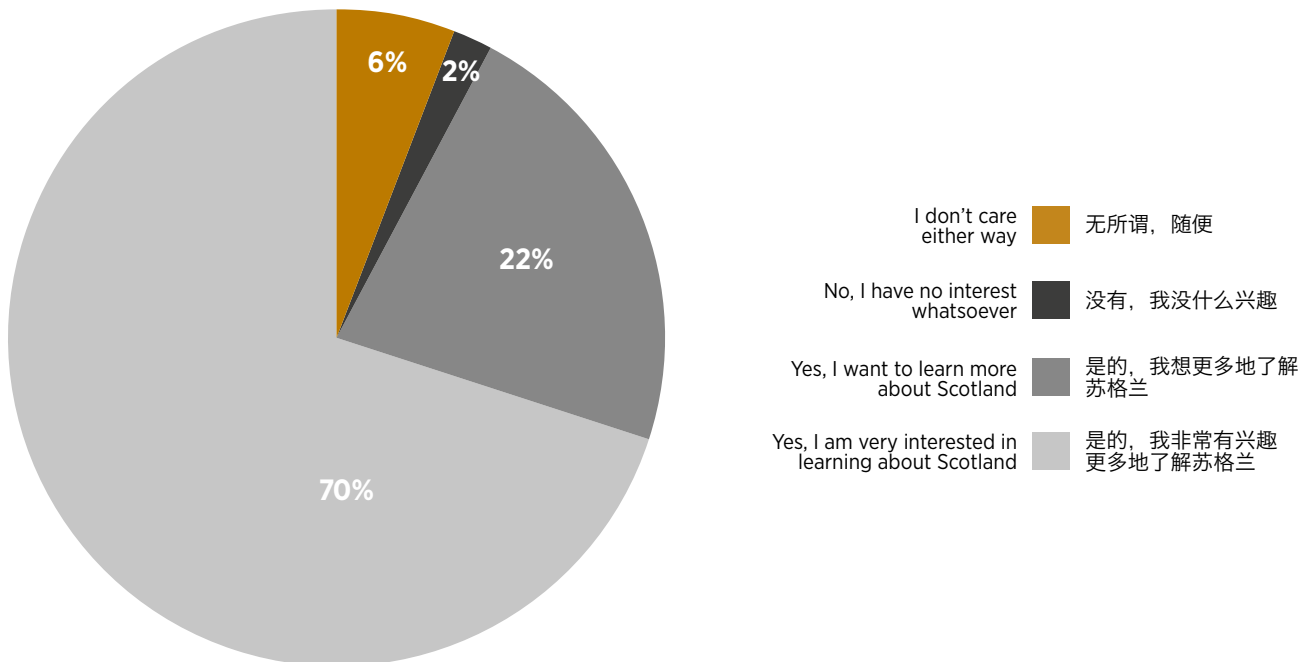


Figure 14.
Before visiting the Romantic Scotland exhibition, had you ever heard of Scotland?
在参观《浪漫的苏格兰》展览前，您听说过苏格兰吗？

Variables 变量	Yes 是	No 否
Gender 性别	93% Male 男性	7% Male 男性
	95% Female 女性	5% Female 女性
Age 年龄	88% Under 18 18周岁以下	12% Under 18 18周岁以下
	97% 18-30	3% 18-30
	96% 31-40	4% 31-40
	93% 41-50	7% 41-50
	100% 51-60	0% 51-60
	100% 60+	0% 60+
Level of Education 教育程度	100% Graduate and above 研究生以上学历 ¹	0% Graduate and above 研究生以上学历 ¹
	97% Bachelor 本科学历	3% Bachelor 本科学历
	94% College 大专学历	6% College 大专学历
	92% High school 高中学历	8% High school 高中学历
	85% Junior high school 初中学历	15% Junior high school 初中学历
Occupation 职业	98% Administrative/Management 行政/管理	2% Administrative/Management 行政/管理
	97% Education/Training 教育/培训	3% Education/Training 教育/培训
	72% Housewife 家庭主妇	28% Housewife 家庭主妇
	100% Museum industry 博物馆行业	0% Museum industry 博物馆行业
	100% Retired 退休人士	0% Retired 退休人士
	97% Service industry 服务行业	3% Service industry 服务行业
	93% Student 学生	7% Student 学生
	95% Technology/Sales 技术/销售	5% Technology/Sales 技术/销售
	92% Unemployed 无业	8% Unemployed 无业
	98% Other 其他	2% Other 其他

Figure 15.
Before visiting the Romantic Scotland exhibition, had you ever heard of Scotland?
 在参观《浪漫的苏格兰》展览前，您听说过苏格兰吗？

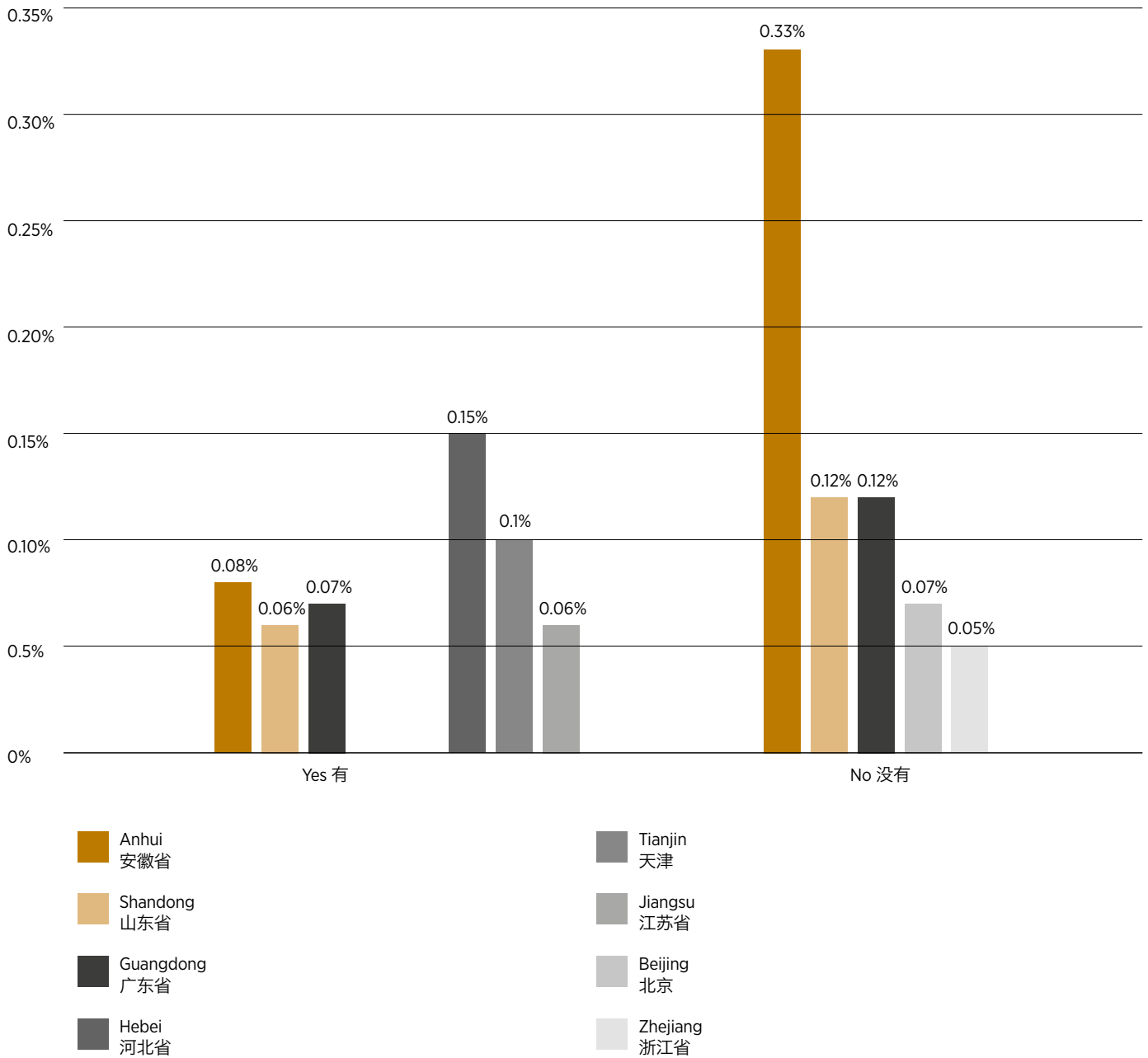


Figure 16.
Concerns that prevent visiting
有哪些因素可能导致您无法访问苏格兰？

Variables 变量	Inconvenience in scheduling a trip 行程不方便	Expensive cost 费用较高	Obtaining visa is inconvenient 签证不方便
Gender 性别	30% Female 女性	29% Female	16% Female
	31% Male 男性	27% Male	17% Male
Age 年龄	34% Under 18 18周岁以下	25% Under 18	15% Under 18
	32% 18-30	32% 18-30	16% 18-30
	34% 31-40	26% 31-40	19% 31-40
	27% 41-50	25% 41-50	22% 41-50
	30% 51-60	12% 51-60	15% 51-60
	8% 60+	13% 60+	4% 60+
Occupation 职业	33% Administrative/Management 行政/管理	23% Administrative/Management 行政/管理	21% Administrative/Management 行政/管理
	31% Education/Training 教育/培训	31% Education/Training 教育/培训	17% Education/Training 教育/培训
	39% Housewife 家庭主妇	17% Housewife 家庭主妇	17% Housewife 家庭主妇
	38% Museum industry 博物馆行业	38% Museum industry 博物馆行业	13% Museum industry 博物馆行业
	21% Retired 退休人士	19% Retired 退休人士	10% Retired 退休人士
	42% Service industry 服务行业	31% Service industry 服务行业	4% Service industry 服务行业
	32% Student 学生	30% Student 学生	16% Student 学生
	32% Technology/Sales 技术/销售	24% Technology/Sales 技术/销售	17% Technology/Sales 技术/销售
	33% Unemployed 无业	39% Unemployed 无业	6% Unemployed 无业
	30% Other 其他	20% Other 其他	9% Other 其他

Figure 17.
How likely is it that this exhibition will inspire you to visit Scotland?
此次参观会激发起您访问苏格兰的兴趣吗？

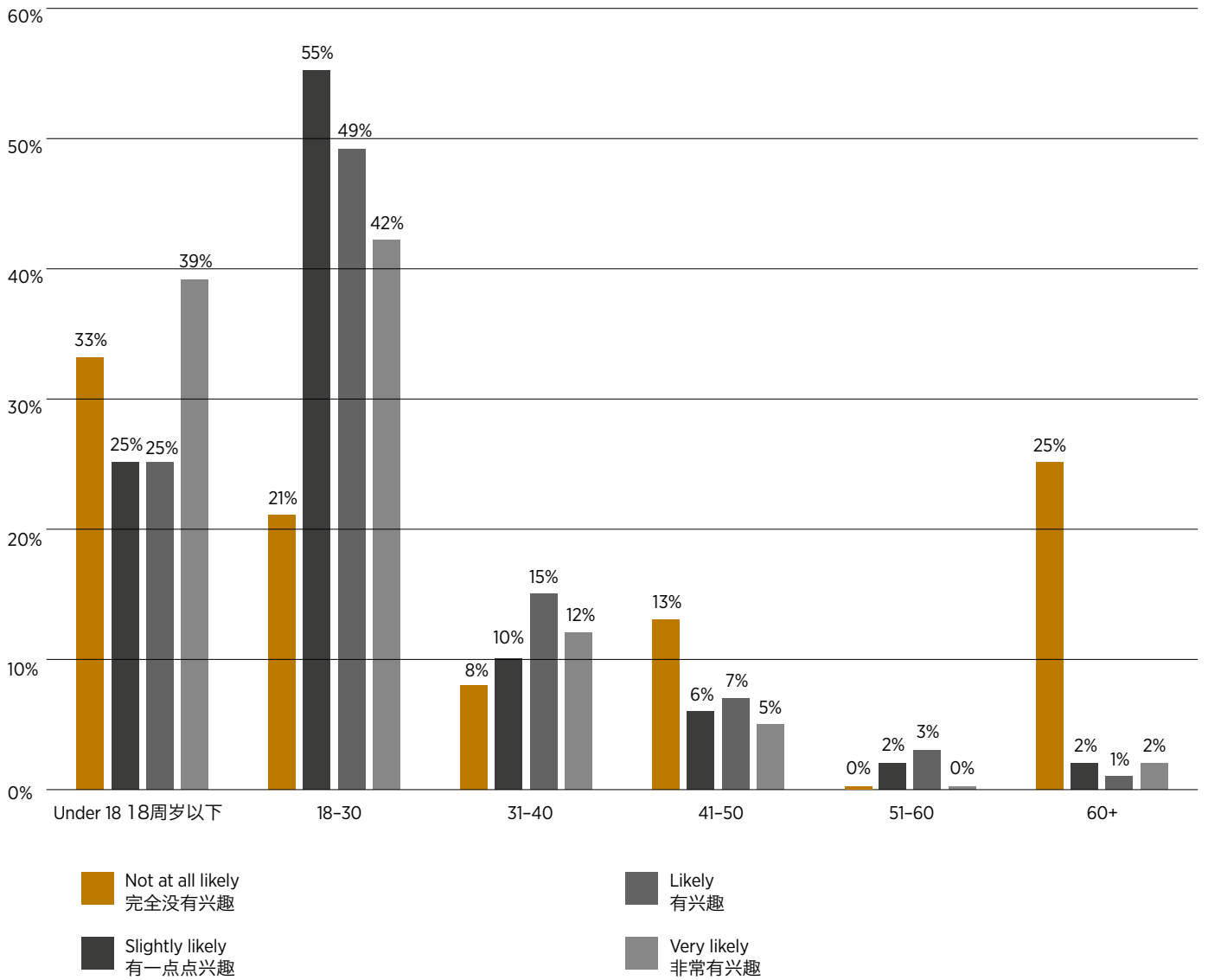


Figure 18.
How likely is it that this exhibition will inspire you to visit Scotland?
此次参观会激发起您访问苏格兰的兴趣吗？

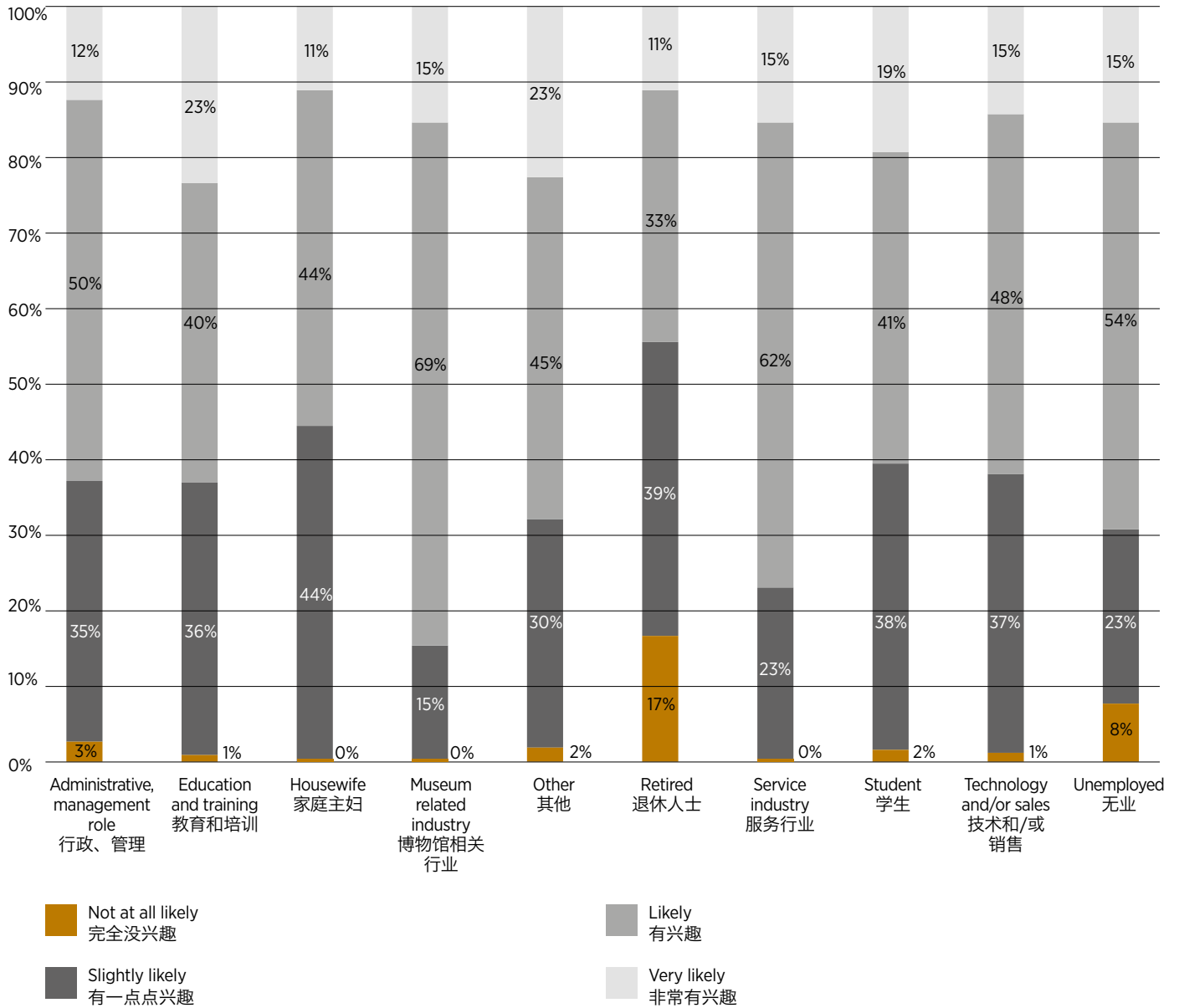
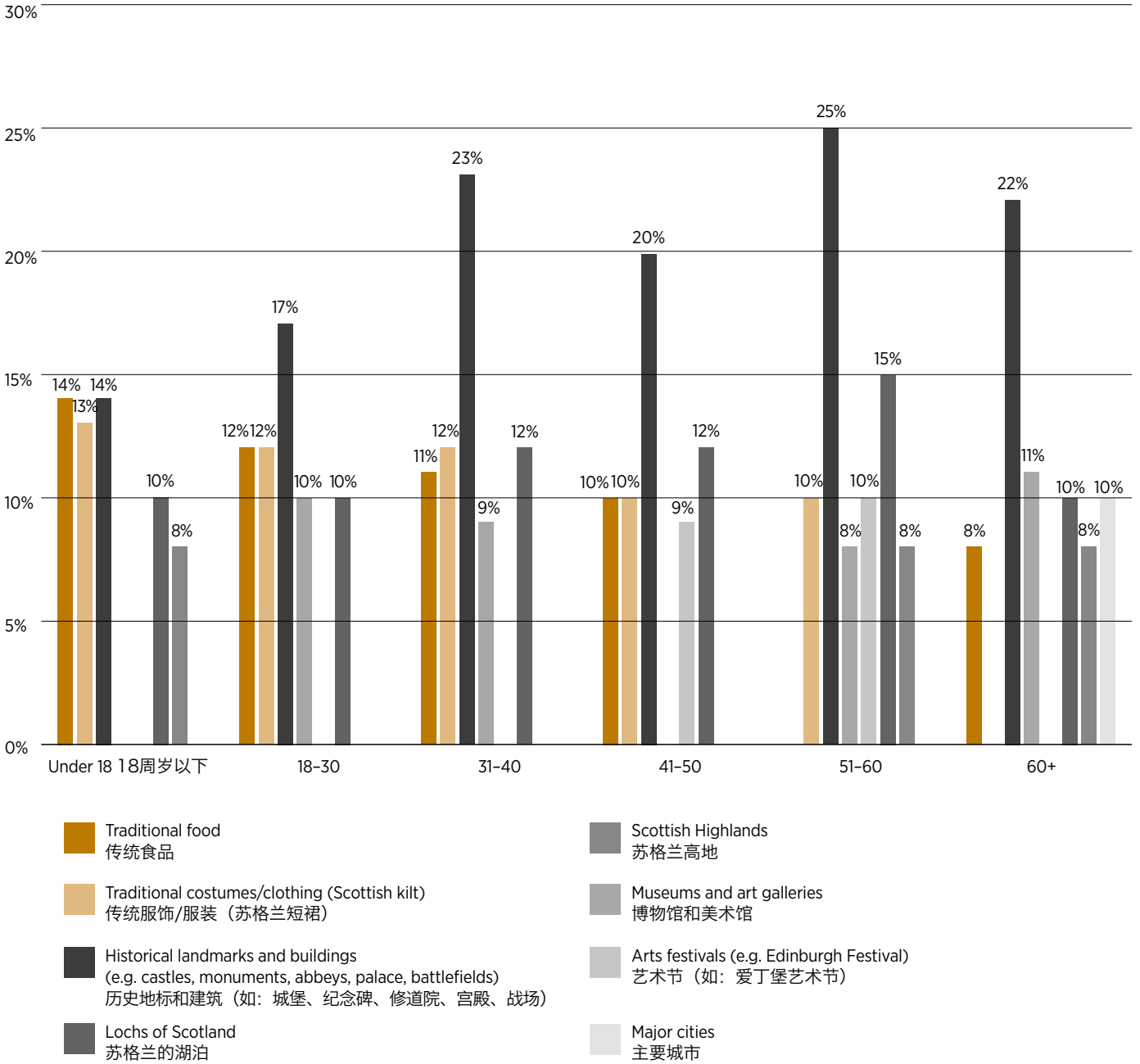


Figure 19.
Desire to know more about Scotland
想更多地了解苏格兰

Variables 变量	Historic landmarks and buildings 历史地标和建筑	Traditional costumes 传统服饰	Traditional food 传统食品
Gender 性别	17% Female 女性	14% Female 女性	12% Female 女性
	19% Male 男性	9% Male 男性	12% Male 男性
Age 年龄	14% Under 18 18周岁以下	13% Under 18 18周岁以下	14% Under 18 18周岁以下
	17% 18-30	12% 18-30	12% 18-30
	23% 31-40	12% 31-40	11% 31-40
	20% 41-50	10% 41-50	10% 41-50
	25% 51-60	10% 51-60	6% 51-60
	22% 60+	7% 60+	8% 60+
Occupation 职业	22% Administrative/Management 行政/管理	13% Administrative/Management 行政/管理	12% Administrative/Management 行政/管理
	19% Education/Training 教育/培训	11% Education/Training 教育/培训	9% Education/Training 教育/培训
	17% Housewife 家庭主妇	19% Housewife 家庭主妇	15% Housewife 家庭主妇
	23% Museum industry 博物馆行业	12% Museum industry 博物馆行业	9% Museum industry 博物馆行业
	23% Retired 退休人士	9% Retired 退休人士	11% Retired 退休人士
	18% Service industry 服务行业	10% Service industry 服务行业	10% Service industry 服务行业
	15% Student 学生	12% Student 学生	13% Student 学生
	23% Technology/Sales 技术/销售	10% Technology/Sales 技术/销售	8% Technology/Sales 技术/销售
	18% Unemployed 无业	13% Unemployed 无业	9% Unemployed 无业
	20% Other 其他	10% Other 其他	9% Other 其他

Figure 20.
Top 5 interests by age
根据年龄划分前五大兴趣点





HISTORIC
ENVIRONMENT
SCOTLAND

ÀRAINNEACHD
EACHDRAIDHEIL
ALBA



Arts & Humanities
Research Council



南京博物院
NANJING MUSEUM



NATIONAL
GALLERIES
SCOTLAND



UNIVERSITY OF
BATH



Bournemouth
University



Xi'an Jiaotong-Liverpool University
西交利物浦大学