

THE IMPACT OF VISITORS' CULTURAL IDENTITY ON THEIR REVISIT INTENTION TO GUANGXI ART MUSEUM*

Mei Yang¹ and Ao Chen²

¹⁻²International College, Panyapiwat Institute of Management, Thailand

Corresponding author E-mail: meiyangedu@outlook.com

Received 10 July 2026; Revised 16 July 2026; Accepted 18 July 2026

Abstract

This study examined the relationship between visitors' cultural identity and their intention to revisit Guangxi Art Museum. A cross-sectional predictive correlational design was used, and data were collected through a structured online questionnaire from 385 respondents who had visited the museum since 2022. Cultural identity was operationalized through cognitive recognition, emotional attachment, and behavioral orientation, whereas revisit intention comprised intention to return, positive word-of-mouth, and recommendation. Descriptive statistics, an independent-samples t test, one-way analysis of variance, reliability analysis, and simple linear regression were applied. Respondents reported high cultural identity ($M = 4.094$, $SD = 0.748$) and high revisit intention ($M = 4.117$, $SD = 0.610$). Revisit intention differed significantly by gender, age, education, occupation, and income. Cultural identity was a strong positive predictor of revisit intention ($B = 0.521$, $\beta = .682$, $R^2 = .466$, $p < .001$), accounting for 46.6% of the variance. The findings indicate that visitors are more likely to return when museum content is understood as culturally meaningful, emotionally resonant, and worthy of continued participation. The study

* Mei Yang and Ao Chen. (2026). The Impact Of Visitors' Cultural Identity On Their Revisit Intention To Guangxi Art Museum. *Journal of Interdisciplinary Social Development*, 4(5), 78-92;

DOI: <https://doi.org/10.>

Website: <https://so12.tci-thaijo.org/index.php/IJSDIADP/>



contributes an identity-based explanation of museum loyalty in a regional Chinese art-museum setting. Practical priorities include coherent multicultural interpretation, inclusive co-created programs, personalized digital guidance, youth-oriented hybrid experiences, and longitudinal visitor analytics. Because the study used nonprobability sampling, one-time self-reports, and a single museum, the results should be interpreted as predictive associations rather than causal effects.

Keywords: cultural identity, revisit intention, art museum, museum visitors, behavioral loyalty, Guangxi Art Museum

Introduction

Museums now operate as public cultural institutions, learning environments, social spaces, and tourism destinations rather than as repositories concerned only with preservation. The International Council of Museums (2022) defines a museum as an accessible and inclusive institution that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage while supporting education, enjoyment, reflection, and knowledge sharing. This expanded mandate shifts attention from collections alone to the meanings that visitors construct through encounters with objects, narratives, communities, and places. Museum value is therefore partly expressed through continuing public relationships, including repeated visitation, participation, advocacy, and personal well-being (Falk, 2021).

For regional art museums, sustained visitation depends on more than exhibition novelty or service convenience. Visitors interpret artistic content through prior knowledge, social background, regional memory, and perceived cultural relevance. When an exhibition clarifies how artistic forms are connected to local history and collective life, visitors may recognize aspects of themselves or communities that matter to them. When that recognition is accompanied by

emotional resonance and opportunities to participate, cultural meaning can develop into a durable relationship with the institution. This identity-based process is especially important in regions characterized by multiple ethnic traditions and overlapping cultural narratives.

Guangxi Art Museum offers a theoretically useful setting because it represents the artistic traditions and multicultural characteristics of Guangxi Zhuang Autonomous Region. Its exhibitions, public education activities, cultural events, and creative products present regional culture through visual, historical, and participatory forms. Yet regional representation does not automatically produce loyalty. Visitors may notice cultural symbols without understanding them, understand them without feeling personally connected, or enjoy sharing their experience without being ready to recommend a return visit. Examining cultural identity as a multidimensional construct helps distinguish cognitive recognition, emotional attachment, and behavioral support rather than treating cultural engagement as a single undifferentiated reaction.

Recent museum research has increasingly addressed emotional interpretation, inclusive representation, community participation, and digitally mediated experiences. Emotional design can deepen visitors' engagement with artworks (Benford et al., 2022), while inclusive curatorial practice emphasizes cultural humility, contextual interpretation, and community participation (Huang & Liem, 2022). Hybrid sound installations and personalized virtual guidance also demonstrate that technology can support meaningful encounters when it remains connected to heritage content and visitor needs (Wang et al., 2024; Yates & Løvlie, 2023). However, fewer quantitative studies have tested whether a visitor's integrated cultural identity toward a regional art museum predicts future behavioral intention after demographic differences are considered descriptively.

This study addresses that gap by analyzing visitors to Guangxi Art Museum. It develops an identity-based explanation in which culturally meaningful museum stimuli are interpreted cognitively, experienced emotionally, and

translated into behavioral orientation. The study contributes in three ways. First, it specifies cultural identity through cognitive, emotional, and behavioral dimensions. Second, it tests whether revisit intention differs across visitor groups that may possess different cultural resources and participation opportunities. Third, it estimates the predictive relationship between cultural identity and revisit intention while explicitly recognizing the limits of a cross-sectional, single-source design.

Objectives

1. To assess the level and dimensions of visitors' cultural identity toward Guangxi Art Museum.
2. To determine whether revisit intention differs across gender, age, education, occupation, and monthly-income groups.
3. To examine the predictive relationship between cultural identity and visitors' revisit intention to Guangxi Art Museum.

Literature Review

Cultural identity in a museum context refers to the degree to which visitors recognize, value, feel connected to, and are prepared to support the culture represented by an institution. It should not be treated as a fixed demographic attribute. Museum identity is activated and negotiated through interpretation: visitors compare curatorial narratives with prior knowledge, personal memory, community membership, and expectations about who is represented. Contemporary museum practice therefore places greater emphasis on contextual meaning and participation. Huang and Liem (2022) argue that inclusive curation requires awareness of positionality, room for situational interpretation, and direct community participation. These principles imply that visitors' cultural identification depends not only on what is displayed but also on

whose voice is visible and how visitors are invited to participate in meaning-making.

In this study, cultural identity comprises three related dimensions. Cognitive cultural identity concerns understanding and recognition: visitors identify regional themes, artistic values, historical references, multicultural elements, and symbolic meanings. Emotional cultural identity concerns affective closeness: visitors experience pride, belonging, enjoyment, empathy, or personal resonance. Behavioral cultural identity concerns action readiness: visitors are willing to join cultural activities, continue learning, share cultural meanings, and support the museum's public role. The sequence is theoretically coherent. Clear interpretation makes cultural content intelligible; intelligibility allows visitors to judge personal and social relevance; relevance can evoke attachment; and attachment makes identity-consistent action more likely.

An identity-based perspective explains why cultural identity may predict revisit intention. Museum visits can affirm a visitor's sense of self, regional belonging, cultural curiosity, or connection to a valued community. Falk (2021) emphasizes that museums create value when they contribute to identity, learning, connection, and well-being. Applied to Guangxi Art Museum, visitors who see the institution as expressing meaningful aspects of Guangxi culture may regard a return visit as consistent with who they are, what they value, or what they wish to learn. Revisit intention thus reflects more than satisfaction with a single service encounter; it signals willingness to maintain a culturally meaningful relationship.

Revisit intention is a future-oriented form of behavioral loyalty. It includes the intention to return, communicate positive experiences, and recommend the institution. These behaviors are related but not identical. Sharing a personal impression requires less interpersonal responsibility than recommending a destination to another person, and a visitor may therefore report strong word-of-mouth while remaining more cautious about direct recommendation. Emotional

interpretation is relevant because memorable affective encounters can give visitors narratives worth retelling. Benford et al. (2022), for example, showed how an emotionally designed museum experience can encourage visitors to reflect on feelings and align them with interpretations of artworks. Such findings support the expectation that emotional cultural identity strengthens future engagement.

Digital mediation can also reinforce identity when it expands rather than replaces contact with collections. Yates and Løvlie (2023) found that subtle sound design could add an immaterial heritage layer to a historic-house museum while preserving the atmosphere of the site. Wang et al. (2024) demonstrated that multimodal and personalized virtual guidance can improve engagement, immersion, and spatial awareness. These studies suggest that digital tools are most valuable when they clarify cultural context, accommodate diverse visitor needs, and create routes for personal exploration. They do not imply that technology itself produces loyalty; instead, technology can support the cognitive and emotional conditions from which identity-based loyalty develops.

Demographic differences remain relevant but should not be interpreted as fixed explanations of behavior. Education may influence familiarity with art-historical language; age may affect leisure patterns and preferences for interpretive media; occupation and income may shape time, accessibility, and cultural-consumption resources. Nevertheless, behavioral segmentation may be more actionable than demographic labeling. Muggleton et al. (2025) show that visitor trajectories, accessibility, and patterns of engagement can reveal meaningful segments that demographic categories alone may miss. Accordingly, the present study tests demographic differences while interpreting them as indicators of unequal resources, exposure, and experience fit rather than as essential characteristics.

Two hypotheses were derived. H1: Visitors' revisit intention differs significantly across gender, age, education, occupation, and monthly-income

groups. H2: Cultural identity has a positive and significant predictive relationship with revisit intention to Guangxi Art Museum.

Methodology

This study employed a cross-sectional predictive correlational design. The design was appropriate because the independent variable, cultural identity, represents visitors' perceived and psychological response after museum visitation and cannot be experimentally manipulated in a natural museum context. The dependent variable was revisit intention, which represents visitors' future-oriented behavioral tendency toward Guangxi Art Museum.

The population consisted of visitors who had visited Guangxi Art Museum since 2022. Because the exact population size was unknown, Cochran's formula for an unknown population was used to determine the minimum sample size at a 95% confidence level and 5% margin of error, producing a required sample of approximately 385 respondents. The study used purposive and convenience sampling. A screening question confirmed whether respondents had previously visited Guangxi Art Museum, and respondents who had not visited the museum were excluded. Data were collected through an electronic structured questionnaire distributed through Wenjuanxing. The questionnaire contained three main parts. The first part collected demographic information, including gender, age, education, occupation, and monthly income. The second part measured cultural identity with nine items across three dimensions: cognitive cultural identity, emotional cultural identity, and behavioral cultural identity. The third part measured revisit intention with nine items across three dimensions: intention to revisit, word-of-mouth intention, and recommendation intention. All scale items were assessed using a five-point Likert scale ranging from 1 = strongly disagree to 5 = strongly agree.

Reliability was examined before the main analysis. A pre-analysis sample of 60 respondents was used to assess internal consistency. The cultural identity scale achieved a Cronbach's alpha coefficient of 0.830, and the revisit intention scale achieved a Cronbach's alpha coefficient of 0.812. These values indicate good reliability and support the use of the scales for further statistical analysis.

The data analysis was conducted in four stages. Descriptive statistics summarized the sample and the key variables; independent-samples t-test and one-way ANOVA examined group differences; and simple linear regression tested whether cultural identity significantly predicted revisit intention.

Results

The final sample included 385 respondents. Female visitors represented 55.32% of the sample and male visitors 44.68%. The largest age group was 26-35 years (43.12%), followed by 36-45 years (28.83%). In education, 41.30% held a bachelor's degree and 32.99% held a junior-college qualification. Corporate employees formed the largest occupational group (61.56%), followed by civil servants (25.45%). Most respondents reported monthly income between CNY 3,001 and CNY 8,000. The sample therefore primarily reflects educated, economically active, urban museum visitors.

Table 1 Key Descriptive Results for Cultural Identity and Revisit Intention

Indicator	M	SD	Level
Cultural identity: Overall	4.094	0.748	High
Identify with multicultural elements	4.281	0.883	Highest
Cultural atmosphere brings joy	4.265	0.959	Highest
Participate in cultural activities	4.236	0.951	Highest
Revisit intention: Overall	4.117	0.610	High
Share positive experience	4.325	0.861	Highest

Tell others cultural value	4.278	0.999	Highest
Worth recommending	3.961	0.896	High

Cultural identity was high overall. The strongest indicators were recognition of the museum's multicultural elements, enjoyment of its cultural atmosphere, and willingness to participate in cultural activities. This pattern indicates that respondents did not merely notice regional cultural content; they also reported emotional and participatory responses. Revisit intention was similarly high. Positive sharing produced the highest mean, followed by communicating the museum's cultural value. Direct recommendation was comparatively lower, although it remained at a high level. The difference suggests that visitors may be comfortable narrating personal experiences while applying a somewhat stricter standard before advising others to visit.

Table 2 Difference Analysis and Regression Results

Analysis	Statistic	Key finding
Gender	$t = -11.106, p < .001$	Female visitors ($M = 4.39$) > male visitors ($M = 3.78$).
Age	$F = 46.015, p < .001$	Revisit intention increased with age; 46+ was highest and 18-25 was lowest.
Education	$F = 59.057, p < .001$	Graduate level or above was highest; high school or below was lowest.
Occupation	$F = 43.397, p < .001$	Teachers and civil servants reported higher revisit intention; students were lowest.
Income	$F = 48.294, p < .001$	Higher income was associated with stronger revisit intention.

Regression	B = 0.521,	Cultural identity positively predicted revisit intention.
	beta = 0.682,	
	t = 9.244, p <	
	.001; R ² =	
	0.466	

The group comparisons supported H1. Significant differences occurred across all five demographic variables. The gender difference was large (Cohen's $d = 1.14$). For variables with more than two groups, the available summary statistics established significant omnibus differences but did not include the cell sizes and within-group statistics required to report reliable eta-squared values or confidence intervals.

The regression analysis supported H2. Cultural identity positively predicted revisit intention ($B = 0.521$, $\beta = .682$, $p < .001$). The model explained 46.6% of the variance ($R^2 = .466$). The regression test was significant, $t(383) = 18.25$. The result represents a strong predictive association: visitors with stronger cognitive recognition, emotional attachment, and behavioral support for the museum's cultural meanings also expressed stronger intentions to return, share, and recommend. At the same time, 53.4% of the variance remained unexplained, indicating that cultural identity is important but not sufficient as a complete account of revisit intention.

Discussion

The central finding is that cultural identity is a substantial predictor of revisit intention at Guangxi Art Museum. This relationship is theoretically meaningful because the three identity dimensions describe a progression from recognition to attachment and action. Visitors first need interpretive access to understand regional artistic meanings. When those meanings connect with

memory, values, curiosity, or belonging, the visit becomes personally significant. Behavioral intentions then express a willingness to preserve that significance through return, communication, and participation. The result supports an identity-based account of museum loyalty rather than an explanation limited to service satisfaction.

The finding is consistent with Falk's (2021) argument that museums create social value when they strengthen identity, connection, learning, and well-being. In Guangxi, multicultural content appears particularly salient: recognition of multicultural elements was the highest cultural-identity item. This suggests that regional diversity can be a strategic and scholarly resource when exhibitions explain relationships among artistic forms, communities, histories, and contemporary life. Representation alone, however, is insufficient. Huang and Liem (2022) emphasize that inclusive practice also requires contextual interpretation and community participation. The museum should therefore avoid presenting ethnic or regional culture as static decoration and instead show living voices, contested meanings, and ongoing creative development.

Emotional identity also mattered. Enjoyment of the cultural atmosphere was among the strongest responses, indicating that visitors evaluated not only informational content but also how the museum made them feel. Benford et al. (2022) demonstrate that emotional interpretation can help visitors articulate responses to artworks and engage reflexively with their own feelings. At Guangxi Art Museum, emotional resonance may make regional art more memorable and socially communicable. This helps explain why word-of-mouth items were stronger than direct recommendation: visitors already possessed experiences worth sharing, but some may have remained uncertain whether the experience would fit another person's interests, prior knowledge, or expectations.

The demographic differences require careful interpretation. Older, more highly educated, higher-income, and culturally oriented occupational groups reported stronger revisit intention. These differences may reflect greater cultural

capital, discretionary time, familiarity with art discourse, or perceived fit with existing programs. They should not be read as evidence that younger visitors or students lack cultural interest. Lower scores may instead indicate barriers in interpretive language, scheduling, pricing of related activities, media preferences, or opportunities for participation. Muggleton et al. (2025) reinforce the value of moving beyond static demographics toward behavioral segmentation and spatial analytics. Future management decisions should therefore combine demographic profiles with visit frequency, route choice, time spent, program participation, and digital interaction.

Digital interpretation can address some experience-fit problems, but only when it supports cultural meaning. Yates and Løvlie (2023) show that subtle digital sound can enrich heritage encounters without overwhelming the original environment. Wang et al. (2024) similarly demonstrate the potential of personalized multimodal guidance to improve engagement and spatial understanding. For Guangxi Art Museum, bilingual mobile interpretation, optional thematic routes, audio stories, augmented visual layers, and AI-assisted question answering may help visitors with different ages and knowledge levels. Curatorial oversight remains essential so that personalization does not simplify complex traditions, invent unsupported claims, or substitute a generic technological experience for direct engagement with artworks.

The explained variance of 46.6% is substantial, but the unexplained 53.4% prevents an overly deterministic conclusion. Revisit intention may also depend on perceived authenticity, exhibition quality, accessibility, novelty, satisfaction, service encounters, travel distance, perceived value, social companionship, temporary programming, and digital engagement. The model therefore identifies cultural identity as a core psychological mechanism, not the sole cause of museum loyalty. A broader model could test whether experience quality strengthens identity, whether satisfaction and perceived value mediate

behavioral intention, and whether local or non-local status moderates the relationship.

Several limitations constrain generalization. First, purposive and convenience sampling may overrepresent digitally connected visitors with favorable attitudes. Second, the cross-sectional design cannot confirm that cultural identity preceded revisit intention or that the relationship remains stable over time. Third, the outcome was self-reported intention rather than verified return behavior. Fourth, cultural identity and revisit intention were measured from the same respondents, in the same questionnaire, at the same time, creating possible common-method inflation. Fifth, the study concerns one regional art museum and may not transfer directly to national museums, private museums, or museums with different collections. Future studies should use probability-based intercept sampling where feasible, time-separated measurement, marker-variable or latent-method assessment, longitudinal tracking, and behavioral data such as repeat ticketing, membership use, app logs, or program attendance.

Recommendation

Construct a coherent system of multicultural interpretation. The curatorial narrative should connect exhibits to Guangxi's communities, history, artistic techniques, and contemporary changes. Bilingual labeling, tiered explanations tailored to different knowledge levels, and concise thematic routes can enhance cognitive accessibility without compromising complexity.

Transform emotional resonance into participation. Guided dialogues, artist lectures, intergenerational workshops, community festivals, and interactive stations can help visitors express the connection between the exhibition and their personal memories and collective life. Community representatives should be involved in project design and review to improve accuracy and inclusivity.

Introduce well-managed, personalized digital guides. Museum apps or web guides can recommend routes based on visitors' available time, language, accessibility needs, age group, or thematic interests. AI-assisted dialogues, audio stories, and enhanced interpretations should use curator-approved content, ensuring transparency of sources and regular accuracy checks.

Create pathways for youth loyalty and co-creation. Student memberships, repeat visit challenges, volunteer guide teams, creative media competitions, and collaborations with primary, secondary, and tertiary schools can transform one-time visits into lasting interactive relationships. Incentive mechanisms should focus on learning and participation, not just consumption.

Establish a longitudinal visitor information system. With consent and appropriate privacy protections, regular surveys should be linked to anonymized behavioral indicators such as repeat visits, project participation, route selection, and e-guide usage. Survey results should be segmented by behavioral and demographic characteristics and reviewed after major exhibitions to determine which interventions truly enhanced cultural identity and encouraged repeat visits.

References

- Benford, S., Løvlie, A. S., Ryding, K., Rajkowska, P., Bodiaj, E., Darzentas, D. P., Cameron, H. R., Spence, J., Egede, J., & Spanjevic, B. (2022). Sensitive pictures: Emotional interpretation in the museum. In Proceedings of the 2022 CHI Conference on Human Factors in Computing Systems. Association for Computing Machinery. <https://doi.org/10.1145/3491102.3502080>
- Falk, J. H. (2021). The value of museums: Enhancing societal well-being. Rowman & Littlefield.

- Huang, H.-Y., & Liem, C. C. S. (2022). Social inclusion in curated contexts: Insights from museum practices. In Proceedings of the 2022 ACM Conference on Fairness, Accountability, and Transparency. Association for Computing Machinery. <https://doi.org/10.1145/3531146.3533095>
- International Council of Museums. (2022, August 24). Museum definition. <https://icom.museum/en/resources/standards-guidelines/museum-definition/>
- Muggleton, N., Monteath, T., & Yasseri, T. (2025). Beyond demographics: Behavioural segmentation and spatial analytics to enhance visitor experience at the British Museum [Preprint]. arXiv. <https://doi.org/10.48550/arXiv.2510.27542>
- Wang, Z., Yuan, L.-P., Wang, L., Jiang, B., & Zeng, W. (2024). VirtuWander: Enhancing multi-modal interaction for virtual tour guidance through large language models. In Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems. Association for Computing Machinery. <https://doi.org/10.1145/3613904.3642235>
- Yates, M. F., & Løvlie, A. S. (2023). Subtle sound design: Designing for experience blend in a historic house museum. Journal on Computing and Cultural Heritage. Advance online publication. <https://doi.org/10.1145/3633476>