



Institute for Photopsychology
Research 5

Preprint

Photography Exhibitions: Psychological Foundations and Empirical Findings

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1 Introduction

Photography exhibitions play a central role in the dissemination of art, as they allow visitors not only to passively observe works but also to actively engage with them. They provide a platform that fosters aesthetic, cognitive, and emotional experiences, significantly contributing to the establishment of photography as an art form. Through curatorial decisions, such as the contextualization and presentation of the works, exhibitions can profoundly influence the perception and interpretation of photographs. Particularly in a medium characterized by both technical precision and artistic and societal messages, exhibitions create an essential space for reflection and discourse.

Although photography exhibitions are perceived as important venues for cultural and emotional engagement, their psychological impact—especially on perception, memory, and communication—has not yet been thoroughly studied. The aim of this paper is to explore the role of photography exhibitions from a psychological perspective. It examines both the theoretical foundations of this exhibition form's development and significance, as well as empirical findings regarding visitor motivation, aesthetic preferences, and mediation strategies.

The theoretical chapter explores key aspects such as the development of photography exhibitions, visitor motivation and expectations, and the design of guided tours and their influence on the perception and memory of photographs.

Chapter 3 outlines the methodological approach of the study, while Chapter 4 presents the study's results. The main findings are discussed in Chapter 5 and summarized in Chapter 6.

My heartfelt thanks go to all those who contributed to the development of the questionnaire through interviews. I also extend my gratitude to the survey participants and everyone who supported the interpretation of the results and the completion of this report.

2 Psychological perspectives on photography exhibitions

2.1 Development and significance of photography exhibitions

Photography exhibitions are pivotal in establishing photography as an art form, as they significantly influence the perception and interpretation of works through contextualization and staging. Grundberg (1999) emphasizes that the exhibition framework is crucial for how photographs are received and perceived as art. Cotton (2004) points out that curatorial presentations, such as thematic arrangements or narrative structures, not only enhance the aesthetic impact of photographs but also make their conceptual depth more accessible. Clarke (1997) adds that photographs are more than mere representations; their meaning emerges from the context in which they are presented and the perspectives they reflect. Curatorial decisions regarding composition, lighting, and perspective greatly affect the emotional impact and message of the works. For the design of photography exhibitions, this means that the presentation should not only emphasize aesthetic aspects but also highlight the cultural and narrative contexts of the works. Clarke (1997) further stresses that photographs play a central role in the construction of memory and history, making them a particularly powerful medium for societal and aesthetic discourse.

Photography exhibitions range from small local displays to comprehensive retrospectives in renowned museums. Modern technologies and innovative design approaches are playing an increasingly significant role in engaging audiences more effectively and creating new opportunities for interaction.

The history of photography exhibitions is closely linked to the development of photography as a medium and reflects its transformation from a technical tool to an artistic expression. Soon after the invention of photography in 1839, works were displayed in exhibitions. These early presentations often focused on technical aspects, such as demonstrating the detail and precision of the new technology (Rosenblum, 2007).

The development of art exhibitions, in general, provides an important foundation for understanding photography exhibitions. Koch (2019) describes how art exhibitions evolved from purely commercial events in the 15th century into independent presentation formats. These early exhibitions increasingly became venues for public education and cultural exchange, a concept also incorporated into photography exhibitions. Notably, the exhibition system of the Académie Royale de Peinture et de Sculpture in the 17th and 18th centuries created a framework for contextualizing and presenting artworks that served as a model for modern exhibition practices (Koch, 2019).

As photography gained recognition as an artistic medium, exhibitions also evolved. A crucial turning point was the opening of the 291 Gallery in New York by Alfred Stieglitz in 1905. This gallery presented photography on an equal footing with painting and sculpture, establishing it as a serious art form (Newhall, 1982). The "Film und Foto" exhibition of the New Objectivity movement in Stuttgart in 1929 was another influential event that internationally established photography as a versatile medium for documentation and art.

After World War II, the role of photography exhibitions shifted once again. In the 1970s and 1980s, institutions like the Museum of Modern Art (MoMA), under the leadership of John Szarkowski, played a significant role in establishing photography as an independent art form in the museum sector. Grundberg (1999) notes that these exhibitions not only showcased the works of photographers but also introduced new narrative and conceptual perspectives on the medium.

The principle of cultural exchange and reflection, as described by Koch (2019), is further expanded today through technological innovations such as virtual reality and online galleries, enabling new forms of interaction and participation.

2.2 Psychological foundations of visitor motivation in photography exhibitions

The motivation to visit photography exhibitions is a multifaceted phenomenon influenced by personal interests, emotional needs, and social and cultural backgrounds. In psychology, motivation is understood as the driving force that initiates, directs, and sustains human behavior (Deci & Ryan, 2013). Intrinsic motivations, such as the pursuit of aesthetic experiences, curiosity, or personal growth, contrast with extrinsic factors, such as seeking social recognition or participating in shared experiences.

A key objective of photography exhibitions is to foster intense aesthetic and emotional experiences. According to Leder et al. (2004), the aesthetic appreciation of an artwork largely depends on cognitive processing and emotional response. Cupchik (1995) describes two complementary processes in this context: reactive, immediate emotions triggered by the formal characteristics of an artwork, and reflective emotions arising from interpretation and cognitive processing. These processes are particularly significant in photography exhibitions, as photographs often visualize personal stories or societal issues, evoking both spontaneous and deeper emotional reactions.

Emotions, whether positive or negative, play a central role in this context. Fredrickson's (2001) Broaden-and-Build Theory posits that positive emotions broaden the scope of thought and action, fostering creativity and reflection. Conversely, negative emotions such as poignancy or thoughtfulness stimulate more intensive reflection and deepen the connection between the viewer and the artwork. These emotional responses make photography exhibitions an ideal medium for activating cognitive and emotional processes.

In addition to emotional factors, social interactions are significant motivators. Falk and Dierking (2000) show that many visitors use exhibitions as opportunities to share experiences with family or friends. These collective experiences not only strengthen social bonds but also enhance engagement with the exhibited works. This is supported by research from Reis and Gable (2003), who demonstrate that sharing positive experiences strengthens social connections and improves well-being.

McManus and Furnham (2006) add that education, cultural background, and personality are essential factors influencing interest and engagement in artistic activities. Individuals with higher levels of education and openness to new experiences exhibit a stronger affinity for art and complex works. For photography exhibitions, this implies that curatorial strategies should account for the diversity of audiences and appeal to different aesthetic preferences. While experienced art enthusiasts may benefit from intellectually demanding presentations, interactive and accessible formats can motivate lay audiences to engage more deeply with the works.

Self-image also plays a role. Based on the theory of possible selves by Markus and Nurius (1986), attending photography exhibitions can reinforce a desired self-image, such as being art-appreciative or culturally engaged. At the same time, it helps avoid an undesired self-image, such as being uninterested or uninspired. Photography exhibitions are thus not only venues for art appreciation but also platforms for self-presentation and identity formation.

The social and emotional effects of such visits can also serve as catalysts for societal discourse. Belfiore and Bennett (2008) argue that art fosters social connections and stimulates critical thinking. By addressing societal themes, photography exhibitions create a platform for reflection and discussion. However, such exhibitions can also be polarizing, emphasizing the importance of thoughtful curatorial decisions to appeal to a broad audience.

In summary, the motivation to visit photography exhibitions results from a complex interplay of aesthetic, emotional, social, and cognitive factors. Through targeted curatorial design, these motivations can be nurtured to provide visitors with a comprehensive and lasting experience.

2.3 Expectations and aesthetic preferences in photography exhibitions

Visitors to photography exhibitions have diverse expectations and preferences shaped by their backgrounds, experiences, and interests. A common distinction is made between experienced art visitors and occasional visitors. The former often bring specific prior knowledge and are familiar with exhibition conventions, while the latter usually attend exhibitions without concrete expectations or prior understanding (Rentschler & Hede, 2009). This differentiation allows exhibitions to be designed to appeal to both sophisticated audiences and newcomers.

For photography exhibitions, Rosenblum (2007) highlights that visitor perspectives can range from technical aspects of the works to their thematic and emotional messages. Visitors often expect a combination of aesthetic and informative elements. According to Kirchberg and Tröndle (2012), a clear thematic structure and intuitive spatial design are critical for a positive exhibition experience. Features such as guided tours or audio guides can enhance accessibility and deepen engagement by clarifying the historical context or the photographer's intentions.

The design of photography exhibitions plays a pivotal role in the perception and reception of the works presented. Newhall (1982) emphasizes that photographs require specific conditions to maximize their visual impact, including appropriate lighting, presentation techniques, and technical quality. Cotton (2004) demonstrates that presentation formats—ranging from frameless displays to traditional framing, projections, and interactive installations—can create diverse aesthetic and emotional effects. Such formats should be carefully tailored to different target audiences. Locher, Smith, and Smith (2001) add that trained visitors often focus on technical and compositional aspects, while laypersons perceive emotional and narrative content more strongly.

The varying interests of visitor groups are another key consideration. Feigl (2023) shows that professional photographers exhibit strong interest in portraits, artistic photography, and documentary/reportage works, while amateurs prefer landscape, nature, and travel photography. Themes such as concert, sports, or food photography hold little interest across all groups. These differences underscore the importance of tailoring exhibitions to the specific interests and needs of their target audiences.

The frequency of exhibition visits also differs between groups. Professional photographers visit photography exhibitions significantly more often, whereas nearly 40% of the comparison group avoid them altogether (Feigl, 2023). Amateurs also tend to prefer traditional presentations and desire exhibitions that appeal to a broader audience. Amateurs place greater value on the technical aspects of photographs, likely due to the higher proportion of photography club members in this group, while professionals focus more on thematic and aesthetic dimensions.

The time visitors spend in front of artworks in exhibitions is another relevant factor. Smith and Smith (2001) find that visitors with a higher interest in or knowledge of art tend to spend more time viewing the works. Eye-catching or well-known pieces also encourage longer viewing times; however, even brief encounters can evoke intense aesthetic experiences. Interactive formats or intentional presentation strategies can extend and deepen engagement with photographs.

Technological innovations expand the possibilities for exhibition presentation. According to Manovich (2002) and Bimber and Raskar (2005), digital technologies such as virtual reality (VR), augmented reality (AR), and spatial augmented reality (SAR) enable immersive and personalized experiences. These technologies not only facilitate deeper engagement with the content but also encourage collaborative interactions. Immersive artist interviews, virtual tours, or interactive displays can provide visitors with new perspectives on the works, enhancing both emotional and cognitive processing.

2.4 Guided tours in photography exhibitions: use, design, and requirements

Guided tours are a crucial component of photography exhibitions, serving as a bridge between curatorial intentions and visitors' individual perspectives. They not only facilitate knowledge transfer but

also create emotional and creative access to the presented works. Hein (1998) emphasizes that guided tours must be designed to provide value for both novices and experts, requiring flexible communication strategies that accommodate varying interests, prior knowledge, and expectations.

Feigl (2025) highlights that visitors particularly value background information about the works, insights into the artists' personalities, and the presentation of artistic techniques. While group tours are generally preferred, alternative formats such as audio guides or written materials also play a significant role, especially when digital tools are offered free of charge. Feigl notes, however, that the focus should shift more towards conveying context and background information, as many visitors perceive the interaction between participants as less significant.

Burnham and Kai-Kee (2011) stress the effectiveness of dialogical formats, which prioritize moderated discussions and targeted questions. These approaches foster new perspectives and a deeper emotional connection to the exhibits. For photography exhibitions, which often present complex and subjective content, such methods offer an opportunity to enhance both aesthetic perception and reflection. At the same time, guided tours must integrate curatorial concepts, such as the arrangement and lighting of works, as emphasized by Leinhardt and Knutson (2004), to structure visitor perceptions and deepen their reception.

Ziese (2010) underscores the importance of balancing artistic authenticity with visitor orientation. Participatory approaches that promote interactive elements and individual interpretations are particularly effective in creating a comprehensive exhibition experience. This is especially evident in well-designed tours that establish connections between curatorial intentions and visitor perspectives (Hein, 1998).

Technological innovations open new possibilities for guided tours. Digital tools such as audio guides, apps, or virtual tours allow visitors to navigate exhibitions individually (Bitgood, 2011). Artificial intelligence (AI) could enable personalized tours in the future, adapting in real time to participants' interests and behaviors (Bimber & Raskar, 2005). These innovations could be complemented by immersive approaches, such as interactive workshops or discussions during the tour, which enhance the understanding of the works.

Tschacher et al. (2012) demonstrate that aesthetic perception in exhibitions is not only cognitive but also physiological. Artworks can evoke emotional and physical responses, which can be amplified by curatorial decisions such as lighting or contextualization. Guided tours that incorporate multisensory and emotional elements can further enrich the visitor experience, providing a deeper and more memorable engagement with the exhibited works.

2.5 Perception, memory, and mediation strategies in photography exhibitions

Photography exhibitions create unique spaces where visitors not only observe images but actively interact with them. The curatorial design—including the selection and arrangement of works, lighting, and integration of guided tours—has a significant impact on how photographs are perceived, interpreted, and remembered. Psychological and design elements closely intersect here to maximize the aesthetic and emotional impact of the exhibits.

The perception of photographs is based on complex processes of visual processing. Bottom-up processes, driven by sensory stimuli such as colors and contrasts, and top-down processes, shaped by individual expectations and contexts, together determine how photographs are perceived (Ansorge & Leder, 2017; Posner, 1980). Curatorial decisions, such as spatial arrangement and presentation formats, structure these processes and guide attention (Bitgood, 2016). Barthes (1981) emphasizes that the realistic aesthetic of photographs can evoke strong emotional reactions, making them particularly powerful anchors for perception.

Memory formation plays a central role in the reception of photography exhibitions. Photographs act as visual anchors that can activate personal and collective memories (Buchner & Brand, 2017). Emotional

reactions, whether positive or negative, enhance these processes and facilitate the retrieval of stored content (Kensinger, 2009). Different types of memory—such as episodic memory for personal experiences or semantic memory for concepts and facts—influence how photographs are remembered in the long term (Tulving, 1986). Guided tours can amplify these cognitive processes by encouraging reflection and interaction (Craik & Lockhart, 1972). Doering and Pekarik (1996) show that tours that connect to visitors' individual expectations and pre-existing narratives significantly enhance relevance and engagement.

Feigl (2025) highlights that guided tours particularly enhance memory performance by providing a deeper understanding of an exhibition's overall concept. However, their influence on the subjective perception of individual works remains limited. Interactive and dialogical approaches, such as those developed by Tishman, MacGillivray, and Palmer (1999), offer additional opportunities to promote reflection and critical thinking. Housen (2002) demonstrates that targeted questions and carefully curated image selections can help even inexperienced viewers actively interpret artworks. These approaches can be integrated into guided tours to intensify visitors' cognitive and emotional processing.

Technological approaches complement traditional mediation formats. Interactive tools, such as touchscreens or digital applications, can enhance visitor attention and interest while stimulating deeper thought processes (Haywood & Cairns, 2006). Guided tours that combine analog and digital elements merge active reception with the sustainable anchoring of content in memory (Falk & Dierking, 2000).

The importance of context and narratives in the perception of photography is also emphasized by Hooper-Greenhill (2020) and Batchen (2006). While Hooper-Greenhill highlights the active role of museums in constructing cultural narratives, Batchen demonstrates that photographs, through their materiality and presentation, can preserve and transform individual and collective memories. Both perspectives underline that photography exhibitions are not only aesthetic experiences but also foster cultural and emotional discourses.

Wells (2015) and Bate (2020) expand this view by emphasizing the societal and political dimensions of photography. Photographs are not merely depictions of reality but also reflect and shape social structures and identities. For photography exhibitions, this implies that curatorial strategies should make both the aesthetic qualities and the cultural and political contexts of the works visible to underline photography's relevance as an art form and as a carrier of societal narratives.

3 Conducting the study

3.1 Background of the study

The Institute for Photopsychology was established as a private research initiative at the end of 2022. Its goals are:

- *To inform about existing knowledge in photopsychology and interpret it for practical applications.*
- *To make further psychological insights usable for photography.*
- *To generate new insights for photopsychology through empirical research.*

The present study is the fifth exploratory empirical study conducted within the framework of the institute.

3.2 Research questions

The survey consisted of an exploratory questionnaire. The target group of the empirical study included professional photographers, hobby and amateur photographers, as well as individuals who take photographs but do not consider photography a hobby.

Due to the lack of comprehensive empirical studies on the psychological aspects of photography exhibitions, the present study also has the character of an exploratory investigation. The following thematic areas in the context of photography exhibitions were addressed:

- Motives and behaviors related to photography exhibitions
- Expectations of photography exhibitions
- Guided tours in photography exhibitions
- Personal photography exhibitions

3.3 Development of the research design

3.3.1 Preface to the study

For the present exploratory study, interviews and questionnaires were used as data collection instruments. Semi-structured interviews were conducted with various experts beforehand to gather insights for the content design of the questionnaire. The questionnaire is central to this study, as it provides an efficient way to collect extensive data from a large number of participants.

3.3.2 Study design

For pragmatic reasons, an online survey tool provided by an external provider was used to conduct the survey.

The expert interviews were conducted between June and August 2024. The field phase of the online survey took place from November 9 to December 28, 2024. The survey could be completed on a computer, tablet, or smartphone.

3.4 Development of the data collection instruments

Currently, there are no comprehensive empirical studies addressing the research questions considered in this study. As a result, the development of a new research instrument was necessary.

Most attitudinal and motivational questions used the following five-point Likert scale:

1 strongly disagree	2	3	4	5 strongly agree
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Additionally, the following rating scales were used:

1 not important at all	2	3	4	5 very important
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1 not at all interested	2	3	4	5 very interested
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never	rarely	occasionally	often	always
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never	1 very rarely	2	3	4	5 very often
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For the rating scales, subjective equidistance and thus interval scale level are assumed.

In some cases, scales were formed from individual items. Cronbach's Alpha was used as a measure of internal consistency.

The questionnaire was presented only in German.

3.5 Sample

3.5.1 Recruitment of the sample

Initially, all individuals who had registered on the institute's website for future surveys were contacted. Additionally, information about the survey, including a link to the questionnaire, was shared in the newsletters of several photography-related associations. Furthermore, the survey invitation was posted on social media platforms (e.g., Instagram) and distributed within personal networks.

Finally, participants were recruited via the provider PollPool, a platform primarily used by students, lecturers, and professors at colleges and universities. The survey settings ensured that only individuals aged 25 and older could participate.

3.5.2 Composition of the sample

A total of 475 complete datasets were available for data analysis. After examining response tendencies, 8 cases were excluded.

Six individuals indicated that they were neither professional nor amateur photographers but regularly organized photography exhibitions. It is likely that these individuals identify more as artists than as photographers. To avoid distorting the results of the "neither nor" group, these six cases were excluded from further analysis. For future studies, the response option used in the first study will be reintroduced: "*I am a professional photographer, vocational photographer, or a full-time artist who uses photography as an artistic medium.*"

The analyses were thus conducted with 461 datasets. The sample distribution is as follows:

- N = 202 professional photographers
- N = 205 hobby or amateur photographers
- N = 54 individuals in the "neither nor" group

Regarding residency, 83.1% of respondents primarily reside in Germany, 7.6% in Austria, 6.7% in Switzerland, and 2.6% in other countries.

3.5.3 Evaluation of the sample

The present sample is not representative, which means that a definitive generalization of the results to the overall population is not possible. However, with N = 205 hobby and amateur photographers and N = 202 professional photographers, the sample size is sufficient and provides a solid basis for initial insights.

Through additional recruitment via PollPool, the proportion of younger hobby and amateur photographers was significantly increased. For example, 11.7% of respondents in this group were aged 20–29, contributing positively to the diversity of the sample.

In the group of respondents who identified as neither hobby nor professional photographers ("neither nor"), the PollPool recruitment had a particularly strong impact: 57.4% of this group were aged 20–29, while 24.1% were aged 30–39. Due to this pronounced overrepresentation of young, academically oriented individuals, this subsample is neither representative nor suitable for general statements about the overall population. However, it provides valuable insights into the perspectives of a specific young target group.

4 Results of the study

4.1 Preliminary remarks on data analysis

For the analysis of differences, the following statistical procedures were used: t-test for dependent and independent samples and one-way ANOVA. To examine correlations, Pearson correlation was utilized. To identify types of artistic photography, a K-means cluster analysis was employed. To condense criteria for the perception of artistic photography, an exploratory factor analysis was used. The statistical assumptions of each method were checked and appropriately considered. Subjective equidistance was assumed for the rating scales.

In this study, differences and correlations are considered significant at an error probability of $p < 0.05$ (two-tailed testing), indicated by an asterisk (e.g., $F = 4.56^*$). For hypothesis testing, a one-tailed test at $p < 0.05$ was used.

To make statements about the practical significance of found correlations and differences in addition to statistical significance, effect size was determined. For t-tests, Cohen's d effect size was used (Cohen, 1988). A small effect is present at 0.20, a medium effect at 0.50, and a large effect at 0.80 (Bortz & Döring, 2016). The categorization of effect sizes for one-way ANOVA can also be found in Bortz and Döring, with eta squared as the measure. A small effect is present at 0.01, a medium effect at 0.06, and a large effect at 0.14. For correlations, the bivariate correlation coefficient r was used. A small effect is present at 0.10, a medium effect at 0.30, and a large effect at 0.50.

Non-significant results do not include the corresponding test values.

In the analysis of the results, differences were examined based on the following variables:

- Professional vs. amateur: P = Professional photographers (N = 202), A = Hobby/amateur photographers (N = 205), and individuals in the "neither nor" group. → One-way ANOVA with post-hoc multiple group comparisons

Additionally, within the professional group:

- Gender: P_m = male (N = 153), P_f = female (N = 46) → Independent samples t-test
- Age: P_{≤49} years (N = 69), P_{50–59} years (N = 69), P_{≥60} years (N = 64) → One-way ANOVA with post-hoc multiple group comparisons

Additionally, within the amateur group:

- Gender: A_m = male (N = 132), A_f = female (N = 72) → Independent samples t-test
- Age: A_{≤49} years (N = 46), A_{50–59} years (N = 44), A_{60–69} years (N = 72), A_{≥70} years (N = 43) → One-way ANOVA with post-hoc multiple group comparisons
- Photography club membership: PCM = photography club members (N = 129), nPCM = non-members (N = 76) → Independent samples t-test

Only significant differences are reported. Medium and large effect sizes are highlighted in **bold**. Where appropriate, additional correlations were calculated using Pearson's correlation coefficient.

4.2 Results of the survey

4.2.1 Demographics

In the sample, 44.5% were amateurs, 43.8% were professionals, and 11.7% identified as "neither nor."

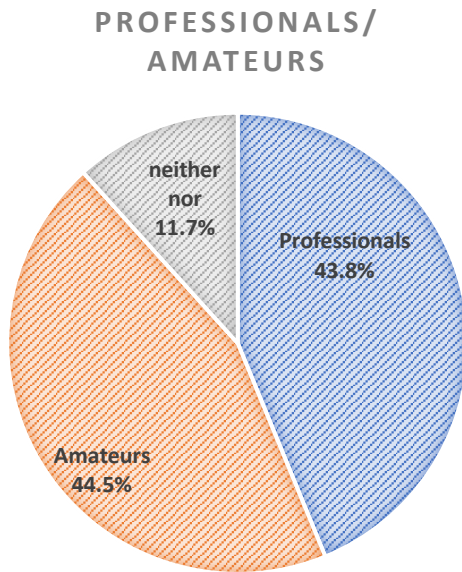


Figure 1: Professionals vs. Amateurs

The most frequently represented age group in the sample is 50–59 years (25.2%), followed by 60–69 years (24.9%) and over 70 years (14.3%). Participants aged 20–29 account for 13.4%, those aged 30–39 make up 12.1%, and those aged 40–49 represent 10%. No participant was under 20 years old.

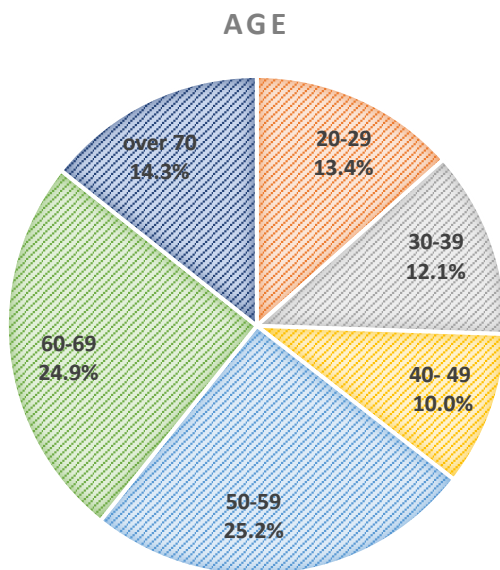


Figure 2: Age

Regarding the age distribution, clear differences emerge between professionals, amateurs, and individuals who identified as "neither nor." Notably, there are significantly more amateurs than professionals in the 60–69 and over 70 age groups, as well as in the 20–29 age group, which is influenced by recruitment methods.

Table 1: Age structure

	10-19	20-29	30-39	40-49	50-59	60-69	70 and older
Overall	0%	13,4%	12,1%	10,0%	25,2%	24,9%	14,3%
Professionals	0%	3,5%	13,4%	17,3%	34,2%	20,8%	10,9%
Amateurs	0%	11,7%	7,8%	2,9%	21,5%	35,1%	21,0%
neither nor	0%	57,4%	24,1%	9,3%	5,6%	1,9%	1,9%

Due to these differences, it is reasonable to examine age effects separately for professionals and amateurs. Given the heterogeneous composition of the age groups, they were grouped differently: For professionals: under 49 years (34.2%), 50–59 years (34.2%), and over 60 years (31.7%). For amateurs: under 49 years (22.4%), 50–59 years (21.5%), 60–69 years (35.1%), and over 70 years (21.0%). Due to the small sample size, age groups for individuals who identified as "neither nor" cannot be analyzed separately.

The majority of the overall sample is male (65.7%), 33.2% are female, and 1.1% identified as "neither nor" or diverse.

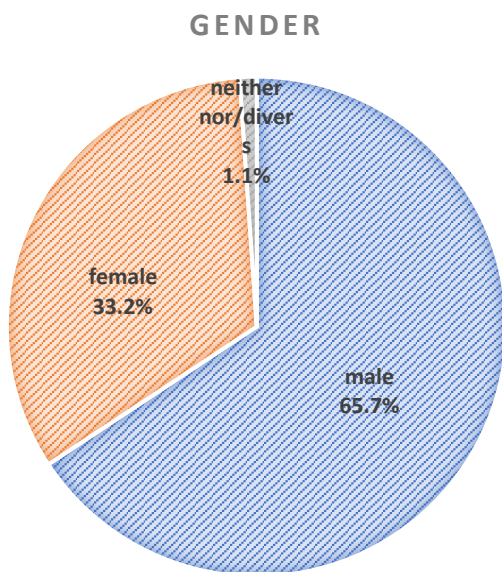


Figure 3: Gender

Among professionals, 75.7% are male, 22.8% are female, and 1.5% are diverse or "neither/nor." Among amateurs, 64.4% are male, and 35.1% are female. Thus, the proportion of men is higher among professionals. For individuals who identified as "neither nor," 64.8% are female, 33.3% are male, and 1.9% are diverse or "neither/nor."

Of the total 205 amateurs, 62.9% are members of a photography club, while 37.1% are not members.

AMATEURS: PHOTOGRAPHY CLUB

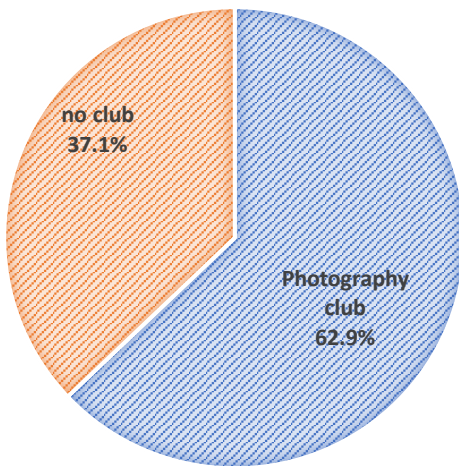


Figure 4: Amateurs: Photography club

4.2.2 Results

4.2.2.1 Motives and behaviors in photography exhibitions

4.2.2.1.1 Interest in, knowledge about, and engagement with artistic photography

Only 5.2% of respondents are not at all interested in art forms such as painting or sculpture, while only 2.4% show no interest in artistic photography. On the other hand, 22.6% express the highest level of interest in art forms like painting or sculpture, compared to 47.3% for artistic photography.

In the overall sample, interest in artistic photography ($M = 4.14$, $SD = 1.03$) is significantly higher than interest in art forms such as painting or sculpture ($M = 3.58$, $SD = 1.17$): $t(460) = -11.2^*$, Cohen's $d = -0.52$ (medium effect). The higher the interest in art forms such as painting or sculpture, the higher the interest in artistic photography ($r = 0.51^*$, large effect).

Interest in artworks in the field of painting/sculpture vs. artistic photography

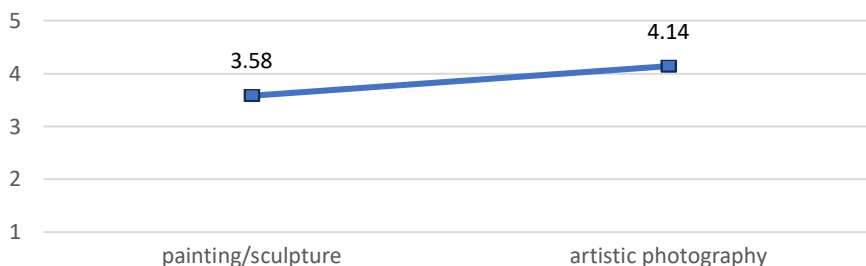


Figure 5: Interest in artworks in the field of painting/sculpture vs. artistic photography

Professionals show the greatest interest in art forms such as painting or sculpture ($M = 3.83$, $s = 1.06$) and significantly more than amateurs ($M = 3.47$, $s = 1.06$) or individuals in the "neither nor" group ($M = 3.04$, $s = 1.27$). $F(2, 458) = 12.91^*$, effect size (η^2) = 0.05 (small effect), $P+/\text{nn}^*$, $P+/A^*$, $A+/\text{nn}^*$.

Among professionals, those aged over 60 ($M = 4.19$, $s = 1.02$) are significantly more interested in art forms such as painting or sculpture compared to professionals aged 50–59 ($M = 3.74$, $s = 1.01$) and those

under 50 ($M = 3.58, s = 1.06$): $F(2, 199) = 6.14^*$, effect size (η^2) = 0.06 (medium effect), $\leq 49 / \geq 60+, 50-59 / \geq 60+$.

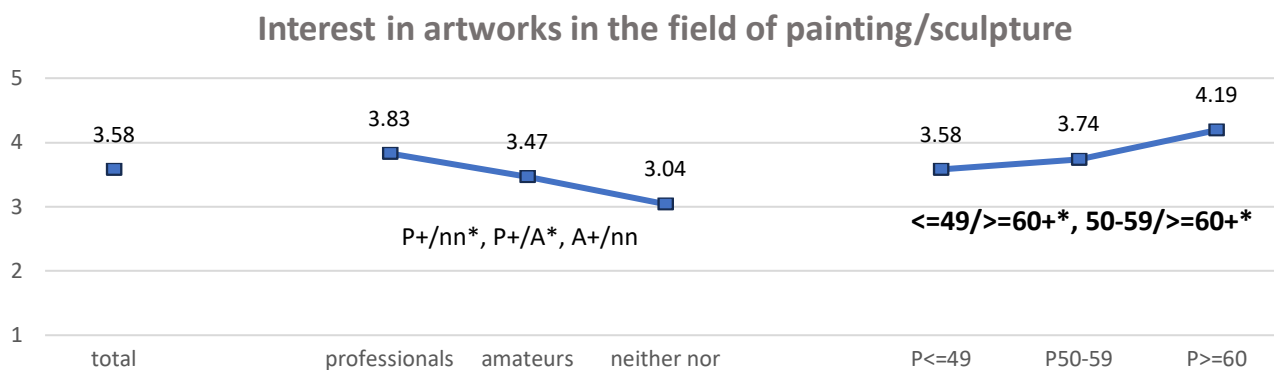


Figure 6: Interest in artworks in the field of painting/sculpture

Professionals ($M = 4.35, s = 0.92$) and amateurs ($M = 4.18, s = 0.95$) are significantly more interested in artistic photography than individuals in the "neither nor" group ($M = 3.19, s = 1.20$). $F(2, 458) = 31.0^*$, Effektstärke (η^2) 0.12 (mittlerer Effekt), **P+/nn***, **A+/nn***.

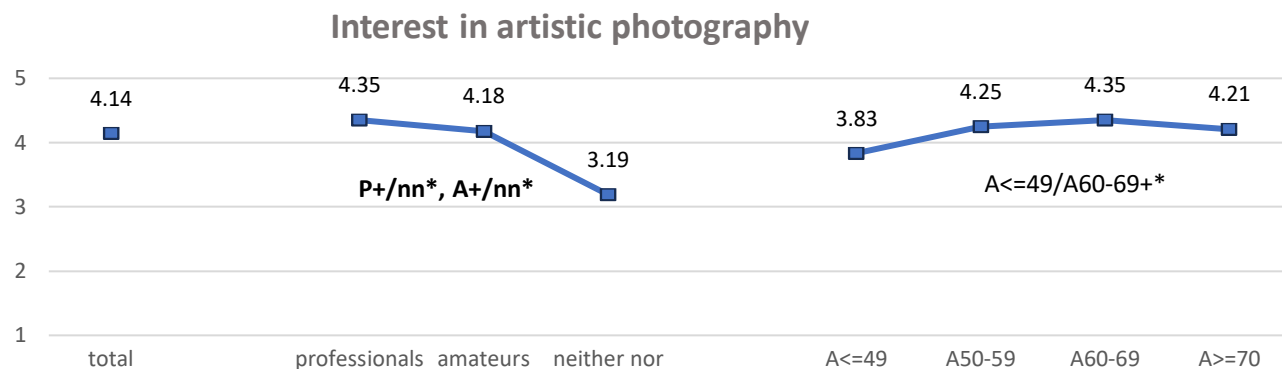


Figure 7: Interest in artistic photography

There is a significant difference among amateurs. Amateurs aged 60–69 years ($M = 4.35, s = 0.79$) are significantly more interested in artistic photography than amateurs under 49 years ($M = 3.83, s = 1.06$): $F(3, 201) = 3.09^*$, effect size (η^2) 0.04 (small effect), $\leq 49 / \geq 60-69+$.

The statement "I frequently engage with artistic photography" is slightly agreed upon overall. The total mean score is 3.19 ($s = 1.34$), with 21.7% agreeing somewhat and another 21.7% fully agreeing.

Professionals engage most frequently with artistic photography, followed by amateurs, with all three groups differing significantly. Professionals ($M = 3.58, s = 1.28$), amateurs ($M = 3.14, s = 1.21$), and "neither nor" ($M = 1.91, s = 1.15$): $F(2, 458) = 39.26^*$, effect size (η^2) 0.15 (large effect), **P+/nn***, **P+/A***, **A+/nn***.

Amateurs under 49 years ($M = 2.63, s = 1.14$) engage less with artistic photography than amateurs aged 60–69 years ($M = 3.32, s = 1.14$). There is no significant difference between the over 70 group ($M = 3.21, s = 1.25$) and the 50–59 group ($M = 3.30, s = 1.27$): $F(3, 201) = 3.66^*$, effect (η^2) 0.05 (small effect), $\leq 49+ / 60-69+$.

Among amateurs, women ($M = 2.89, s = 1.30$) are less interested in artistic photography than men ($M = 3.28, s = 1.15$): $t(202) = 2.22^*$, Cohen's $d = 0.33$ (small effect), A_{m+} / A_{f+} .

Engagement with artistic photography

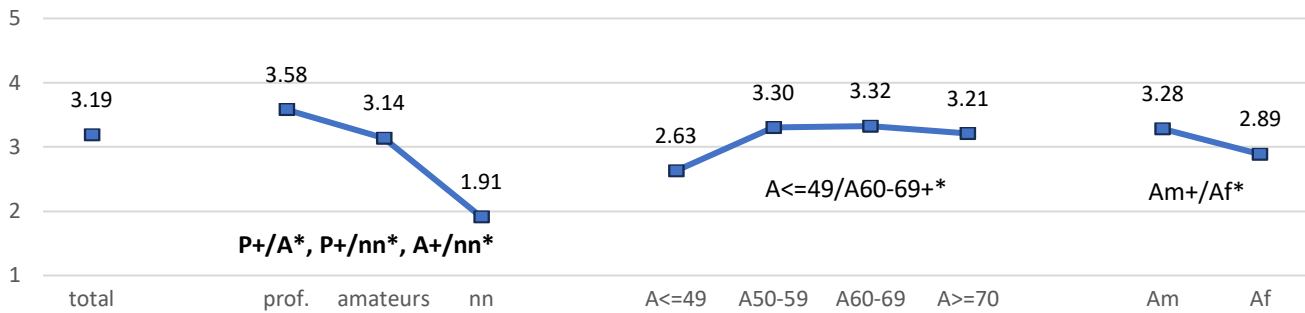


Figure 8: Engagement with artistic photography

The scale "Knowledge about artistic photography" was formed from two items and reflects the self-assessment that individuals with a high score are very knowledgeable and possess extensive understanding of artistic photography. The internal consistency is high: $\alpha = .93$ (Cronbach's Alpha). The mean score is 3.14 ($s = 1.10$), falling within the middle range of the scale.

Professionals report higher knowledge of artistic photography than amateurs and individuals in the "neither nor" group. All three groups differ significantly. Professionals ($M = 3.00$, $s = 1.20$), amateurs ($M = 2.34$, $s = 1.08$), and "neither nor" ($M = 1.61$, $s = 0.89$): $F(2, 458) = 40.90^*$, effect size (η^2) 0.15 (large effect), **P+/nn***, **P+/A***, **A+/nn***.

Among amateurs, men ($M = 2.49$, $s = 1.01$) report higher knowledge of artistic photography than women ($M = 2.04$, $s = 1.01$): $t(202) = 3.02^*$, Cohen's $d = 0.44$ (small effect), **Am+/Af***.

Knowledge of artistic photography

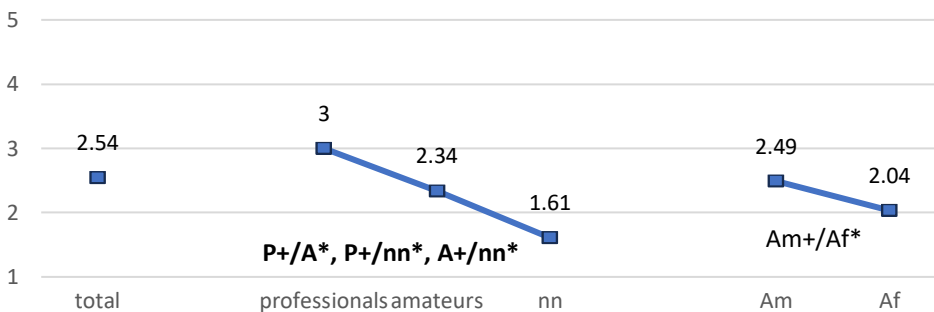


Figure 9: Knowledge of artistic photography

4.2.2.1.2 Frequency of visiting photography exhibitions

In the overall sample, 6.5% never visit exhibitions featuring artistic photography. Among professionals, this figure is only 1.5%, among amateurs 4.9%, and among the "neither nor" group 31.5%. A similar pattern emerges for exhibitions showcasing professional photography. In the overall sample, 7.2% reported never attending such exhibitions, with 1.0% among professionals, 5.4% among amateurs, and 37% among the "neither nor" group. In total, 18.4% never attend exhibitions featuring amateur photography. Among professionals, this proportion is 22.3%, among amateurs only 8.8%, and among the "neither nor" group 40.7%.

Professionals visit exhibitions featuring artistic photography most frequently. The three groups differ significantly: professionals ($M = 4.20$, $SD = 1.21$), amateurs ($M = 3.75$, $SD = 1.30$), and the "neither nor"

group ($M = 2.39$, $SD = 1.37$), $F(2, 458) = 44.29^*$, effect size (η^2) = 0.16 (large effect), **P+/A***, **P+/nn***, **A+/nn***. A six-point scale was used in this case.

Professionals also visit exhibitions showcasing professional photography most frequently. The three groups differ significantly: professionals ($M = 4.33$, $SD = 1.21$), amateurs ($M = 3.69$, $SD = 1.31$), and the "neither nor" group ($M = 2.31$, $SD = 1.33$), $F(2, 458) = 55.7^*$, effect size (η^2) = 0.20 (large effect), **P+/A***, **P+/nn***, **A+/nn***.

A different pattern emerges for exhibitions showcasing amateur photography. Amateurs visit such exhibitions most frequently and differ significantly from both professionals and the "neither nor" group: professionals ($M = 2.30$, $SD = 1.08$), amateurs ($M = 3.52$, $SD = 1.45$), and the "neither nor" group ($M = 2.11$, $SD = 1.18$), $F(2, 458) = 56.4^*$, effect size (η^2) = 0.20 (large effect), **P/A+**, **A+/nn***.

Exhibition visits featuring artistic photography

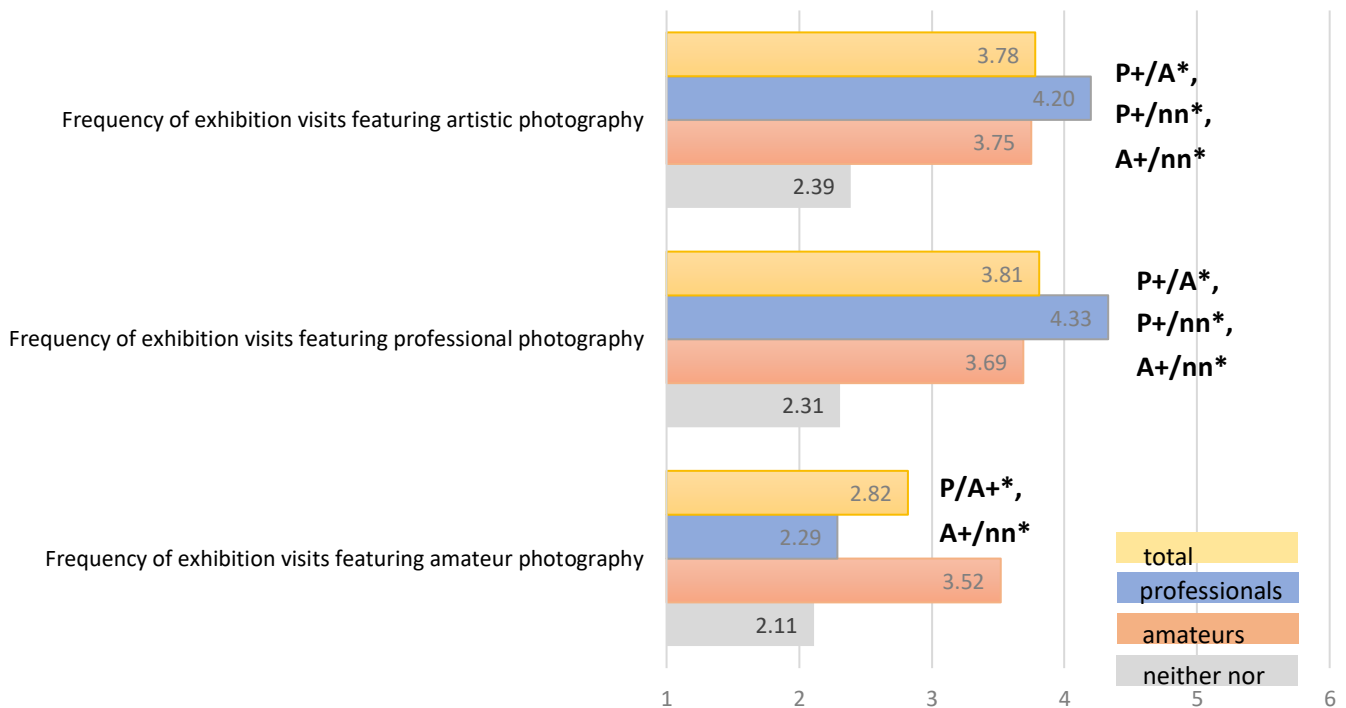


Figure 10: Exhibition visits featuring artistic photography

Within professionals, no gender differences were observed; however, some differences emerged regarding age groups.

Professionals under 50 years old ($M = 3.86$, $SD = 1.26$) attend exhibitions featuring photography significantly less frequently than professionals aged 50–59 ($M = 4.30$, $SD = 1.18$) and those aged 60 and above ($M = 4.47$, $SD = 1.11$), $F(2, 199) = 4.81^*$, effect size (η^2) = 0.05 (small effect), $\leq 49/50-59+$, $\leq 49/\geq 60+$.

Professionals: frequency of exhibition visits featuring photography

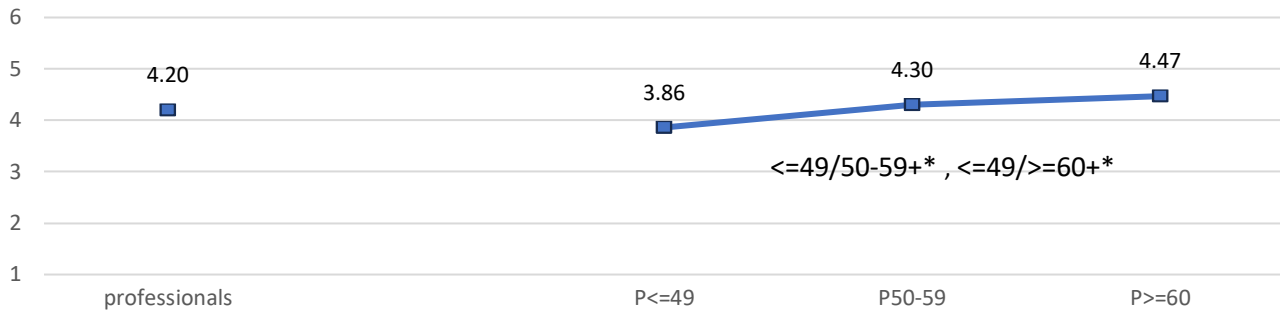


Figure 11: Professionals: frequency of exhibition visits featuring photography

A similar pattern is observed in exhibition visits featuring professional photography.

Professionals under 50 years old ($M = 4.06$, $SD = 1.39$) attend such exhibitions significantly less frequently than professionals aged 60 and above ($M = 4.59$, $SD = 1.06$). However, no significant difference was found compared to professionals aged 50–59 ($M = 4.36$, $SD = 1.08$): $F(2, 199) = 3.38^*$, effect size (η^2) = 0.03 (small effect), $\leq 49/50-59+$, $\leq 49/\geq 60+$.

Professionals: frequency of exhibition visits featuring photography from the professional field

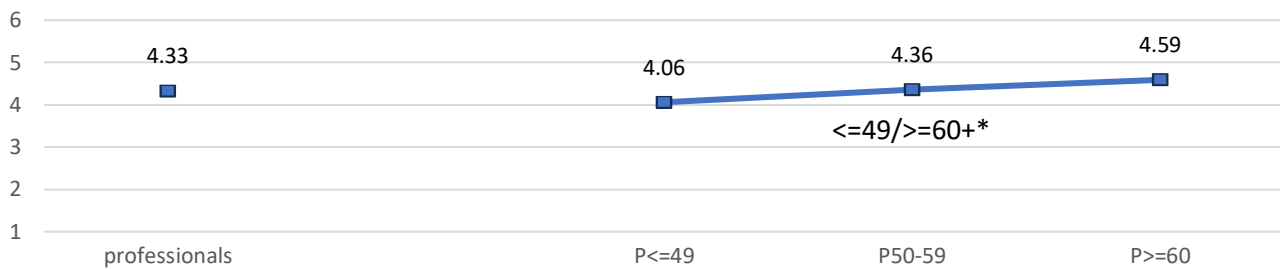


Figure 12: Professionals: frequency of exhibition visits featuring photography from the professional field

Age differences are also present among amateurs, along with gender differences. Amateurs under 49 years old ($M = 2.98$, $SD = 1.26$) visit exhibitions significantly less frequently than amateurs aged 50–59 ($M = 3.86$, $SD = 1.37$), 60–69 ($M = 3.97$, $SD = 1.15$), and 70 and above ($M = 4.07$, $SD = 1.20$): $F(3, 201) = 7.84^*$, effect size (η^2) = 0.11 (medium effect), $\leq 49/50-59+$, $\leq 49/60-69+$, $\leq 49/\geq 70+$.

Gender differences are also apparent in this group. Men ($M = 3.91$, $SD = 1.20$) visit exhibitions significantly more frequently than women ($M = 3.44$, $SD = 1.42$): $t(127) = 2.35^*$, Cohen's $d = 0.36$ (small effect), $Am+/Af^*$. Finally, members of photography clubs ($M = 3.97$, $SD = 1.25$) visit such exhibitions more frequently than non-members ($M = 3.37$, $SD = 1.29$): $t(203) = 3.28^*$, Cohen's $d = 0.47$ (small effect), $nPCM/PCM+$.

Amateurs: frequency of exhibition visits featuring photography

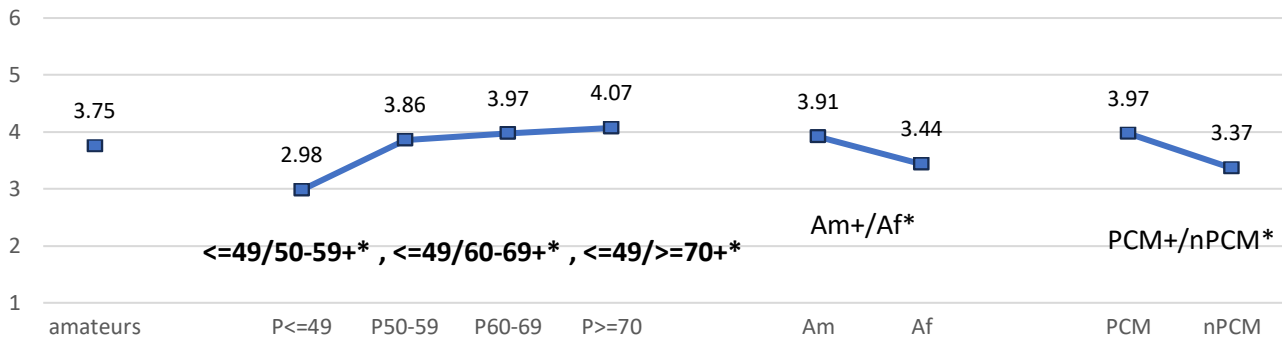


Figure 13: Amateurs: frequency of exhibition visits featuring photography

Amateurs under the age of 49 ($M = 3.02$, $SD = 1.30$) also visit exhibitions showcasing professional photography significantly less frequently than amateurs aged 50 to 59 ($M = 3.93$, $SD = 1.28$), 60 to 69 ($M = 3.81$, $SD = 1.24$), and those over 70 ($M = 3.95$, $SD = 1.31$): $F(3, 201) = 5.65^*$, effect size (η^2) = 0.08 (medium effect), $\leq 49/50-59+$, $\leq 49/60-69+$, $\leq 49/\geq 70+$.*

Women also differ from men in this regard. Men ($M = 3.84$, $SD = 1.21$) visit exhibitions featuring professional photography significantly more often than women ($M = 3.40$, $SD = 1.44$): $t(126) = 2.19^*$, Cohen's $d = 0.34$ (small effect), $Am+/Aw^*$.

Similarly, members of photography clubs ($M = 3.90$, $SD = 1.25$) visit such exhibitions more frequently than non-members ($M = 3.33$, $SD = 1.33$): $t(203) = 3.08^*$, Cohen's $d = 0.45$ (small effect), $nPCM/PCM+$.*

Amateurs: frequency of exhibition visits featuring photography from the professional field

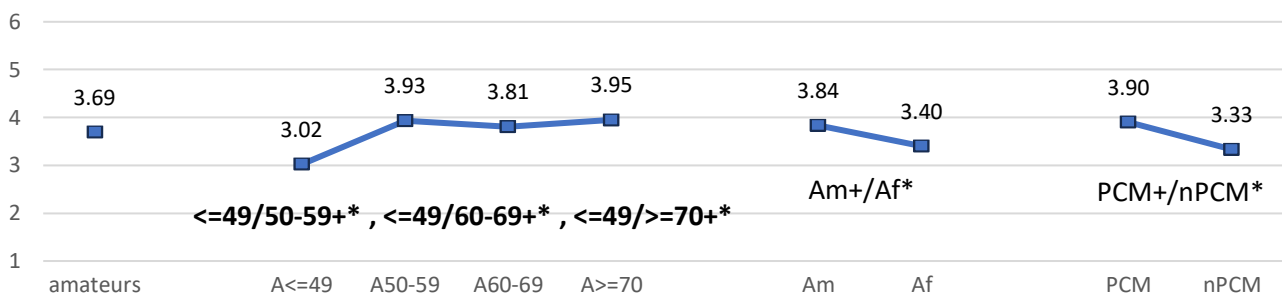


Figure 14: Amateurs: frequency of exhibition visits featuring photography from the professional field

A similar pattern emerges for exhibition visits featuring amateur photography. Amateurs under the age of 49 ($M = 2.45$, $SD = 1.47$) visit exhibitions showcasing amateur photography significantly less frequently than amateurs aged 50 to 59 ($M = 3.36$, $SD = 1.37$), 60 to 69 ($M = 3.94$, $SD = 1.23$), and those over 70 ($M = 4.07$, $SD = 1.26$): $F(3, 201) = 14.64^*$, effect size (η^2) = 0.18 (large effect), $\leq 49/50-59+$, $\leq 49/60-69+$, $\leq 49/\geq 70+$.*

Men ($M = 3.80$, $SD = 1.32$) attend such exhibitions significantly more often than women ($M = 2.99$, $SD = 1.54$): $t(126) = 3.77^*$, Cohen's $d = 0.59$ (medium effect), $Am+/Af^*$. Members of photography clubs ($M = 4.04$, $SD = 1.27$) attend these exhibitions more frequently than non-members ($M = 2.63$, $SD = 1.30$): $t(203) = 7.58^*$, Cohen's $d = 1.11$ (large effect), $nPCM/PCM+$.*

Amateurs: frequency of exhibition visits featuring photography from the amateur field

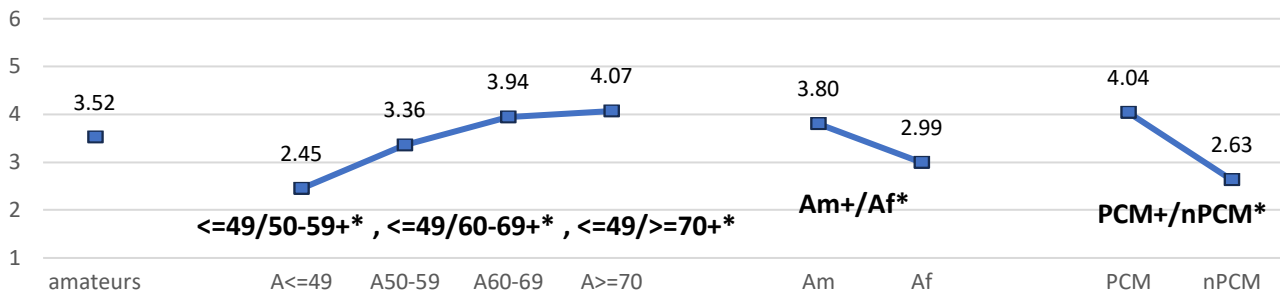


Figure 15: Amateurs: frequency of exhibition visits featuring photography from the professional field

All individuals who did not respond "never" to visiting photography exhibitions featuring amateur photography were asked where these photography exhibitions take place. The responses were analyzed and categorized as follows:

- Public institutions such as libraries, town halls, schools, banks, and adult education centers were mentioned 48 times.
- Cultural/artistic venues such as galleries, museums, art associations, and cultural centers were mentioned 56 times.
- Events and competitions such as photo festivals and exhibitions organized by photography clubs were mentioned 32 times.
- Gastronomy and leisure venues such as restaurants, cafés, bars, and recreational centers were mentioned 22 times.
- Geographical locations such as Berlin, Hamburg, and Munich were specifically mentioned 65 times.

There is a strong correlation between the frequency of visits to exhibitions featuring artistic photography and those explicitly showcasing professional photography, both among professionals ($r = 0.38$, medium effect) and amateurs ($r = 0.41$, medium effect). However, while there is no correlation between the frequency of visits to exhibitions featuring artistic photography and those showcasing amateur photography among professionals, such a correlation does exist among amateurs ($r = 0.19$, small effect).

4.2.2.1.3 Activities during visits to photography exhibitions

In the overall sample, 18.4% never attend an opening event (vernissage). Among professionals, this figure is 5.9%, among amateurs 22.0%, and among those categorized as "neither" 51.9%.

Participation in closing events (finissage) is even less frequent. In the overall sample, 33.2% reported "never" attending, with 20.3% among professionals, 37.6% among amateurs, and 64.8% in the "neither" category.

Overall, 18.9% never participate in discussions with exhibiting photographers. Among professionals, this is 10.4%, among amateurs 16.6%, and among those in the "neither" category 59.3%.

Only 7.4% never read descriptive texts about the photographs on display at exhibitions. For professionals, this is only 1.5%, for amateurs 4.9%, and for the "neither" category 38.9%.

Half of the respondents (50.1%) never comment on photography exhibitions on social media. Among professionals, this is 48.0%, among amateurs 47.8%, and among the "neither" category 66.7%.

Professionals attend opening events most frequently in comparison. All three groups differ significantly: professionals (M = 3.40, SD = 1.38), amateurs (M = 2.95, SD = 1.54), and "neither" (M = 1.89, SD = 1.18): $F(2, 458) = 24.3^*$, effect size (η^2) = 0.10 (medium effect), **P+/A***, **P+/wn***, **A+/wn***. A six-point scale was used for this analysis.

Professionals and amateurs attend closing events most frequently in comparison: professionals (M = 2.55, SD = 1.25), amateurs (M = 2.27, SD = 1.34), and "neither" (M = 1.54, SD = 0.93): $F(2, 458) = 13.92^*$, effect size (η^2) = 0.06 (medium effect), **P+/wn***, **A+/wn***.

Professionals and amateurs participate in discussions with exhibiting photographers more frequently in comparison: professionals (M = 3.40, SD = 1.47), amateurs (M = 3.15, SD = 1.52), and "neither" (M = 1.57, SD = 0.84): $F(2, 458) = 34.86^*$, effect size (η^2) = 0.13 (medium effect), **P+/wn***, **A+/wn***.

Professionals most frequently read descriptive texts at exhibitions. All three groups differ significantly: professionals (M = 4.69, SD = 1.22), amateurs (M = 4.31, SD = 1.43), and "neither" (M = 2.52, SD = 1.54): $F(2, 458) = 54.83^*$, effect size (η^2) = 0.19 (large effect), **P+/A***, **P+/wn***, **A+/wn***.

Amateurs comment on exhibitions on social media more frequently than those in the "neither" category: professionals (M = 1.91, SD = 1.16), amateurs (M = 2.01, SD = 1.25), and "neither" (M = 1.52, SD = 0.84): $F(2, 458) = 3.79^*$, effect size (η^2) = 0.02 (small effect), **A+/wn***.

Activities during visits to exhibitions featuring artistic photography

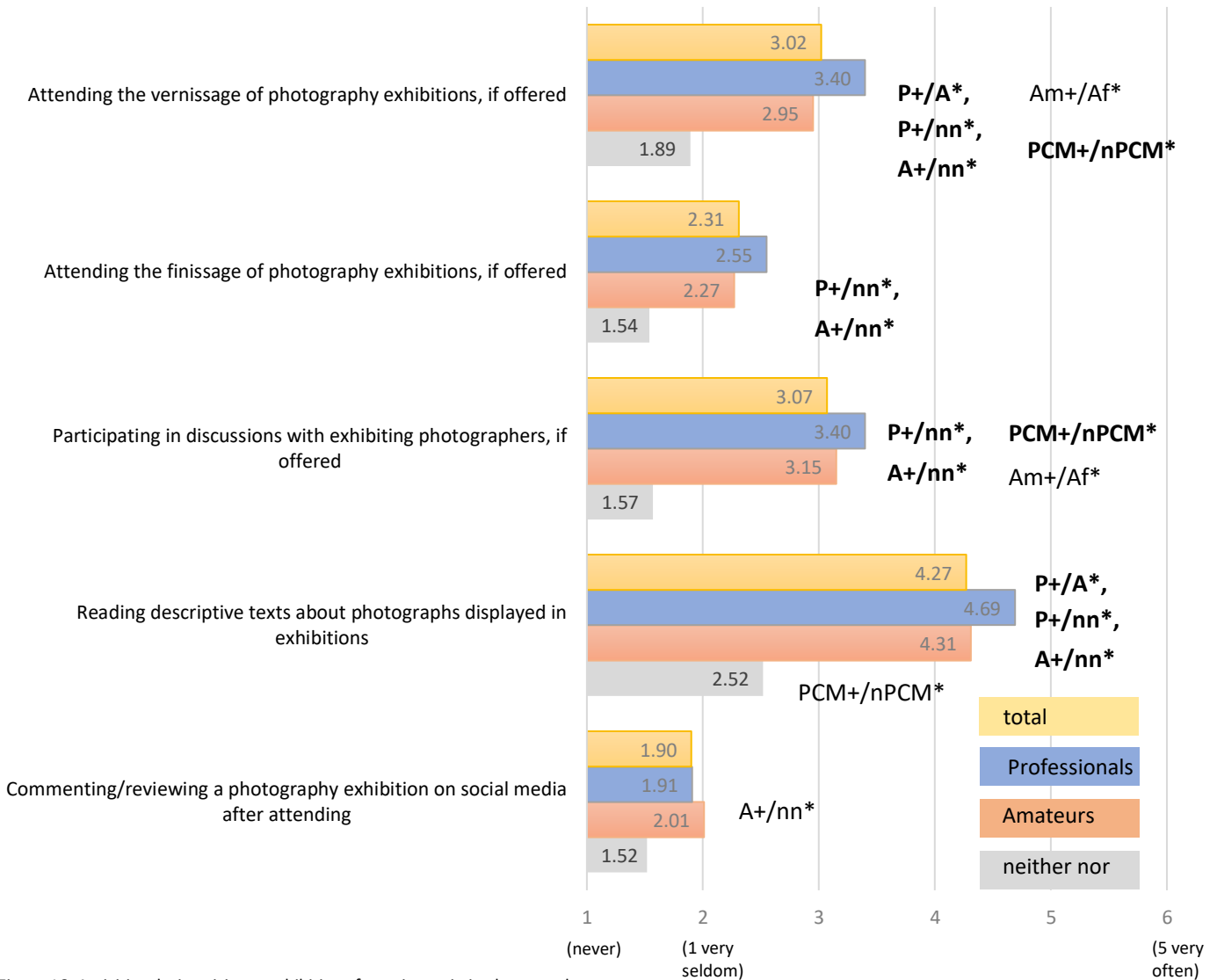


Figure 16: Activities during visits to exhibitions featuring artistic photography

Within the group of professionals, there are no age or gender differences regarding activities in the context of exhibitions.

Among amateurs, there are no differences based on age either, but two cases show gender differences:

- Frequency of attending an opening event (vernissage): Men (M = 3.19, SD = 1.47) attend opening events significantly more often than women (M = 2.49, SD = 1.57): $t(126) = 3.19^*$, Cohen's d = 0.47 (small effect), Am+/Af*.
- Frequency of participating in discussions with exhibiting photographers: Men (M = 3.39, SD = 1.47) participate in such discussions significantly more often than women (M = 2.71, SD = 1.52): $t(126) = 3.14^*$, Cohen's d = 0.46 (small effect), Am+/Af*.

Differences are also observed regarding membership in photography clubs:

- Frequency of attending an opening event (vernissage): Members of photography clubs (M = 3.43, SD = 1.47) attend opening events more often than non-members (M = 2.13, SD = 1.29): $t(203) = 6.36^*$, Cohen's d = 0.92 (large effect), nPCM/PCM+*.
- Frequency of reading texts about photographs: Members of photography clubs (M = 4.47, SD = 1.35) read texts more frequently than non-members (M = 4.04, SD = 1.53): $t(203) = 2.11^*$, Cohen's d = 0.31 (small effect), nPCM/PCM+*.
- Frequency of participating in discussions with photographers: Members of photography clubs (M = 3.55, SD = 1.45) participate in such discussions more frequently than non-members (M = 2.47, SD = 1.40): $t(203) = 5.21^*$, Cohen's d = 0.75 (medium effect), nPCM/PCM+*.

For both amateurs and professionals, it is, on average, only moderately important to personally speak with exhibiting photographers and to hear explanations from curators. Participation in an opening event (vernissage) is considered slightly less important.

Importance of activities during photography exhibitions

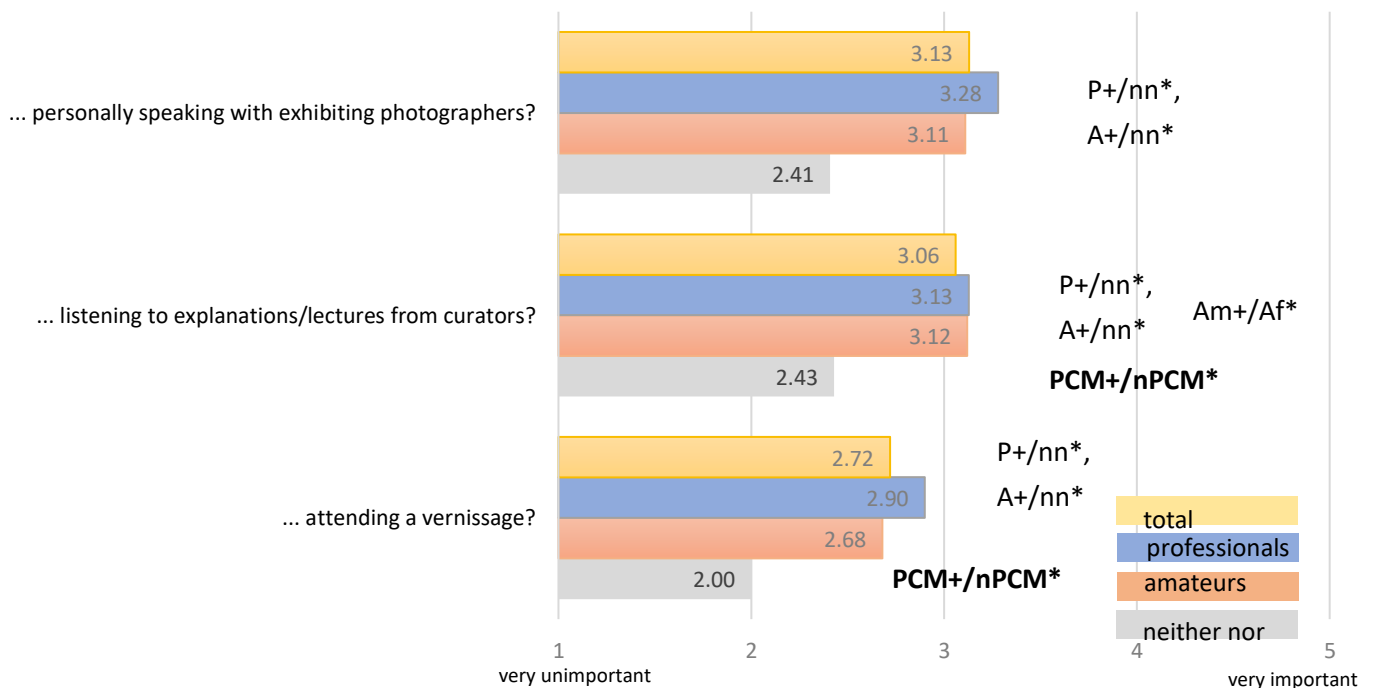


Figure 17: Importance of activities during photography exhibitions

However, there are substantial differences within the groups. Among professionals, 13.1% consider participation in a vernissage very important and 17.6% somewhat important, while 13.1% find it very

unimportant and 27.1% somewhat unimportant. Among amateurs, 29.2% consider attending a vernissage somewhat or very important, while 40.2% consider it somewhat or very unimportant.

A similarly nuanced pattern emerges for conversations with exhibiting photographers and for explanations provided by curators:

- It is more important for professionals and amateurs to speak with exhibiting photographers than for individuals in the "neither" group: professionals ($M = 3.28$, $SD = 1.14$), amateurs ($M = 3.11$, $SD = 1.15$), and "neither" ($M = 2.41$, $SD = 1.14$): $F(2, 428) = 9.13^*$, effect size (η^2) = 0.04 (small effect), $P+/wn^*$, $A+/wn^*$.
- It is more important for professionals and amateurs to hear explanations from curators than for individuals in the "neither" group: professionals ($M = 3.13$, $SD = 1.13$), amateurs ($M = 3.12$, $SD = 1.09$), and "neither" ($M = 2.43$, $SD = 1.07$): $F(2, 428) = 6.61^*$, effect size (η^2) = 0.03 (small effect), $P+/wn^*$, $A+/wn^*$.
- It is more important for professionals and amateurs to attend a vernissage than for individuals in the "neither" group: professionals ($M = 2.90$, $SD = 1.22$), amateurs ($M = 2.68$, $SD = 1.26$), and "neither" ($M = 2.00$, $SD = 1.05$): $F(2, 428) = 8.75^*$, effect size (η^2) = 0.04 (small effect), $P+/wn^*$, $A+/wn^*$.

Among professionals, there are no differences based on age or gender. However, differences exist among amateurs:

- Amateur men ($M = 2.84$, $SD = 1.22$) consider attending a vernissage more important than amateur women ($M = 2.39$, $SD = 1.29$): $t(192) = 2.34^*$, Cohen's $d = 0.36$ (small effect), $Am+/Af^*$.
- Photography club members ($M = 2.91$, $SD = 1.26$) consider attending a vernissage more important than non-members ($M = 2.26$, $SD = 1.16$): $t(192) = 3.58^*$, Cohen's $d = 0.54$ (small effect), $PCM+/nPCM^*$.
- Photography club members ($M = 3.31$, $SD = 1.10$) also consider conversations with exhibiting photographers more important than non-members ($M = 2.74$, $SD = 1.15$): $t(192) = 3.42^*$, Cohen's $d = 0.51$ (small effect), $PCM+/nPCM^*$.

4.2.2.1.4 Behavior during exhibition visits

Regarding behavior during exhibitions, a highly heterogeneous pattern emerges.

28.7% either clearly or tendentially focus intensely on a few selected photographs while moving quickly through the rest of the exhibition, whereas 41.5% show the opposite pattern. 33.4% tend to take a great deal of time for all photographs, while 36.4% exhibit the opposite behavior. A strong negative correlation exists between agreement with these two statements ($r = -0.45^*$, medium effect).

Professionals and amateurs are more likely to agree with the statement that certain photographs are viewed multiple times during an exhibition visit. Additionally, visitors tend to follow the routes suggested by the exhibition organizers. However, a large majority do not visit exhibitions multiple times.

The higher the knowledge of artistic photography, the more likely individuals are to take a great deal of time for all photographs ($r = 0.22^*$, small effect) and to return to specific photographs multiple times ($r = 0.30^*$, medium effect). The same pattern emerges with interest in artistic photography: the greater the interest, the more likely visitors are to take a great deal of time for all photographs ($r = 0.22^*$, small effect) and to return to specific photographs multiple times ($r = 0.18^*$, small effect).

Professionals are slightly more likely than amateurs to focus intensely on a few photographs while moving more quickly through the rest of an exhibition: professionals ($M = 2.92$, $SD = 1.11$), amateurs ($M = 2.60$, $SD = 1.15$), "neither" ($M = 2.95$, $SD = 0.97$): $F(2, 428) = 4.52^*$, effect size (η^2) = 0.02 (small effect), $P+/A^*$.

Amateurs are more likely than individuals in the comparison group to take a great deal of time for all photographs: professionals (M = 2.93, SD = 1.01), amateurs (M = 3.12, SD = 1.09), "neither" (M = 2.65, SD = 1.03): $F(2, 428) = 3.75^*$, effect size (η^2) = 0.02 (small effect), A+/wn*.

Professionals and amateurs are more likely than individuals in the comparison group to return to specific photographs: professionals (M = 3.46, SD = 1.10), amateurs (M = 3.23, SD = 1.15), "neither" (M = 2.54, SD = 1.03): $F(2, 428) = 3.75^*$, effect size (η^2) = 0.02 (small effect), A+/wn*.

Behavior during exhibition visits

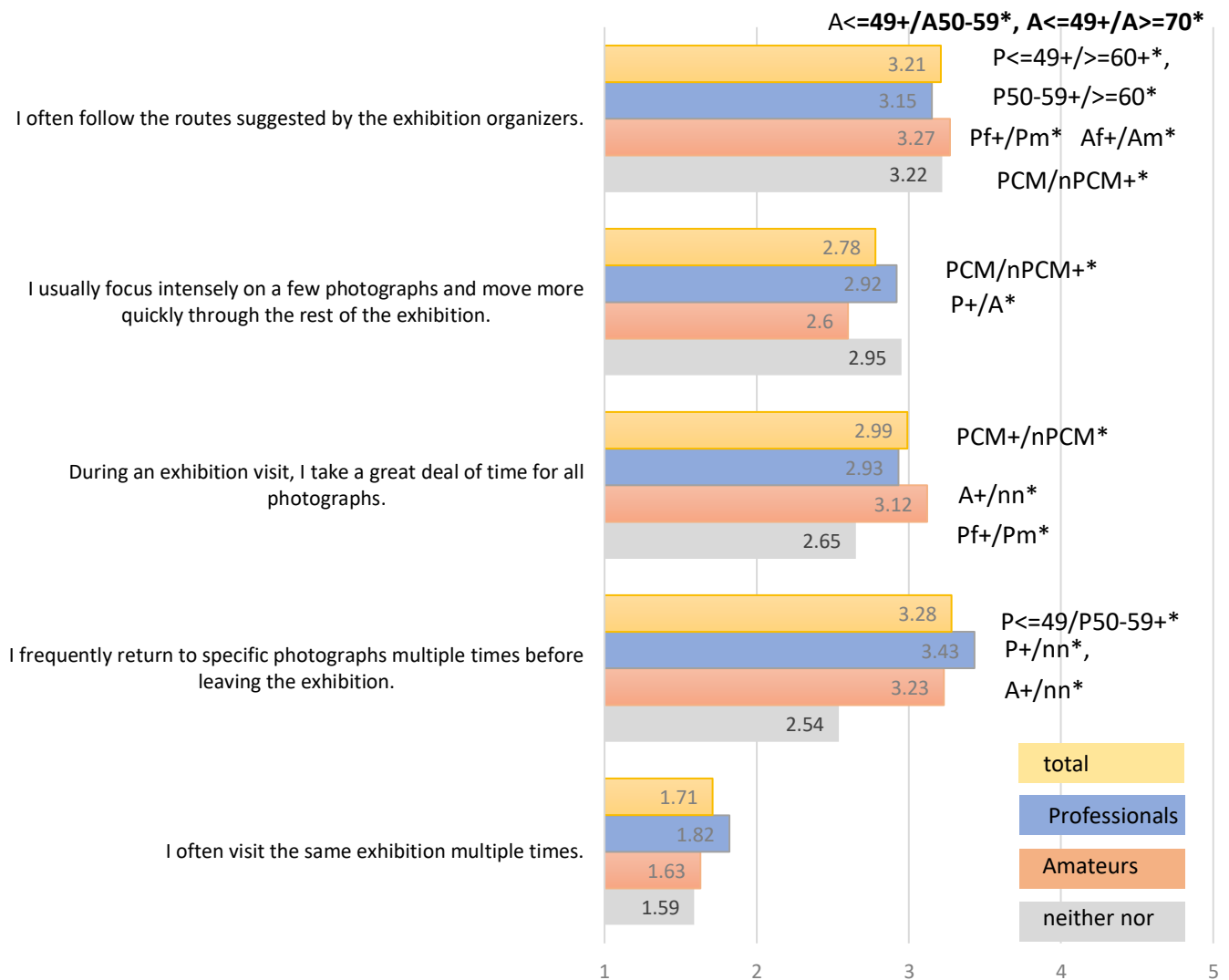


Figure 18: Behavior during exhibition visits

Among professionals, there are some differences regarding age:

- Professionals under 50 (M = 3.26, SD = 0.97) and those aged 50 to 59 (M = 3.41, SD = 0.94) are more likely to follow suggested routes than professionals over 60 (M = 2.75, SD = 1.10): $F(2, 196) = 7.71^*$, effect size (η^2) = 0.07 (small effect), <=49+/>=60+, 50-59+/>=60+.
- Professionals under 50 (M = 3.14, SD = 1.08) return to specific photographs less frequently than professionals aged 50 to 59 (M = 3.65, SD = 0.97). Professionals over 60 (M = 3.58, SD = 1.18) do not significantly differ from the other groups: $F(2, 196) = 5.18^*$, effect size (η^2) = 0.04 (small effect), <=49/50-59+*.

There are also two gender differences among professionals:

- Women (M = 3.39, SD = 1.15) are more likely to follow suggested routes than men (M = 3.06, SD = 1.00): $t(194) = -1.85^*$, Cohen's d = -0.32 (medium effect), Pf+/Pm*.

- Women (M = 3.23, SD = 1.14) take more time for all photographs than men (M = 2.85, SD = 0.96): $t(194) = -2.20^*$, Cohen's $d = -0.38$ (small effect), $Pf+/Pm^*$.

Among amateurs, there is a difference regarding age and photography club membership:

- Amateurs under 49 (M = 3.85, SD = 1.06) are more likely to follow suggested routes than amateurs aged 50 to 59 (M = 3.00, SD = 1.14) and those over 70 (M = 2.93, SD = 1.32). No significant difference was found for the 60 to 69 age group (M = 3.29, SD = 1.11): $F(3, 191) = 5.49^*$, effect size (η^2) = 0.08 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/\geq 70^*$. Women also differ from men in this regard, as women (M = 3.47, SD = 1.15) are more likely to follow suggested routes than men (M = 3.16, SD = 1.21): $t(192) = -1.74^*$, Cohen's $d = -0.26$ (small effect), $Aw+/Am^*$.
- Photography club members (M = 3.12, SD = 1.20) are slightly less likely to follow suggested routes than non-members (M = 3.53, SD = 1.14): $t(193) = -2.32^*$, Cohen's $d = -0.35$ (small effect), $kMFC+/MFC^*$.
- Photography club members (M = 2.48, SD = 1.10) are also less likely to focus intensely on only a few photographs than non-members (M = 2.81, SD = 1.20): $t(193) = -1.97^*$, Cohen's $d = -0.29$ (small effect), $kMFC+/MFC^*$.
- Finally, photography club members (M = 3.22, SD = 1.08) take slightly more time for all photographs than non-members (M = 2.93, SD = 1.08): $t(193) = 1.83^*$, Cohen's $d = 0.27$ (small effect), $kMFC+/MFC+^*$.

In the overall sample, 20.6% never purchase an exhibition catalog, and an additional 29.5% do so very rarely. Among professionals, 11.1% never buy a catalog, and another 30.2% do so very rarely. Among amateurs, 22.6% never purchase a catalog, while 31.8% do so very rarely. In the "neither" category, 62.2% never buy a catalog, and 13.5% do so very rarely.

Professionals purchase exhibition catalogs most frequently in comparison. All three groups differ significantly: professionals (M = 3.04, SD = 1.30), amateurs (M = 2.67, SD = 1.39), and "neither" (M = 1.73, SD = 1.07): $F(2, 428) = 16.10^*$, effect size (η^2) = 0.07 (medium effect), $P+/A^*$, $P+/wn^*$, $A+/wn^*$. A six-point scale was used for this analysis.

Purchase of a catalog at photography exhibitions

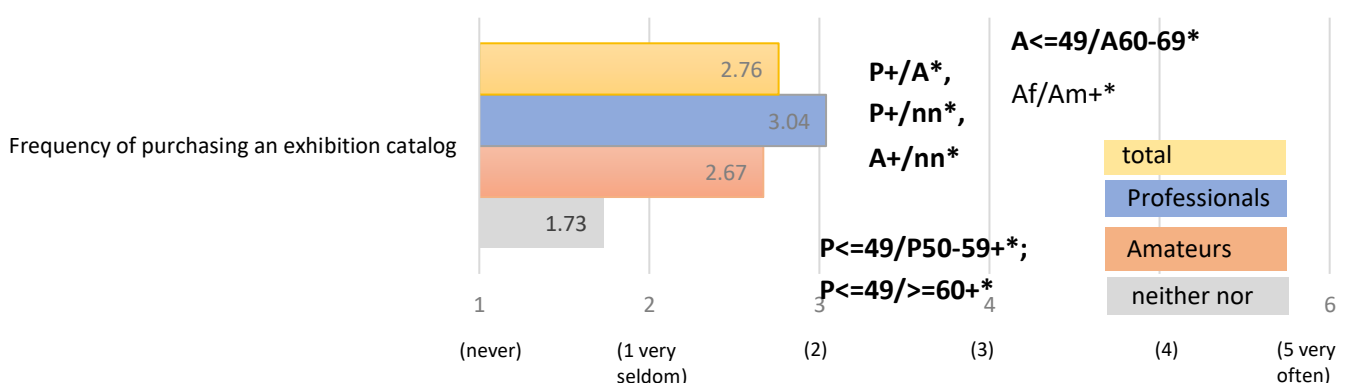


Figure 19: Purchase of a catalog at photography exhibitions

Professionals under 50 (M = 2.65, SD = 1.33) purchase exhibition catalogs even less frequently than professionals aged 50 to 59 (M = 3.22, SD = 1.22) and professionals over 60 (M = 3.25, SD = 1.27): $F(2, 196) = 4.60^*$, effect size (η^2) = 0.05 (small effect), $\leq 49/50-59+$, $\leq 49/>>=60+$.

Amateurs under 49 (M = 2.05, SD = 1.16) purchase catalogs less frequently than amateurs aged 60 to 69 (M = 3.03, SD = 1.34). No significant difference was found for the group over 70 (M = 2.58, SD = 1.40) or

those aged 50 to 59 ($M = 2.78$, $SD = 1.49$): $F(3, 191) = 4.68^*$, effect size (η^2) = 0.07 (medium effect), $\leq 49+ / 60-69^*$.

Among amateurs, women ($M = 2.33$, $SD = 1.46$) purchase catalogs less frequently than men ($M = 2.85$, $SD = 1.32$): $t(192) = 2.49^*$, Cohen's $d = 0.38$ (small effect), $Am+ / Aw^*$.

Survey participants were also asked to specify the maximum amount in euros they were willing to pay for an exhibition catalog. Participants from Switzerland were asked to provide the amount in Swiss francs.

On average, respondents are willing to pay 39 euros for an exhibition catalog (Switzerland: 40 francs).

The most frequently mentioned amount was up to 20 euros (31.9%). 21 to 30 euros was mentioned by 15.2%, 31 to 40 by 17.4%, 41 to 50 by 20.2%, 51 to 60 by 7.1%, and an amount over 61 euros by 8.2%.

Willingness to pay for exhibition catalogs

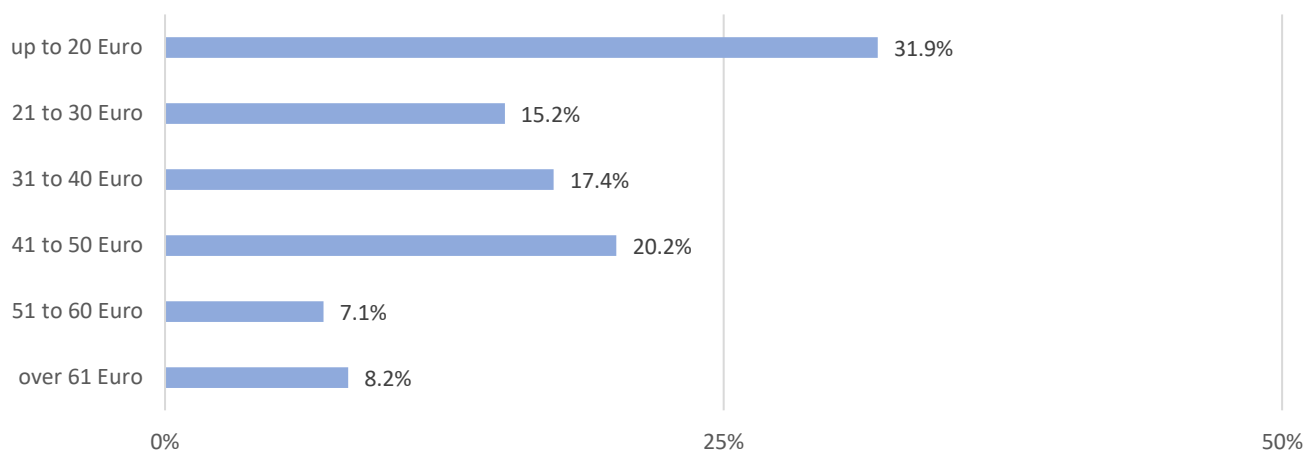


Figure 20: Willingness to pay for exhibition catalogs

4.2.2.1.5 Preferences regarding photography exhibitions

Regarding interest in viewing various photographic genres, fields, and themes in photography exhibitions, there are many similarities but also some differences between the groups.

Professionals are primarily interested in documentary photography, followed by portraits and photographs addressing social issues. Amateurs show the greatest interest in nature and landscape photography, street photography, and portraits. In the "neither" group, overall interest in the various themes is significantly lower, with the highest interest in street photography, followed by nature and landscape photography. There is generally little to no interest in exhibitions featuring generated photorealistic AI images.

Interest in genres in photography exhibitions

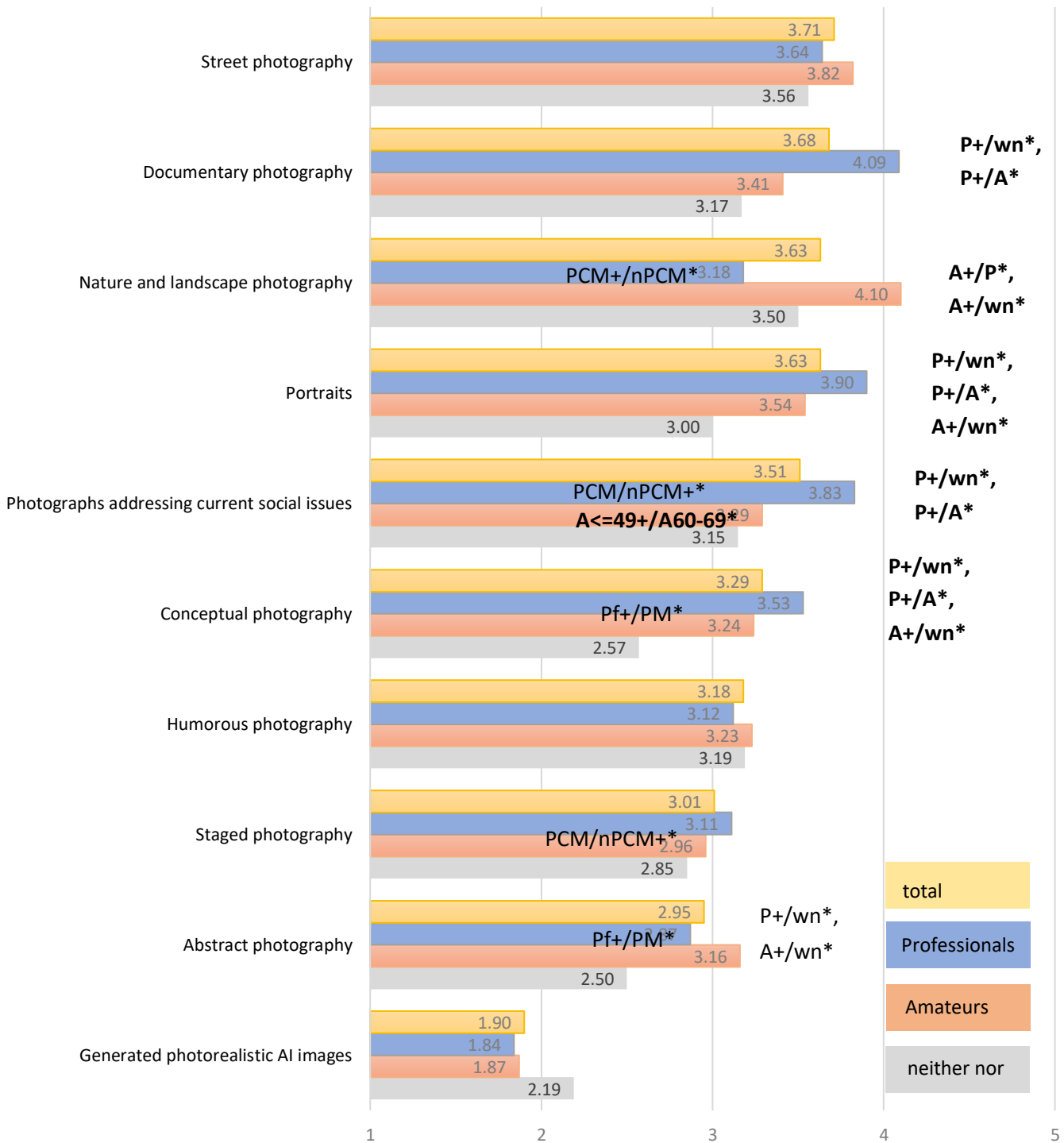


Figure 21: Interest in genres in photography exhibitions

Group differences emerge in six areas:

- Professionals and amateurs are more interested in abstract photography in exhibitions than individuals in the "neither" group. Professionals (M = 2.87, SD = 1.23), amateurs (M = 3.16, SD = 1.22), neither (M = 2.50, SD = 1.21): $F(2, 458) = 7.01^*$, effect size (η^2) = 0.03 (small effect), P+/nn*, A+/nn*.
- Professionals have the highest interest in portraits at exhibitions, followed by amateurs. All three groups differ significantly. Professionals (M = 3.90, SD = 1.00), amateurs (M = 3.54, SD = 1.16), neither (M = 3.00, SD = 1.27): $F(2, 458) = 15.53^*$, effect size (η^2) = 0.06 (medium effect), P+/nn*, P+/A*, A+/nn*.

- Amateurs are more interested in nature and landscape photography at exhibitions than professionals and individuals in the "neither" group. Professionals (M = 3.18, SD = 1.15), amateurs (M = 4.10, SD = 1.02), neither (M = 3.50, SD = 1.26): $F(2, 458) = 35.08^*$, effect size (η^2) = 0.13 (medium effect), **P/A+, A+/nn**.
- Professionals have the highest interest in conceptual photography at exhibitions, followed by amateurs. All three groups differ significantly. Professionals (M = 3.53, SD = 1.08), amateurs (M = 3.24, SD = 1.12), neither (M = 2.57, SD = 1.19): $F(2, 458) = 16.34^*$, effect size (η^2) = 0.07 (medium effect), **P+/nn*, P+/A*, A+/nn***.
- Professionals are more interested in documentary photography at exhibitions than amateurs and individuals in the "neither" group. Professionals (M = 4.09, SD = 1.00), amateurs (M = 3.41, SD = 1.17), neither (M = 3.17, SD = 1.26): $F(2, 458) = 26.37^*$, effect size (η^2) = 0.07 (medium effect), **P+/nn*, P+/A***.
- Professionals are more interested in photography addressing social issues in exhibitions than amateurs and individuals in the "neither" group. Professionals (M = 3.83, SD = 1.14), amateurs (M = 3.29, SD = 1.10), neither (M = 3.15, SD = 1.30): $F(2, 458) = 14.17^*$, effect size (η^2) = 0.06 (medium effect), **P+/nn*, P+/A***.

Among professionals, two gender differences exist:

- Women among professionals (M = 3.26, SD = 1.16) are more interested in abstract photography at exhibitions than men (M = 2.74, SD = 1.22): $t(197) = -2.58^*$, Cohen's d = -0.43 (small effect), **Am/Af+***.
- Women among professionals (M = 3.87, SD = 1.07) are also more interested in conceptual photography at exhibitions than men (M = 3.42, SD = 1.07): $t(192) = -2.48^*$, Cohen's d = -0.42 (small effect), **Am/Af+***.

Among amateurs, differences exist concerning photography club membership and age:

- Photography club members (M = 2.83, SD = 1.14) are slightly less interested in staged photography at exhibitions than non-members (M = 3.17, SD = 1.16): $t(203) = -2.06^*$, Cohen's d = -0.30 (small effect), **PCM/nPCM+***.
- Photography club members (M = 4.26, SD = 0.86) are more interested in nature and landscape photography than non-members (M = 3.82, SD = 1.20): $t(203) = 3.10^*$, Cohen's d = 0.45 (small effect), **PCM+/nPCM***.
- Photography club members (M = 3.12, SD = 1.00) are less interested in photography addressing social issues at exhibitions than non-members (M = 3.59, SD = 1.20): $t(135) = -2.91^*$, Cohen's d = -0.44 (small effect), **PCM/nPCM+***.
- Amateurs under 49 (M = 3.83, SD = 1.12) are more interested in photography addressing social issues in exhibitions than amateurs aged 60 to 69 (M = 3.01, SD = 1.06). No significant difference was found for the group over 70 (M = 3.21, SD = 1.00) or those aged 50 to 59 (M = 3.27, SD = 1.09): $F(3, 201) = 5.60^*$, effect size (η^2) = 0.08 (medium effect), **<=49+/60–69***.

A majority of 69.2% (professionals 59.9%, amateurs 71.2%, neither 96.3%) indicated that the listed genres match their interests in photography exhibitions. 30.8% (professionals 40.1%, amateurs 28.8%, neither 3.7%) are also interested in other genres.

Participants who indicated additional interests were asked in an open-ended question to specify other genres, which were categorized separately for professionals and amateurs.

Professionals mentioned the following genres:

- Architectural photography: 21 mentions (including interior photography, aerial photography, and architectural documentation).
- Experimental and artistic photography: 7 mentions (e.g., multimedia installations, photo collages, interdisciplinary approaches).
- Photojournalism and reportage: 6 mentions (e.g., press photography).
- Nude photography: 5 mentions.
- Fashion and advertising photography: 5 mentions.
- Wildlife and animal photography: 4 mentions.
- Still life and food photography: 4 mentions.
- Historical photography: 4 mentions.
- Industrial and technical photography: 3 mentions.
- Music and dance photography: 3 mentions.
- Sports and action photography: 2 mentions.
- Astrophotography and microphotography: 1 mention each.

Amateurs mentioned the following genres:

- Architectural photography: 13 mentions.
- Macro photography: 7 mentions.
- Nude photography: 6 mentions.
- Sports photography: 6 mentions.
- Animal photography: 6 mentions.
- Travel photography: 5 mentions.
- Experimental/artistic photography: 5 mentions (e.g., collages).
- Black and white photography: 3 mentions.
- Historical photography: 2 mentions.
- Social projects: 1 mention (referring to social documentary work).
- Other photography: 3 mentions (e.g., Polaroid, cyanotype, technical photography in biology and medicine).

Among those who at least occasionally visit exhibitions featuring amateur photography (N=376), the majority (84.8%) (professionals 87.3%, amateurs 81.8%, neither 90.6%) are not interested in genres beyond those listed. 15.2% are interested in other genres (professionals 12.7%, amateurs 18.2%, neither 9.4%).

Those interested in other genres were also asked in an open-ended question, and responses were categorized separately for professionals and amateurs.

Professionals mentioned:

- Everyday life and documentation (7 mentions)
- Historical photography (2 mentions)

- Artistic photography (3 mentions)
- Cultural and ethnographic themes (2 mentions)
- War photography (1 mention)

Amateurs mentioned:

- Everyday life and documentation (6 mentions)
- Architectural photography (3 mentions)
- Macro and minimalism photography (5 mentions)
- Travel photography (5 mentions)
- Animal photography (3 mentions)
- Black and white photography (3 mentions)
- Technical and experimental photography (2 mentions)
- Artistic photography (2 mentions)
- Sports photography (1 mention)
- Railway photography (1 mention)

Professionals (50.3%) and amateurs (50.3%) predominantly prefer pure photography exhibitions. Exhibitions combining photography with painting, photography with photographic art, or mixed exhibitions featuring various art forms are only preferred to a limited extent. In contrast, individuals in the "neither" group primarily prefer mixed exhibitions featuring various art forms, including photography (40.5%).

Pure photography exhibitions vs. combination with other art forms

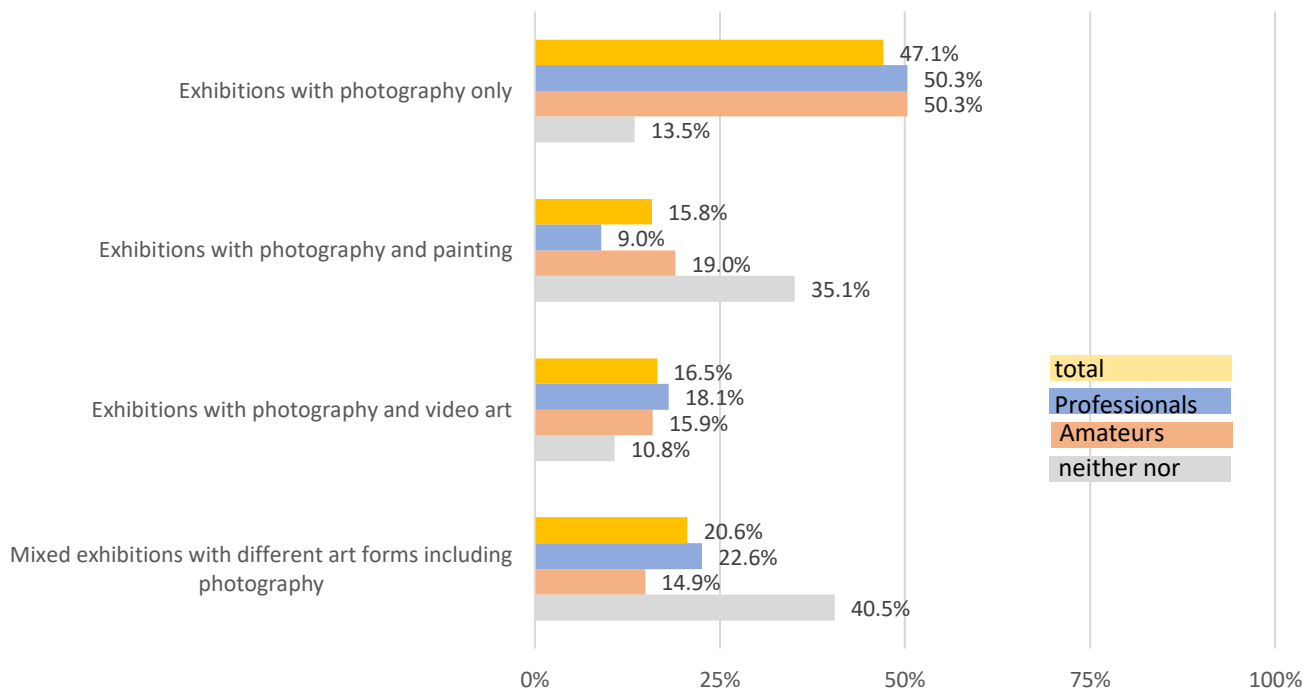


Figure 22: Pure photography exhibitions vs. combination with other art forms

Professionals (75.4%) and amateurs (82.1%) clearly prefer both solo and group exhibitions.

Preference for group vs. solo exhibitions

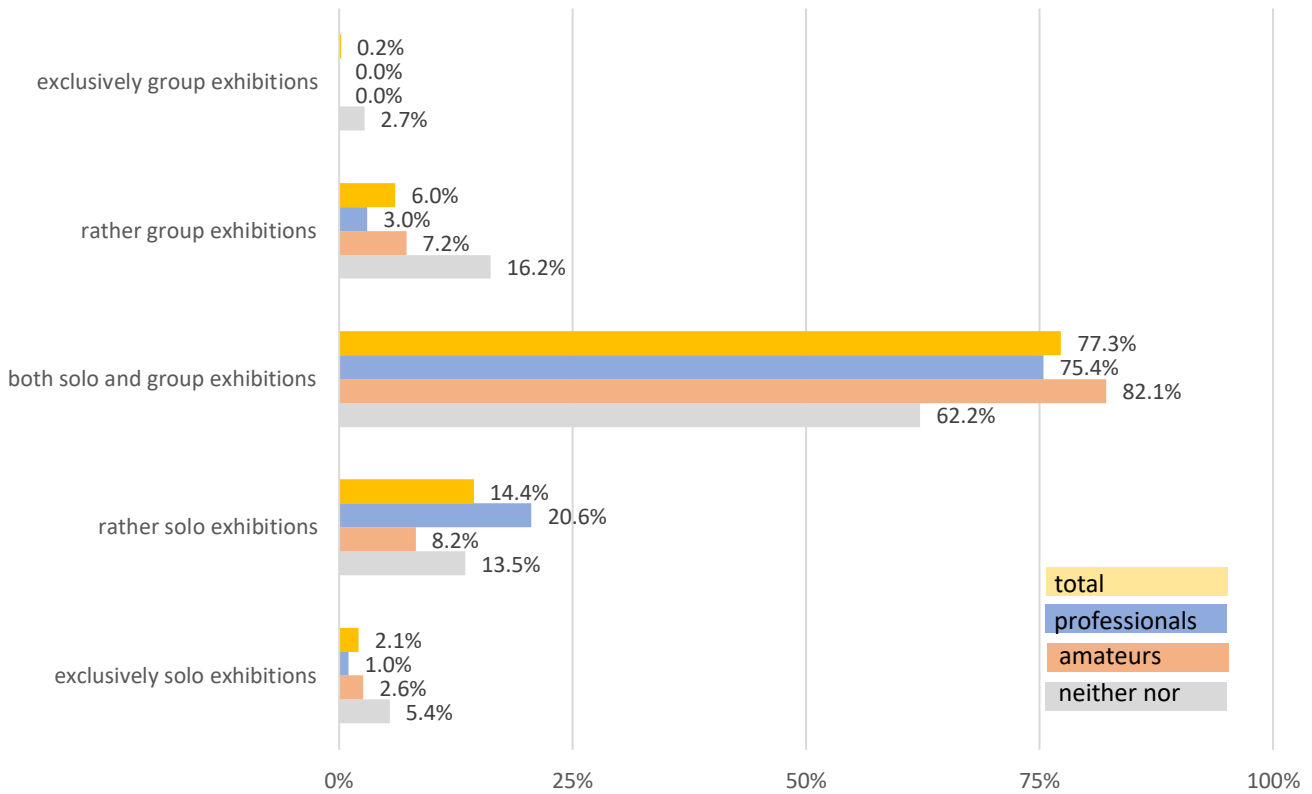


Figure 23: Preference for group vs. solo exhibitions

Preferences differ significantly regarding whether photographs in a photography exhibition should focus on a specific theme or multiple themes. Professionals (66.3%) predominantly prefer a specific theme. In the "neither nor" group, the preference is the opposite: a clear majority favors multiple themes in photography exhibitions. Among amateurs, preferences are more balanced, with 44.6% favoring a specific theme and 55.4% multiple themes.

Preference for specific theme vs. multiple themes in photography exhibitions

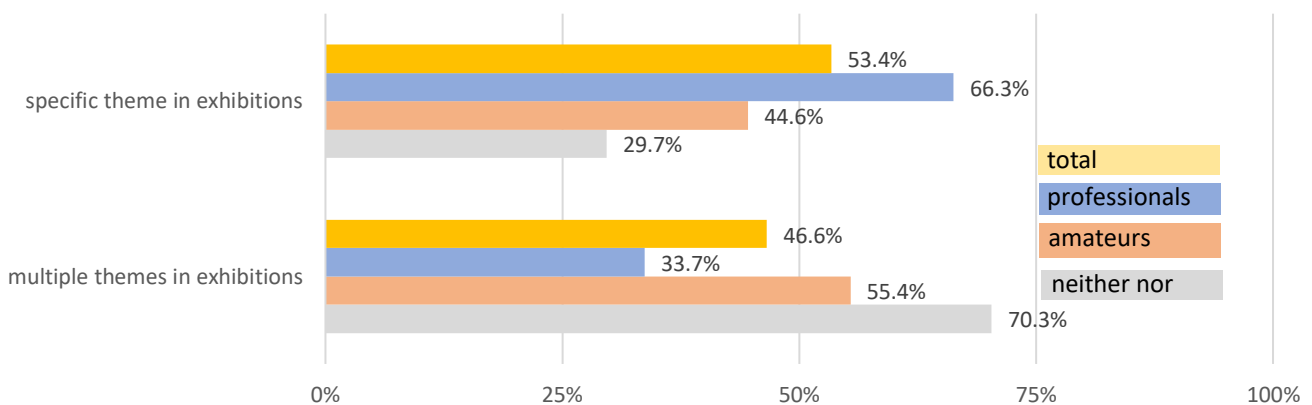


Figure 24: Preference for specific theme vs. multiple themes in photography exhibitions

4.2.2.2 Expectations for photography exhibitions

4.2.2.2.1 General Expectations for photography exhibitions

Professionals are most notably interested in the stories behind the photographs. It is also very important to them to gain artistic inspiration from photography exhibitions and that an exhibition encourages reflection. Accessibility of exhibitions tends to be of lesser importance for professionals. However, this is less applicable to professionals under the age of 49.

For amateurs, gaining artistic inspiration from photography exhibitions is very important, and they, too,

Expectations for photography exhibitons

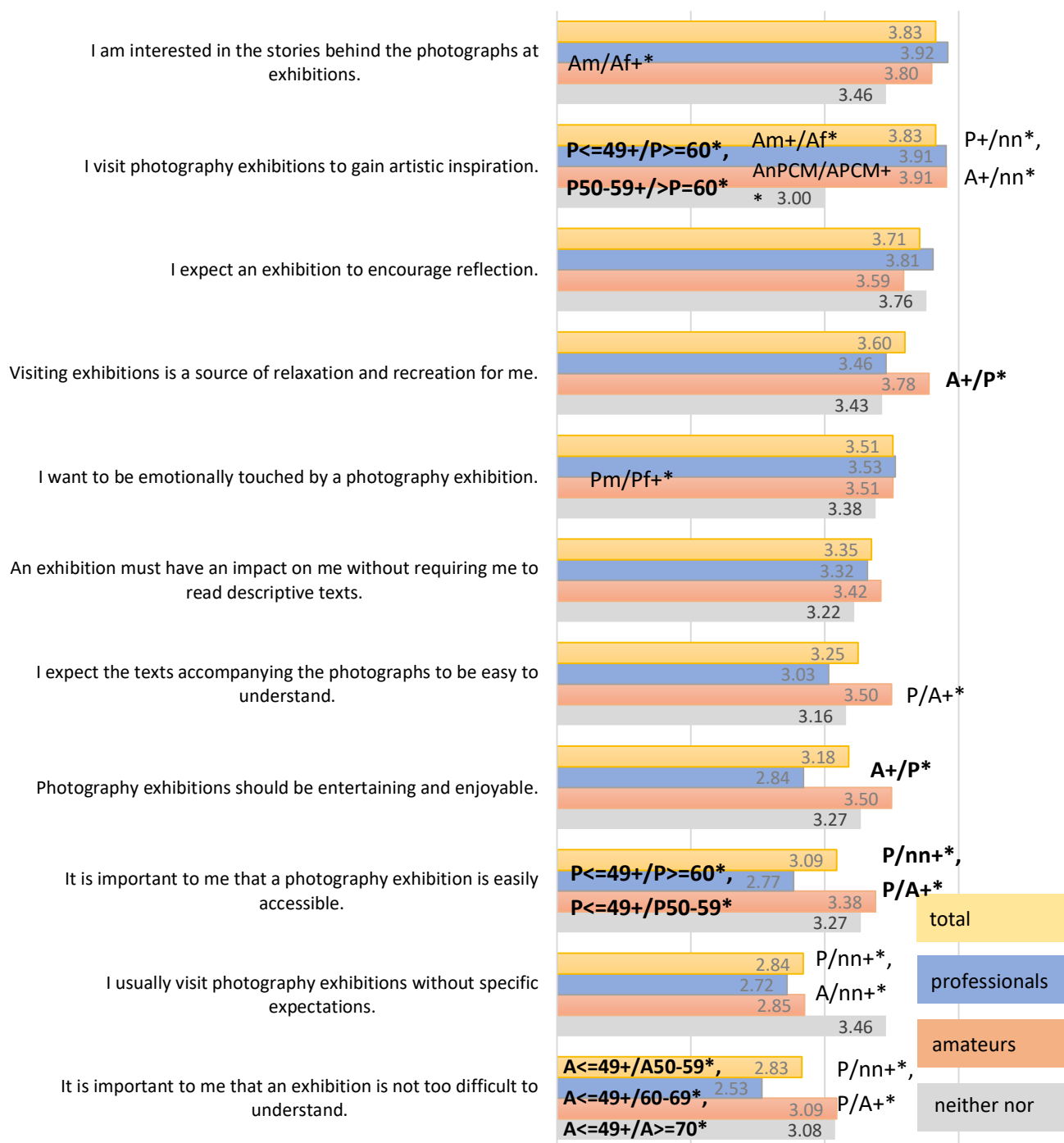


Figure 25: Expectations for photography exhibitons

are highly interested in the stories behind the photographs. However, it is also very significant for them to experience relaxation and recreation when visiting exhibitions.

Professionals and amateurs visit photography exhibitions more often to gain artistic inspiration than individuals in the "neither nor" group. Professionals (M = 3.91, SD = 1.16), amateurs (M = 3.91, SD = 1.04), neither nor (M = 3.00, SD = 1.23): $F(2, 428) = 11.35^*$, effect size (η^2) 0.05 (small effect), $P+/nn^*$, $A+/nn^*$.

Individuals in the "neither nor" group visit photography exhibitions more frequently without specific expectations compared to professionals and amateurs. Professionals (M = 2.72, SD = 1.06), amateurs (M = 2.85, SD = 1.17), neither nor (M = 3.46, SD = 1.15): $F(2, 428) = 6.74^*$, effect size (η^2) 0.03 (small effect), $P/nn+$, $A/nn+$.

For amateurs, exhibition visits serve more as relaxation and recreation than for professionals. Professionals (M = 3.46, SD = 1.12), amateurs (M = 3.78, SD = 0.96), neither nor (M = 3.43, SD = 1.07): $F(2, 428) = 5.37^*$, effect size (η^2) 0.02 (small effect), $A+/P^*$.

Amateurs expect photography exhibitions to be more entertaining than professionals do. Professionals (M = 2.84, SD = 1.14), amateurs (M = 3.50, SD = 1.09), neither nor (M = 3.27, SD = 0.99): $F(2, 428) = 17.95^*$, effect size (η^2) 0.08 (medium effect), $A+/P^*$.

Amateurs and individuals in the "neither nor" group are more likely than professionals to prefer exhibitions that are not too difficult to understand. Professionals (M = 2.53, SD = 1.27), amateurs (M = 3.09, SD = 1.21), neither nor (M = 3.08, SD = 1.12): $F(2, 428) = 11.27^*$, effect size (η^2) 0.05 (small effect), $P/A+$, $P/nn+$.

Amateurs and individuals in the "neither nor" group consider the accessibility of exhibitions more important than professionals do. Professionals (M = 2.77, SD = 1.25), amateurs (M = 3.38, SD = 1.12), neither nor (M = 3.27, SD = 0.84): $F(2, 428) = 13.86^*$, effect size (η^2) 0.06 (medium effect), $P/A+$, $P/nn+$.

For amateurs, it is more important that texts accompanying photographs are easy to understand than for professionals. Professionals (M = 3.03, SD = 1.19), amateurs (M = 3.50, SD = 1.09), neither nor (M = 3.16, SD = 0.90): $F(2, 428) = 8.82^*$, effect size (η^2) 0.04 (small effect), $P/A+^*$.

There are some differences among professionals:

- Professionals under 50 (M = 4.20, SD = 0.98) and professionals aged 50 to 59 (M = 4.01, SD = 1.11) are significantly more likely to visit exhibitions for artistic inspiration than professionals aged 60 and older (M = 3.50, SD = 1.27): $F(2, 196) = 6.71^*$, effect size (η^2) 0.06 (medium effect), $\leq 49+/\geq 60^*$, $50-59+/\geq 60^*$.

Professionals: Exhibition visits to gain artistic inspiration

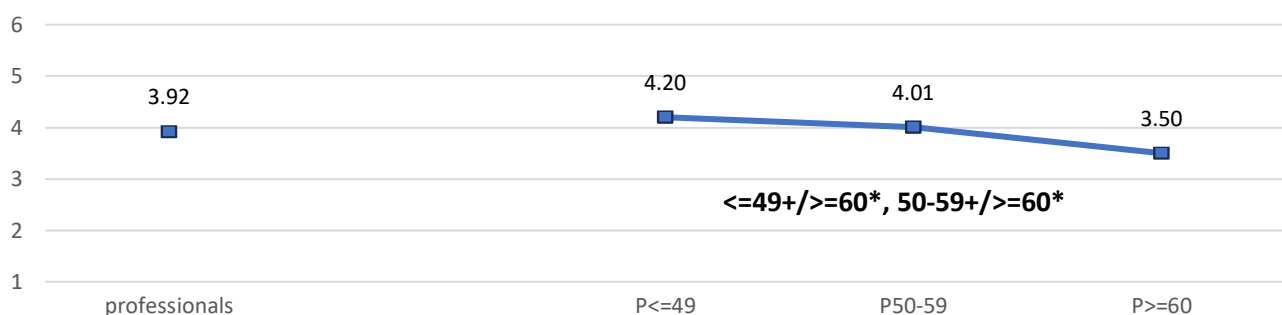


Figure 26: Professionals: Exhibition visits to gain artistic inspiration

- Professionals under 50 (M = 3.23, SD = 1.19) consider exhibition accessibility more important than professionals aged 50 to 59 (M = 2.62, SD = 1.20) and professionals aged 60 and older (M = 2.47, SD = 1.25): $F(2, 196) = 7.18^*$, effect size (η^2) 0.07 (medium effect), $\leq 49+ / \geq 60^*$, $\leq 49+ / 50-59^*$.

Professionals: Exhibitions should be easily accessible

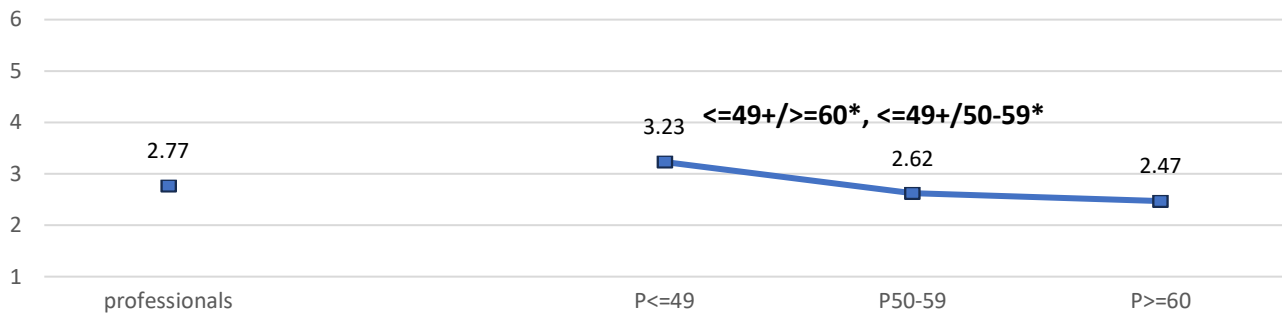


Figure 26: Professionals: Exhibitions should be easily accessible

Among professionals, women (M = 3.91, SD = 1.10) desire to be more emotionally moved by exhibitions than men (M = 3.42, SD = 1.13): $t(162) = -2.55^*$, Cohen's $d = -0.44$ (small effect), Am/Af+*.

There are also some differences among amateurs:

- Amateurs under 49 (M = 3.76, SD = 1.09) consider it more important that exhibitions are not too difficult to understand compared to amateurs aged 50 to 59 (M = 2.83, SD = 1.14), 60 to 69 (M = 2.96, SD = 1.16), and 70 and older (M = 2.93, SD = 1.26): $F(3, 191) = 5.73^*$, effect size (η^2) 0.08 (medium effect), $\leq 49+ / 50-59^*$, $\leq 49+ / 60-69^*$, $\leq 49+ / \geq 70^*$.
- For men (M = 4.04, SD = 0.93), gaining artistic inspiration from exhibitions is more important than for women (M = 3.65, SD = 1.20): $t(106) = 2.30^*$, Cohen's $d = 0.34$ (small effect), Am+/Af*.
- Women (M = 4.08, SD = 0.92) are even more interested in the stories behind the photographs than men (M = 3.66, SD = 1.04): $t(192) = -2.77^*$, Cohen's $d = -0.42$ (small effect), Am/Af+*.
- Members of photography clubs (M = 4.07, SD = 0.94) consider artistic inspiration from photography exhibitions more important than those who are not members of a club (M = 3.61, SD = 1.13): $t(123) = 7.58^*$, Cohen's $d = 0.45$ (small effect), nPCM/PCM+*.

4.2.2.2.2 Program and type of photography exhibitions

Professionals most clearly prefer, though only to a moderate extent (M = 3.01), that photography exhibitions feature innovative or experimental works. They also consider it least important that exhibitions incorporate a variety of media (M = 2.33). Amateurs (M = 3.62) and individuals in the "neither nor" group (M = 3.46) would appreciate exhibitions showcasing works by both professionals and amateurs. However, professionals (M = 2.57) do not share this view.

Program and type of photography exhibitions

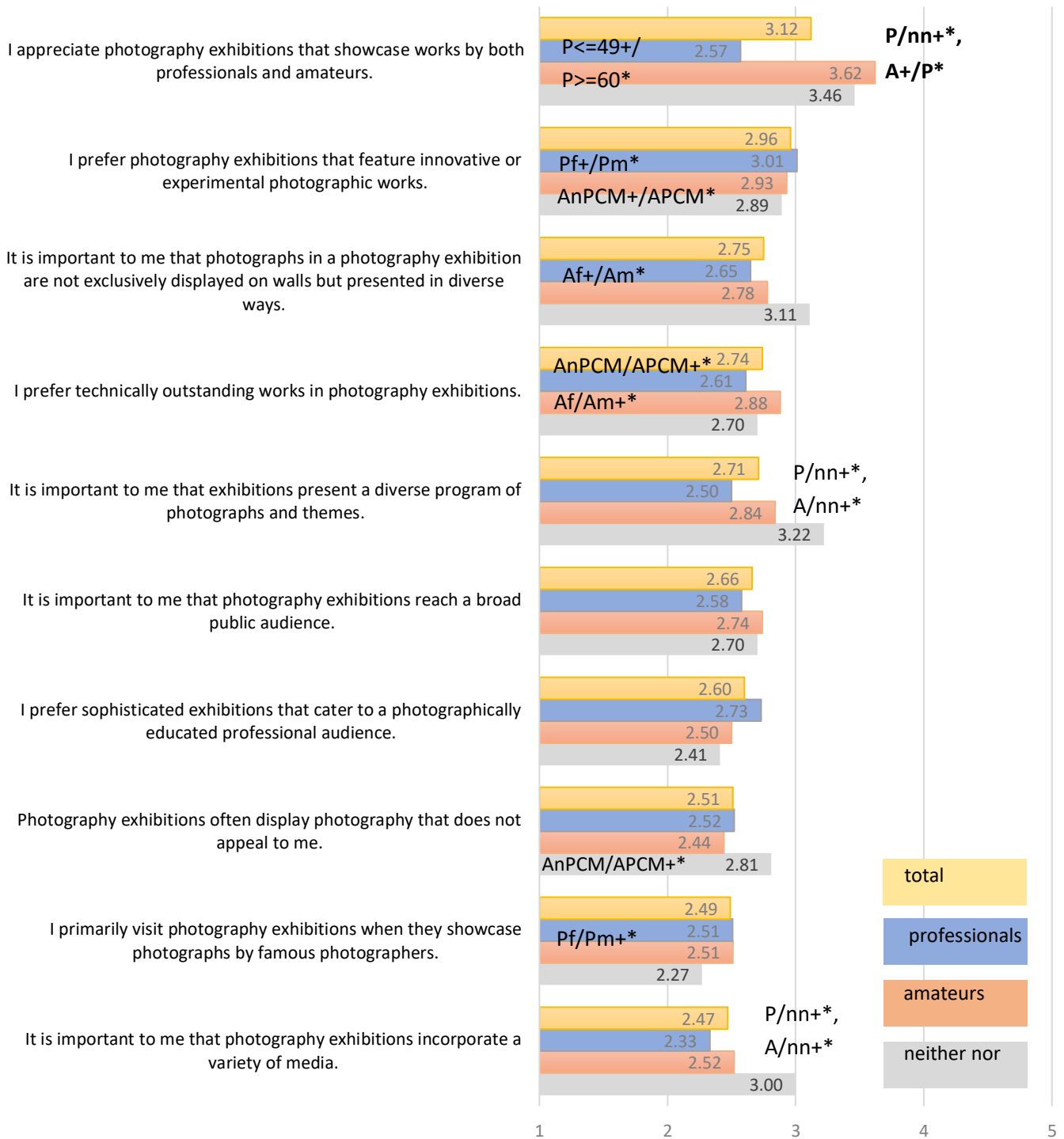


Figure 27: Program and type of photography exhibitions

Amateurs and individuals in the "neither nor" group are more likely than professionals to appreciate photography exhibitions that showcase works by both professionals and amateurs. Professionals ($M = 2.57$, $SD = 1.26$), amateurs ($M = 3.62$, $SD = 1.11$), neither nor ($M = 3.46$, $SD = 1.12$): $F(2, 428) = 40.72^*$, effect size (η^2) 0.16 (large effect), **P/A+**, **P/nn+**.

For individuals in the "neither nor" group, it is more important that photography exhibitions incorporate a variety of media compared to amateurs and professionals. Professionals ($M = 2.33$, $SD = 1.01$), amateurs ($M = 2.52$, $SD = 1.15$), neither nor ($M = 3.00$, $SD = 0.91$): $F(2, 428) = 6.44^*$, effect size (η^2) 0.03 (small effect), **P/A+**, **P/nn+**.

Individuals in the "neither nor" group also place greater importance on a diverse exhibition program than amateurs and professionals. Professionals (M = 2.50, SD = 0.94), amateurs (M = 2.84, SD = 1.04), neither nor (M = 3.22, SD = 0.85): $F(2, 428) = 11.23^*$, effect size (η^2) 0.05 (small effect), A/nn+, P/nn+.

There are differences among professionals based on age and gender:

- Professionals under 50 (M = 2.89, SD = 1.25) are somewhat more supportive than professionals aged 50 to 59 (M = 2.29, SD = 1.16) of exhibitions including works by amateurs. Among professionals aged 60 and older (M = 2.53, SD = 1.31), the difference is not significant: $F(2, 196) = 4.03^*$, effect size (η^2) 0.04 (small effect), $\leq 49+/\geq 60^*$.

Professionals: Good if exhibitions showcase works by both professionals and amateurs

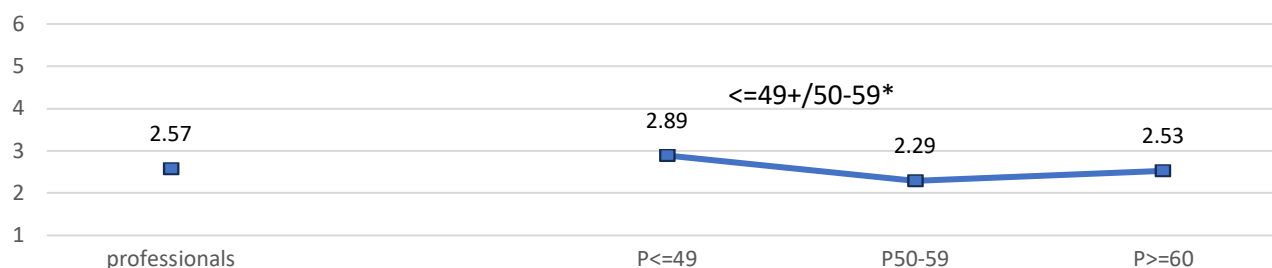


Figure 28: Professionals – Good if exhibitions showcase works by both professionals and amateurs

- Among professionals, women (M = 2.14, SD = 0.96) visit photography exhibitions even less to see photographs by famous photographers than men (M = 2.62, SD = 1.05): $t(162) = 2.73^*$, Cohen's d = 0.47 (small effect), Pm+/Pf*.
- Among professionals, women (M = 3.30, SD = 0.90) prefer exhibitions featuring innovative, experimental works more than men (M = 2.91, SD = 1.11): $t(162) = -2.13^*$, Cohen's d = -0.36 (small effect), Pm/Pf+*.

Among amateurs, there are differences regarding photography club membership and gender:

- For men (M = 3.00, SD = 1.05), technically outstanding works in photography exhibitions are slightly more important than for women (M = 2.65, SD = 1.16): $t(192) = 2.16^*$, Cohen's d = 0.32 (small effect), Am+/Af*.
- For women (M = 3.06, SD = 1.15), it is slightly more important that photographs are presented in a diverse manner at exhibitions than for men (M = 2.64, SD = 1.17): $t(192) = -2.39^*$, Cohen's d = -0.36 (small effect), Am+/Af*.
- Photography club members (M = 3.00, SD = 1.03) consider technically outstanding works in photography exhibitions slightly more important than non-members (M = 2.66, SD = 1.18): $t(128) = 2.11^*$, Cohen's d = 0.32 (small effect), nPCM/PCM+*.
- Photography club members (M = 2.79, SD = 1.13) are less interested in innovative, experimental works than non-members (M = 3.17, SD = 1.23): $t(193) = -2.18^*$, Cohen's d = -0.33 (small effect), nPCM+/PCM*.
- Photography club members (M = 2.32, SD = 0.96) are less likely to encounter photography at exhibitions that does not appeal to them compared to non-members (M = 2.66, SD = 0.98): $t(193) = -2.35^*$, Cohen's d = -0.35 (small effect), nPCM+/PCM*.

4.2.2.2.3 Content-related expectations for photography exhibitions

Overall, in all groups, it is generally of little importance that photography exhibitions convey clear messages, address controversial topics, or provide socio-political orientation. Accordingly, curators are

only to a limited extent perceived as having an educational mission. However, there is considerable variation within the groups regarding these topics. For instance, 31.1% rather or clearly see an educational mission for curators, while 36.5% rather or clearly do not share this view.

Content-related expectations for photography exhibitions

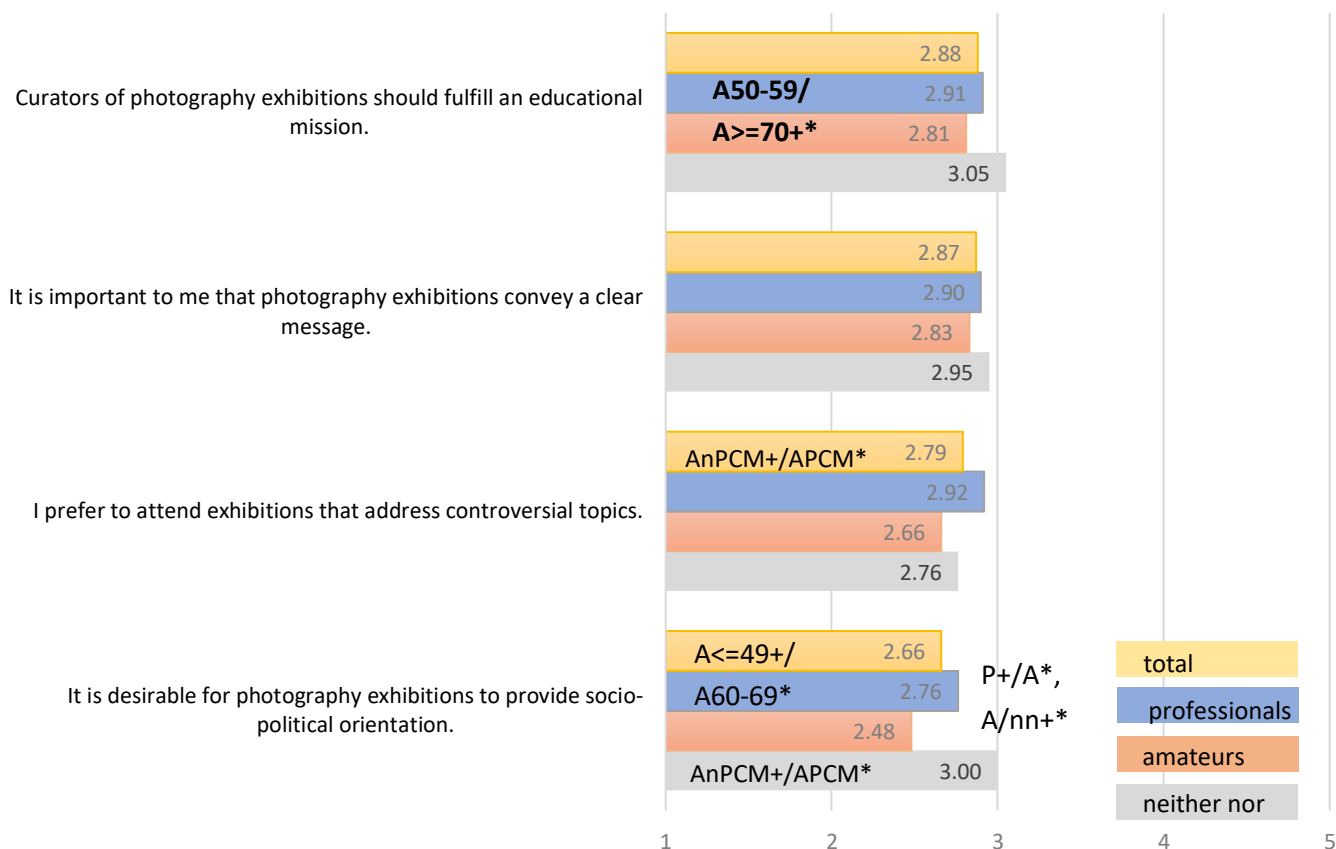


Figure 29: Content-related expectations for photography exhibitions

Amateurs consider it less important for photography exhibitions to provide socio-political orientation compared to professionals and individuals in the "neither nor" group. Professionals (M = 2.76, SD = 1.21), amateurs (M = 2.48, SD = 1.11), neither nor (M = 3.00, SD = 0.91): $F(2, 428) = 4.84^*$, effect size (η^2) 0.02 (small effect), P+/A*, A/nn+*.

Among amateurs, there are differences based on photography club membership and age:

- Amateurs aged 70 and older (M = 3.19, SD = 0.88) are more likely to believe that curators should fulfill an educational mission compared to amateurs aged 50 to 59 (M = 2.49, SD = 1.19). For amateurs under 49 (M = 3.02, SD = 1.08) and those aged 60 to 69 (M = 2.64, SD = 1.05), the difference is not significant: $F(3, 191) = 4.26^*$, effect size (η^2) 0.06 (medium effect), **50-59/>=70+***.
- Amateurs aged 60 to 69 (M = 2.26, SD = 0.97) are even less likely than amateurs under 49 (M = 2.93, SD = 1.15) to believe that photography exhibitions should offer socio-political orientation. Among amateurs aged 50 to 59 (M = 2.51, SD = 1.23) and those 70 and older (M = 2.40, SD = 1.05), no significant difference was found: $F(3, 191) = 3.40^*$, effect size (η^2) 0.05 (small effect), <=49+/60-69*.
- Photography club members (M = 2.34, SD = 1.06) consider it less important for photography exhibitions to provide socio-political orientation compared to non-members (M = 2.73, SD = 1.14): $t(193) = -2.20^*$, Cohen's d = -0.35 (small effect), nPCM+/PCM*.

- Photography club members (M = 2.49, SD = 0.97) are less likely to attend photography exhibitions that address controversial topics than non-members (M = 2.97, SD = 1.19): $t(193) = -3.07^*$, Cohen's $d = 0.46$ (small effect), $nPCM^+/PCM^*$.

4.2.2.2.4 Social and organizational expectations for photography exhibitions

In general, all groups tend to prefer visiting photography exhibitions with company. However, meeting new people at photography exhibitions is considered unimportant. Amateurs, in particular, express a greater desire for more information about exhibitions and schedules.

Social and organizational expectations for photography exhibitions

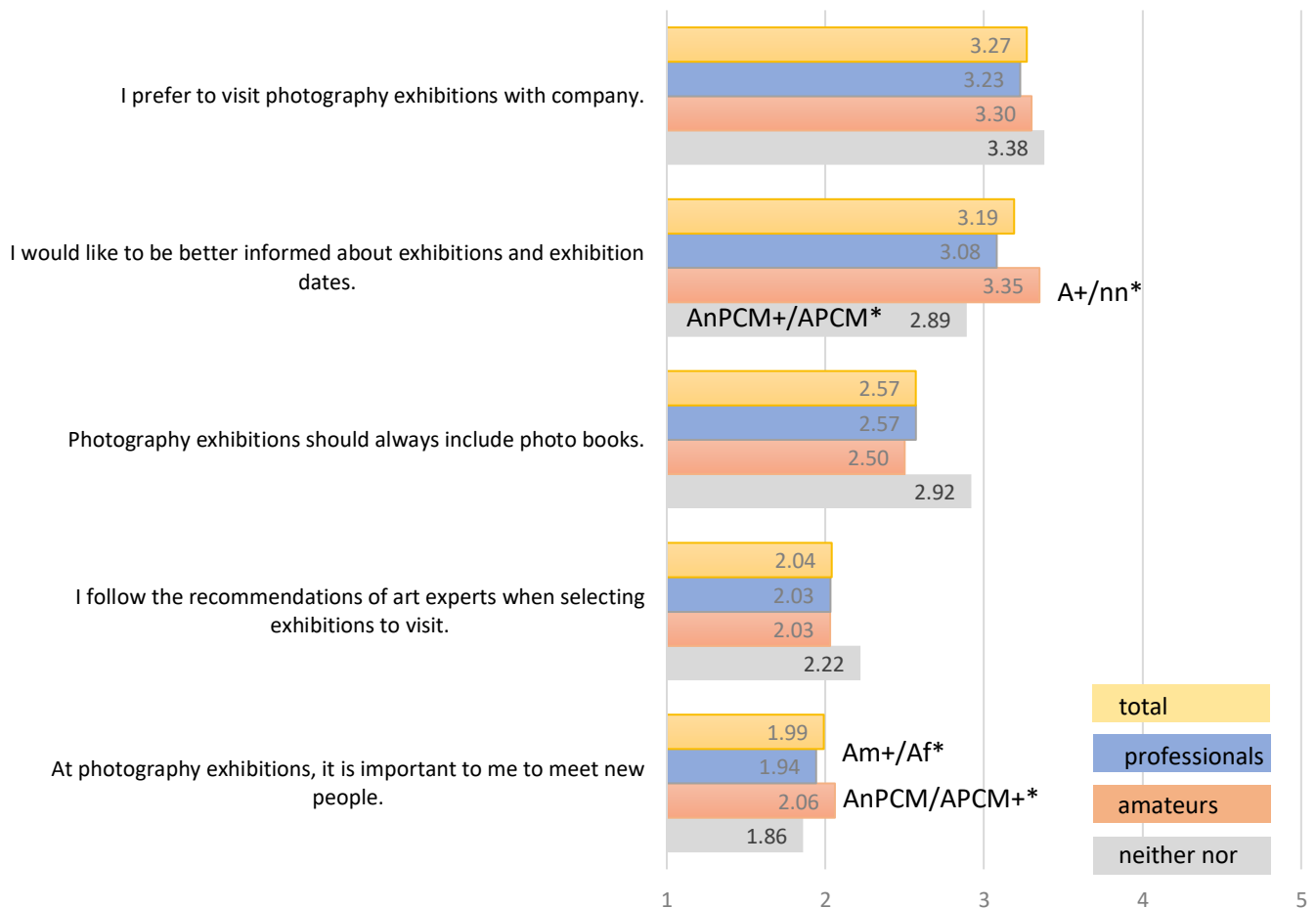


Figure 30: Social and organizational expectations for photography exhibitions

Amateurs are more likely to desire better information about exhibitions and schedules compared to individuals in the "neither nor" group. Professionals (M = 3.08, SD = 1.26), amateurs (M = 3.35, SD = 1.08), neither nor (M = 2.89, SD = 0.99): $F(2, 428) = 4.15^*$, effect size (η^2) 0.02 (small effect), A^+/nn^* .

Among amateurs, there are differences based on photography club membership and gender:

- For men (M = 2.21, SD = 1.03), meeting new people at photography exhibitions is slightly less unimportant than for women (M = 1.77, SD = 0.96): $t(192) = 2.87^*$, Cohen's $d = 0.44$ (small effect), Am^+/Af^* .
- Photography club members (M = 2.18, SD = 1.05) consider meeting new people at photography exhibitions slightly less unimportant than non-members (M = 1.84, SD = 0.96): $t(193) = 2.20^*$, Cohen's $d = 0.33$ (small effect), $nPCM/PCM^*$.

- Non-members of photography clubs (M = 3.59, SD = 1.10) have a greater desire for better information about photography exhibitions compared to photography club members (M = 3.22, SD = 1.05): $t(193) = -2.28^*$, Cohen's $d = -0.34$ (small effect), $nPCM+/PCM^*$.

4.2.2.2.5 Types of exhibition visitors

Initially, a principal component analysis with Varimax rotation was conducted using 22 items based on theoretical considerations. The objective was to determine the factor structure and interpret the factors conceptually.

The data were tested for their suitability for factor analysis:

- The Kaiser-Meyer-Olkin (KMO) value was 0.83, indicating good sample adequacy for the analysis.
- Bartlett's test of sphericity was significant ($\chi^2 = 2305.702$, $df = 231$, $p < 0.001$), confirming the factorability of the correlation matrix.

Based on the eigenvalue criterion (eigenvalues > 1) and visual inspection of the scree plot, six factors were extracted, accounting for 56.29% of the total variance.

The reliability analysis showed acceptable Cronbach's alpha values for the first three factors, whereas the remaining factors exhibited insufficient internal consistency.

To improve reliability and the factor structure, the factor analysis was repeated with a reduced number of items:

- Critical items were excluded based on reliability analysis and factor loadings.
- The KMO value remained at 0.807, confirming the suitability of the data.
- Bartlett's test of sphericity was again significant ($\chi^2 = 1301.776$, $df = 55$, $p < 0.001$).
- The three extracted factors together explained 60.27% of the total variance.

Table 2: Rotated Component Matrix (Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization)

	factors	1	2	3
I expect an exhibition to encourage reflection.		0,766	-0,112	0,035
I prefer to attend exhibitions that address controversial topics.		0,741	-0,077	0,130
It is desirable for photography exhibitions to provide socio-political orientation.		0,684	0,155	0,279
It is important to me that photography exhibitions convey a clear message.		0,640	0,282	0,131
Curators of photography exhibitions should fulfill an educational mission.		0,609	0,283	0,113
It is important to me that an exhibition is not too difficult to understand.		0,027	0,831	0,068
I expect the texts accompanying the photographs to be easy to understand.		0,107	0,753	0,154
It is important to me that a photography exhibition is easily accessible.		0,101	0,731	0,227
It is important to me that photography exhibitions incorporate a variety of media.		0,182	0,158	0,841
It is important to me that photographs in a photography exhibition are not exclusively displayed on walls but presented in diverse ways.		0,176	0,055	0,820
It is important to me that exhibitions present a diverse program of photographs and themes.		0,114	0,271	0,682

Factor 1 (33.86% of variance): Reflection, societal aspirations, and clear messages. Cronbach's Alpha = 0.76

This factor encompasses expectations focused on thematic depth, societal relevance, and clear communication of messages. Visitors expect exhibitions to encourage reflection, address socially relevant topics, and communicate clearly.

- I expect an exhibition to encourage reflection.
- Curators of photography exhibitions should fulfill an educational mission.
- It is desirable for photography exhibitions to provide socio-political orientation.
- I prefer to attend exhibitions that address controversial topics.
- It is important to me that photography exhibitions convey a clear message.

Factor 2 (15.61% of variance): Accessibility and comprehensibility. Cronbach's Alpha = 0.73

This factor includes expectations regarding the easy accessibility and comprehensibility of exhibitions.

- It is important to me that an exhibition is not too difficult to understand.
- I expect the texts accompanying the photographs to be easy to understand.
- It is important to me that a photography exhibition is easily accessible.

Factor 3 (10.80% of variance): Diverse presentation, media, and themes. Cronbach's Alpha = 0.75

This factor describes expectations regarding a varied and creative presentation of photographs.

- It is important to me that photographs in a photography exhibition are not exclusively displayed on walls but presented in diverse ways.
- It is important to me that photography exhibitions incorporate a variety of media.
- It is important to me that exhibitions present a diverse program of photographs and themes.

To identify different visitor types based on exhibition motives, a cluster analysis was conducted. The K-means cluster analysis was used for clustering.

Four scales and seven individual items were included in the analysis:

- Scale: Reflection, societal aspirations, and clear messages (5 items)
- Scale: Accessibility and comprehensibility (3 items)
- Scale: Diverse presentation and experiences (3 items)
- Scale: Knowledge of artistic photography (2 items)
- Individual item: Interest in artistic photography
- Individual item: Photography exhibitions should be entertaining and enjoyable.
- Individual item: During an exhibition visit, I take a lot of time for each photograph.
- Individual item: I visit photography exhibitions to gain artistic inspiration.
- Individual item: Importance of more people attending photography exhibitions
- Individual item: Frequency of visiting exhibitions featuring professional photography (linearly transformed to a 5-point scale)
- Individual item: Frequency of visiting exhibitions featuring amateur photography (linearly transformed to a 5-point scale)

Based on these variables, four clusters (visitor types) were identified, determined by factor scores and additional variables. The following table presents the mean values (cluster centroids) of the variables for each cluster:

Table 3: Mean values (cluster centroids) of the variables for each cluster – Photography exhibition visitor types

	Cluster 1	Cluster 2	Cluster 3	Cluster 3	F	Sig.
Scale: Reflection, societal aspirations, and clear messages	3,11	3,34	2,70	2,69	20,59	<,001
Scale: Accessibility and comprehensibility	3,65	3,07	2,38	3,34	48,19	<,001
Scale: Diverse presentation, media, and themes	3,02	2,77	2,18	2,70	20,79	<,001
Scale: Knowledge of artistic photography	2,15	3,35	3,06	1,47	83,16	<,001
Interest in artistic photography	4,29	4,73	4,51	3,11	96,15	<,001
Photography exhibitions should be entertaining	4,07	3,24	2,24	3,41	78,15	<,001
I take a lot of time for each photograph	2,64	3,91	2,72	2,43	64,89	<,001
I visit photography exhibitions to gain artistic inspiration	4,25	4,41	3,66	2,61	66,60	<,001
Importance of more people attending photography exhibitions	4,01	4,15	3,29	2,83	38,23	<,001
Frequency of visiting exhibitions featuring professional photography	2,93	4,08	3,51	2,62	56,80	<,001
Frequency of visiting exhibitions featuring amateur photography	2,46	3,43	1,90	2,24	59,79	<,001

Cluster analysis: Participant types in photography exhibitions

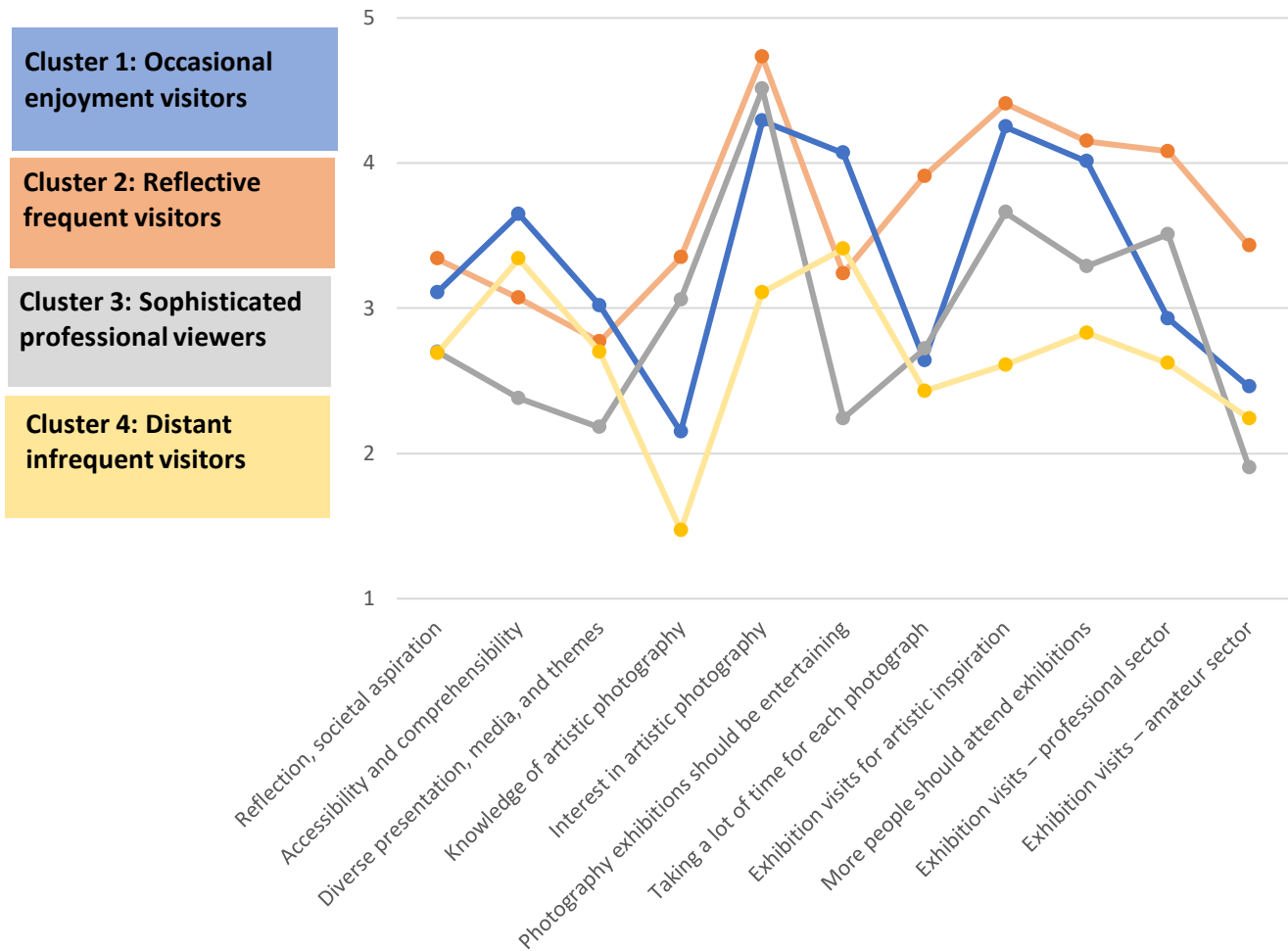


Figure 31: Cluster analysis: Participant types in photography exhibitions

Cluster 1: Occasional enjoyment visitors

This cluster consists primarily of amateur photographers but also includes professionals (60.0% amateurs, 31.4% professionals, 8.6% "neither nor"). Members show a strong interest in artistic photography but have limited knowledge in this area. They particularly appreciate entertaining and accessible exhibitions and visit them occasionally, both in the professional and amateur sectors. Artistic inspiration is their main focus.

Key characteristics:

- Compared to others high interest in artistic photography.
- Strong appreciation for entertaining and accessible exhibitions.
- Occasional visits to professional and amateur exhibitions.
- Strong need for artistic inspiration.

24.4% of the sample belong to this cluster.

Cluster 2: Reflective frequent visitors

This cluster includes both professional photographers (44.7%) and amateurs (52.8%), with a small proportion from the "neither nor" group (2.4%). Members demonstrate very high knowledge of artistic photography and a strong interest in it. They frequently visit both professional and amateur exhibitions and take a lot of time to examine the works in depth. They value exhibitions as a source of inspiration and critically reflect on their content.

Key characteristics:

- Very high knowledge of artistic photography.
- Strong interest in artistic photography.
- Frequent visits to professional and amateur exhibitions.
- Critical reflection and strong pursuit of inspiration.

28.5% of the sample belong to this cluster.

Cluster 3: Sophisticated professional viewers

This cluster consists mostly of professional photographers (72.4% professionals, 22.8% amateurs, 4.7% "neither nor"). Members possess extensive knowledge of artistic photography and specifically seek out professional exhibitions. They show little interest in entertainment and amateur exhibitions.

Key characteristics:

- High knowledge of artistic photography.
- Frequent visits to professional exhibitions.
- Low interest in entertainment-focused and amateur exhibitions.
- Exhibitions serve as a source of professional inspiration.

27.5% of the sample belong to this cluster.

Cluster 4: Distant infrequent visitors

This cluster consists of amateurs (50.0%), professionals (25.0%), and a significant proportion from the "neither nor" group (25.0%). Members have little knowledge of artistic photography and show low interest in exhibitions. They rarely visit exhibitions and have little need for artistic inspiration.

Key characteristics:

- Low knowledge of artistic photography.
- Low interest in photography exhibitions.
- Rare visits to professional and amateur exhibitions.
- Minimal need for artistic inspiration.

16.5% of the sample belong to this cluster.

Participant types in photography exhibitions

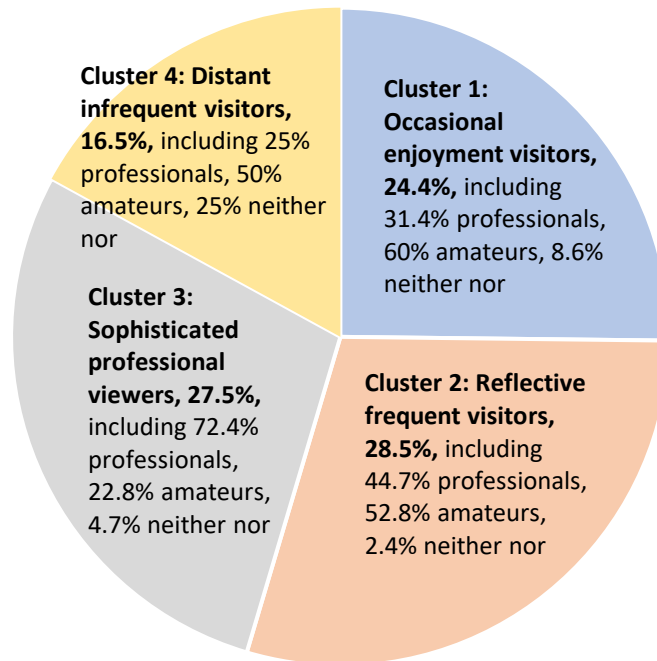


Figure 32: Participant types in photography exhibitions

The identified clusters reflect different motivations and expectations regarding photography exhibitions.

4.2.2.2.6 Interest in the popularity of photography and exhibitions

Interest in the popularity of photography and exhibitions is generally high among professionals and amateurs but tends to be lower among individuals in the "neither nor" group.

A scale "Interest in the popularity of photography and exhibitions" was created using three items:

- How important is it to you that more people become enthusiastic about photography?
- How important is it to you that photography exhibitions are held more frequently?
- How important is it to you that more people visit photography exhibitions?

Cronbach's Alpha for the scale is .88, indicating very good reliability. The overall mean of the scale is 3.54 (SD = 1.05).

- For professionals: Cronbach's Alpha = .90, M = 3.86, SD = 1.00.
- For amateurs: Cronbach's Alpha = .81, M = 3.50, SD = 0.91.
- For individuals in the "neither nor" group: Cronbach's Alpha = .89, M = 2.50, SD = 1.06.

Interest in the popularity of photography and exhibitions

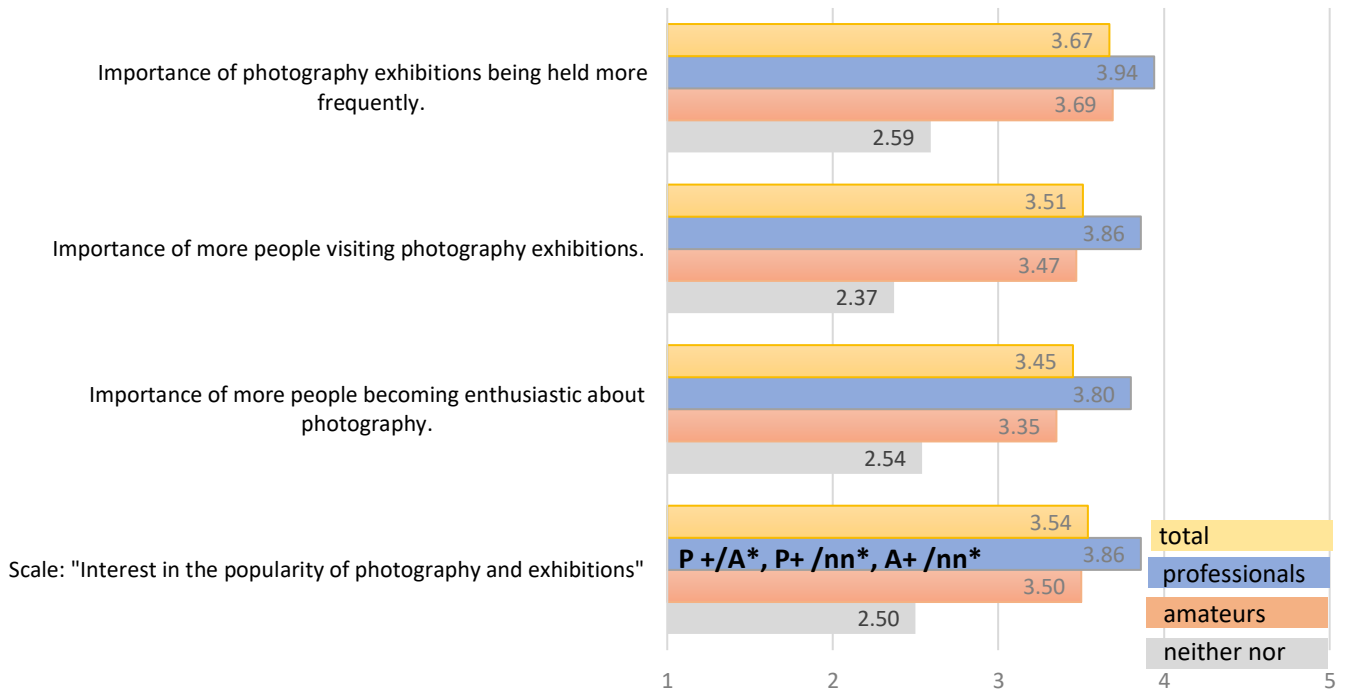


Figure 33: Interest in the popularity of photography and exhibitions

In this case, only the scale was analyzed for potential differences.

Professionals have the highest interest in the popularity of photography and exhibitions, followed by amateurs. All three groups differ significantly from one another. Professionals ($M = 3.86$, $SD = 1.00$), amateurs ($M = 3.50$, $SD = 0.91$), neither nor ($M = 2.50$, $SD = 1.06$): $F(2, 458) = 42.49$, effect size (η^2) 0.16 (large effect), **P+/A***, **P+/nn***, **A+/nn***.

The scale "Reflection, societal aspirations, and clear messages" correlates significantly with the importance of more people attending photography exhibitions: $r = 0.27$ (small effect).* The correlation with the scale itself is $r = 0.30$ (medium effect).*

4.2.2.2.7 Factors for increasing the attractiveness of photography exhibitions

For professionals, the attractiveness of visiting an exhibition would increase if exhibitions were held more frequently in their vicinity, if exhibitions were accessible outside of regular working hours, if they were intrigued through social media, and if event information were clear, precise, and easy to find. Among amateurs, the greatest potential to enhance the attractiveness of photography exhibitions lies in holding exhibitions more frequently in their vicinity, intriguing them through social media, making exhibitions accessible outside of regular working hours, and providing clear, precise, and easily accessible event information.

For individuals in the "neither nor" group, the attractiveness would increase if exhibitions were held more frequently in their vicinity and were less expensive, if they were intrigued through social media, and if there were a café or a place to linger.

- For amateurs, photography exhibitions would be more attractive if they were held more frequently in their vicinity than for professionals and individuals in the "neither nor" group. Professionals ($M = 3.57$, $s = 1.33$), amateurs ($M = 4.01$, $s = 1.00$), neither nor ($M = 3.24$, $s = 1.32$): $F(2, 458) = 12.23^*$, effect size (η^2) 0.05 (small effect), **A+/P***, **A+/nn***.

- For amateurs, photography exhibitions would be more attractive if they were accessible outside of regular working hours than for individuals in the "neither nor" group. Professionals (M = 3.38, s = 1.33), amateurs (M = 3.60, s = 1.24), neither nor (M = 3.11, s = 1.31): F(2, 458) = 3.69*, effect size (η^2) 0.02 (small effect), A+/nn*.
- For amateurs and individuals in the "neither nor" group, photography exhibitions would be more attractive if courses and workshops were offered than for professionals. Professionals (M = 2.31, s = 1.29), amateurs (M = 2.99, s = 1.33), neither nor (M = 2.83, s = 1.30): F(2, 458) = 14.16*, effect size (η^2) 0.06 (medium effect), **A+/P***, **nn+/P***.
- For amateurs, photography exhibitions would be more attractive if there were a café or a place to linger than for professionals. Professionals (M = 2.91, s = 1.28), amateurs (M = 3.31, s = 1.19), neither nor (M = 3.19, s = 1.31): F(2, 458) = 5.54*, effect size (η^2) 0.02 (small effect), A+/P*. For individuals in the "neither nor" group, photography exhibitions would be more attractive if they were less expensive than for professionals. Professionals (M = 2.69, s = 1.23), amateurs (M = 2.87, s = 1.18), neither nor (M = 3.20, s = 1.28): F(2, 458) = 4.04*, effect size (η^2) 0.02 (small effect), P/nn+.
- For individuals in the "neither nor" group, photography exhibitions would be more attractive if they offered an appealing supporting program than for professionals. Professionals (M = 2.51, s = 1.26), amateurs (M = 2.71, s = 1.21), neither nor (M = 3.06, s = 1.25): F(2, 458) = 4.32, effect size (η^2) 0.02 (small effect), P/nn+.
- For amateurs and individuals in the "neither nor" group, photography exhibitions would be more attractive if they were more tailored to the needs of visitors than for professionals. Professionals (M = 2.33, s = 1.13), amateurs (M = 2.70, s = 1.14), neither nor (M = 2.96, s = 1.05): F(2, 458) = 9.51, effect size (η^2) 0.04 (small effect), A+/P*, P/nn+.
- For individuals in the "neither nor" group, photography exhibitions would be more attractive if the titles were more appealing than for professionals. Professionals (M = 2.18, s = 1.13), amateurs (M = 2.45, s = 1.14), neither nor (M = 2.67, s = 1.18): F(2, 458) = 5.10, effect size (η^2) 0.02 (small effect), P/nn+.
- For amateurs, photography exhibitions would be more attractive if the event information were better than for professionals and individuals in the "neither nor" group. Professionals (M = 3.05, s = 1.21), amateurs (M = 3.54, s = 1.14), neither nor (M = 3.07, s = 1.11): F(2, 458) = 9.73, effect size (η^2) 0.04 (small effect), A+/P*, A+/nn*.
- For amateurs, photography exhibitions would be more attractive if they were intrigued through social media than for professionals and individuals in the "neither nor" group. Professionals (M = 3.16, s = 1.20), amateurs (M = 3.66, s = 1.08), neither nor (M = 3.19, s = 1.23): F(2, 458) = 10.49*, effect size (η^2) 0.04 (small effect), A+/P*, A+/nn*.

Factors for higher attractiveness of photography exhibitions

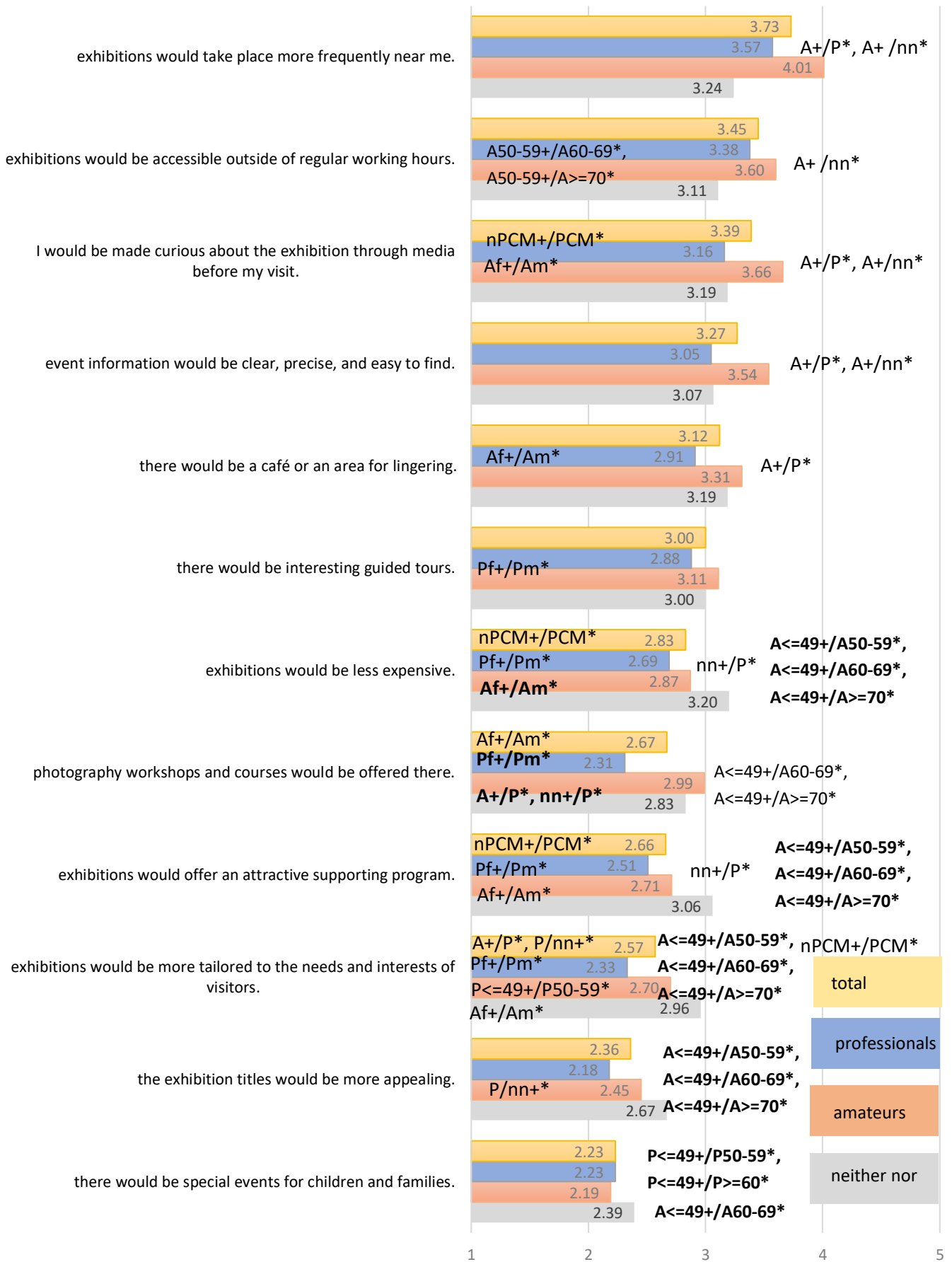


Figure 34: Factors for higher attractiveness of photography exhibitions

There is generally a positive correlation between age and the higher attractiveness of photography exhibitions if they were less expensive ($r = 0.25^*$, small effect). The younger a person is, the greater the attractiveness of a photography exhibition would be if it were less expensive.

Among professionals, differences exist regarding age and gender:

- For professionals under 50 ($M = 2.70$, $SD = 1.43$), photography exhibitions would be slightly more attractive if there were special events for children and families compared to professionals aged 50 to 59 ($M = 1.94$, $SD = 1.10$) and professionals over 60 ($M = 2.05$, $SD = 1.17$): $F(2, 199) = 7.39^*$, effect size (η^2) 0.07 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/\geq 60^*$.
- For professionals under 50 ($M = 2.59$, $SD = 1.23$), photography exhibitions would be slightly more attractive if they were more tailored to visitors' needs compared to professionals aged 50 to 59 ($M = 2.09$, $SD = 0.95$). Among professionals over 60 ($M = 2.30$, $SD = 1.14$), the value is not significant: $F(2, 196) = 3.63^*$, effect size (η^2) 0.04 (small effect), $\leq 49+/50-59^*$.
- For female professionals ($M = 2.80$, $SD = 1.41$), photography exhibitions would be slightly more attractive if courses or workshops were offered compared to male professionals ($M = 2.18$, $SD = 1.22$): $t(162) = -2.95^*$, Cohen's $d = -0.50$ (medium effect), **Pm/Pf+***.
- For female professionals ($M = 3.09$, $SD = 1.33$), photography exhibitions would be slightly more attractive if they were less expensive compared to male professionals ($M = 2.40$, $SD = 1.18$): $t(162) = -2.47$, Cohen's $d = -0.42$ (small effect), Pm/Pf+*.
- For female professionals ($M = 2.93$, $SD = 1.42$), photography exhibitions would be slightly more attractive if they offered an appealing supporting program compared to male professionals ($M = 2.40$, $SD = 1.18$): $t(162) = -2.57$, Cohen's $d = -0.43$ (small effect), Pm/Pf+*.
- For female professionals ($M = 3.22$, $SD = 1.37$), photography exhibitions would be slightly more attractive if there were interesting guided tours compared to male professionals ($M = 2.80$, $SD = 1.23$): $t(162) = 2.73$, Cohen's $d = -0.33$ (small effect), Pm/Pf+*.
- For female professionals ($M = 2.72$, $SD = 1.33$), photography exhibitions would be slightly more attractive if they were more tailored to visitors' needs compared to male professionals ($M = 2.22$, $SD = 1.04$): $t(162) = -2.65$, Cohen's $d = -0.45$ (small effect), Pm/Pf+*.

Among amateurs, differences exist regarding membership in a photography club, gender, and age:

- For amateurs aged 50 to 59 ($M = 4.05$, $SD = 0.96$), photography exhibitions would be slightly more attractive if they took place during regular working hours compared to amateurs aged 60 to 69 ($M = 3.46$, $SD = 1.29$) and those over 70 ($M = 3.33$, $SD = 1.38$). Among amateurs under 49 ($M = 3.67$, $SD = 1.18$), there is no significant difference: $F(3, 201) = 3.06^*$, effect size (η^2) 0.04 (small effect), $50-59+/60-69^*$, $50-59+/\geq 70^*$.
- For amateurs under 49 ($M = 2.70$, $SD = 1.38$), photography exhibitions would be slightly more attractive if there were offers for families compared to amateurs aged 60 to 69 ($M = 1.99$, $SD = 0.94$). Among amateurs aged 50 to 59 ($M = 2.00$, $SD = 1.22$) and those over 70 ($M = 2.16$, $SD = 1.25$), there is no significant difference: $F(3, 201) = 3.94^*$, effect size (η^2) 0.06 (medium effect), $\leq 49+/60-69^*$.
- For amateurs under 49 ($M = 3.52$, $SD = 1.21$), photography exhibitions would be slightly more attractive if workshops and courses were offered compared to amateurs aged 60 to 69 ($M = 2.79$, $SD = 1.31$) and those over 70 ($M = 2.72$, $SD = 1.32$). Among amateurs aged 50 to 59 ($M = 3.00$, $SD = 1.38$), there is no significant difference: $F(3, 201) = 3.71^*$, effect size (η^2) 0.05 (small effect), $\leq 49+/60-69^*$, $\leq 49+/\geq 70^*$.

- For amateurs under 49 (M = 3.61, SD = 1.06), photography exhibitions would be slightly more attractive if exhibitions were less expensive compared to amateurs aged 50 to 59 (M = 2.68, SD = 1.03), 60 to 69 (M = 2.68, SD = 1.20), and those over 70 (M = 2.58, SD = 1.14): $F(3, 201) = 8.71^*$, effect size (η^2) 0.12 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/60-69^*$, $\leq 49+/\geq 70^*$.
- For amateurs under 49 (M = 3.52, SD = 1.26), photography exhibitions would be slightly more attractive if they offered an appealing supporting program compared to amateurs aged 50 to 59 (M = 2.39, SD = 1.08), 60 to 69 (M = 2.54, SD = 1.07), and those over 70 (M = 2.44, SD = 1.14): $F(3, 201) = 8.71^*$, effect size (η^2) 0.12 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/60-69^*$, $\leq 49+/\geq 70^*$.
- For amateurs under 49 (M = 3.30, SD = 1.17), photography exhibitions would be slightly more attractive if they were more tailored to visitors' needs compared to amateurs aged 50 to 59 (M = 2.55, SD = 0.93), 60 to 69 (M = 2.51, SD = 1.11), and those over 70 (M = 2.53, SD = 1.14): $F(3, 201) = 5.97^*$, effect size (η^2) 0.08 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/60-69^*$, $\leq 49+/\geq 70^*$.
- For amateurs under 49 (M = 3.20, SD = 1.05), photography exhibitions would be slightly more attractive if exhibition titles were more appealing compared to amateurs aged 50 to 59 (M = 2.07, SD = 0.87), 60 to 69 (M = 2.21, SD = 1.07), and those over 70 (M = 2.47, SD = 1.24): $F(3, 201) = 10.61^*$, effect size (η^2) 0.14 (medium effect), $\leq 49+/50-59^*$, $\leq 49+/60-69^*$, $\leq 49+/\geq 70^*$.
- For female amateurs (M = 3.32, SD = 1.28), photography exhibitions would be slightly more attractive if workshops were offered compared to male amateurs (M = 2.81, SD = 1.33): $t(202) = -2.65^*$, Cohen's d = -0.39* (small effect), Am/Af+*.
- For female amateurs (M = 3.51, SD = 1.15), photography exhibitions would be slightly more attractive if there were a café compared to male amateurs (M = 3.22, SD = 1.19): $t(202) = -1.70$, Cohen's d = -0.43* (small effect), Am/Af+*.
- For female amateurs (M = 2.93, SD = 1.42), photography exhibitions would be slightly more attractive if they were less expensive compared to male amateurs (M = 2.40, SD = 1.18): $t(202) = -4.14$, Cohen's d = -0.61* (medium effect), **Am/Af+***.
- For female amateurs (M = 3.32, SD = 1.20), photography exhibitions would be slightly more attractive if they offered an appealing supporting program compared to male amateurs (M = 2.63, SD = 1.11): $t(202) = -2.39$, Cohen's d = -0.35* (small effect), Am/Af+*.
- For female amateurs (M = 3.03, SD = 1.19), photography exhibitions would be slightly more attractive if they were more tailored to visitors' needs compared to male amateurs (M = 2.54, SD = 1.07): $t(202) = -3.01$, Cohen's d = -0.43* (small effect), Am/Af+*.
- For female amateurs (M = 3.86, SD = 1.00), photography exhibitions would be slightly more attractive if curiosity were sparked in advance through the media compared to male amateurs (M = 3.57, SD = 1.09): $t(202) = -1.89$, Cohen's d = -0.44* (small effect), Am/Af+*.
- For individuals who are not members of a photography club (M = 3.18, SD = 1.25), photography exhibitions would be slightly more attractive if they were less expensive compared to club members (M = 2.68, SD = 1.10): $t(193) = -2.99$, Cohen's d = -0.43* (small effect), nPCM+/PCM*.
- For individuals who are not members of a photography club (M = 3.04, SD = 1.35), photography exhibitions would be slightly more attractive if they offered an appealing supporting program compared to club members (M = 2.51, SD = 1.08): $t(193) = -3.08^*$, Cohen's d = -0.45 (small effect), nPCM+/PCM*.
- For individuals who are not members of a photography club (M = 3.00, SD = 1.14), photography exhibitions would be slightly more attractive if they were more tailored to visitors' needs

compared to club members (M = 2.53, SD = 1.10): $t(193) = -2.93^*$, Cohen's $d = -0.42$ (small effect), $nPCM+/PCM^*$.

- For individuals who are not members of a photography club (M = 3.88, SD = 0.88), photography exhibitions would be slightly more attractive if curiosity were sparked in advance through the media compared to club members (M = 3.53, SD = 1.16): $t(193) = -2.30^*$, Cohen's $d = -0.33$ (small effect), $nPCM+/PCM^*$.

A potential for increasing the attractiveness of photography exhibitions arises particularly among individuals who rather or fully agree with the respective statements. The following table presents the corresponding percentage values and the groups for whom the potential for increasing attractiveness is even greater.

Table 4: Potential for increasing the attractiveness of photography exhibitions

Photography exhibition visits would be more attractive for me if ...	Agree somewhat + fully agree	Applies particularly to:
exhibitions took place more frequently near me.	66,4%	Amateurs
exhibitions were accessible outside of regular working hours.	54,6%	Amateurs; amateurs aged 50-59
I were made curious about the exhibition through media before my visit.	51,0%	Amateurs; female amateurs; amateurs who are not members of a photography club
there was a café or an area for lingering.	43,0%	Amateurs; female amateurs
there were interesting guided tours.	38,8%	Female professionals
event information was clear, precise, and easy to find.	37,5%	Amateurs
photography workshops and courses were offered there.	30,8%	Amateurs; female amateurs; amateurs under 49; female professionals
exhibitions were less expensive.	29,4%	Individuals in the "neither nor" group; female amateurs; amateurs who are not members of a photography club; amateurs under 49; female professionals
exhibitions offered an attractive supporting program.	27,9%	Individuals in the "neither nor" group; female amateurs; amateurs who are not members of a photography club; amateurs under 49; female professionals
exhibitions were more tailored to the needs and interests of visitors.	21,7%	Individuals in the "neither nor" group; female amateurs; amateurs who are not members of a photography club; amateurs under 49; female professionals; professionals under 49
there were special events for children and families.	17,6%	Individuals in the "neither nor" group; amateurs under 49
exhibitions took place more frequently near me.	17,0%	Amateurs under 49

Professionals attend photography exhibitions most frequently due to personal invitations from photographers, personal recommendations, and newsletters from galleries and museums. Amateurs attend photography exhibitions most often because of personal recommendations, followed by personal invitations from photographers and social media channels of galleries and museums. For individuals in the "neither nor" group, personal recommendations are the primary reason for attendance.

Information occasions for photography exhibitions

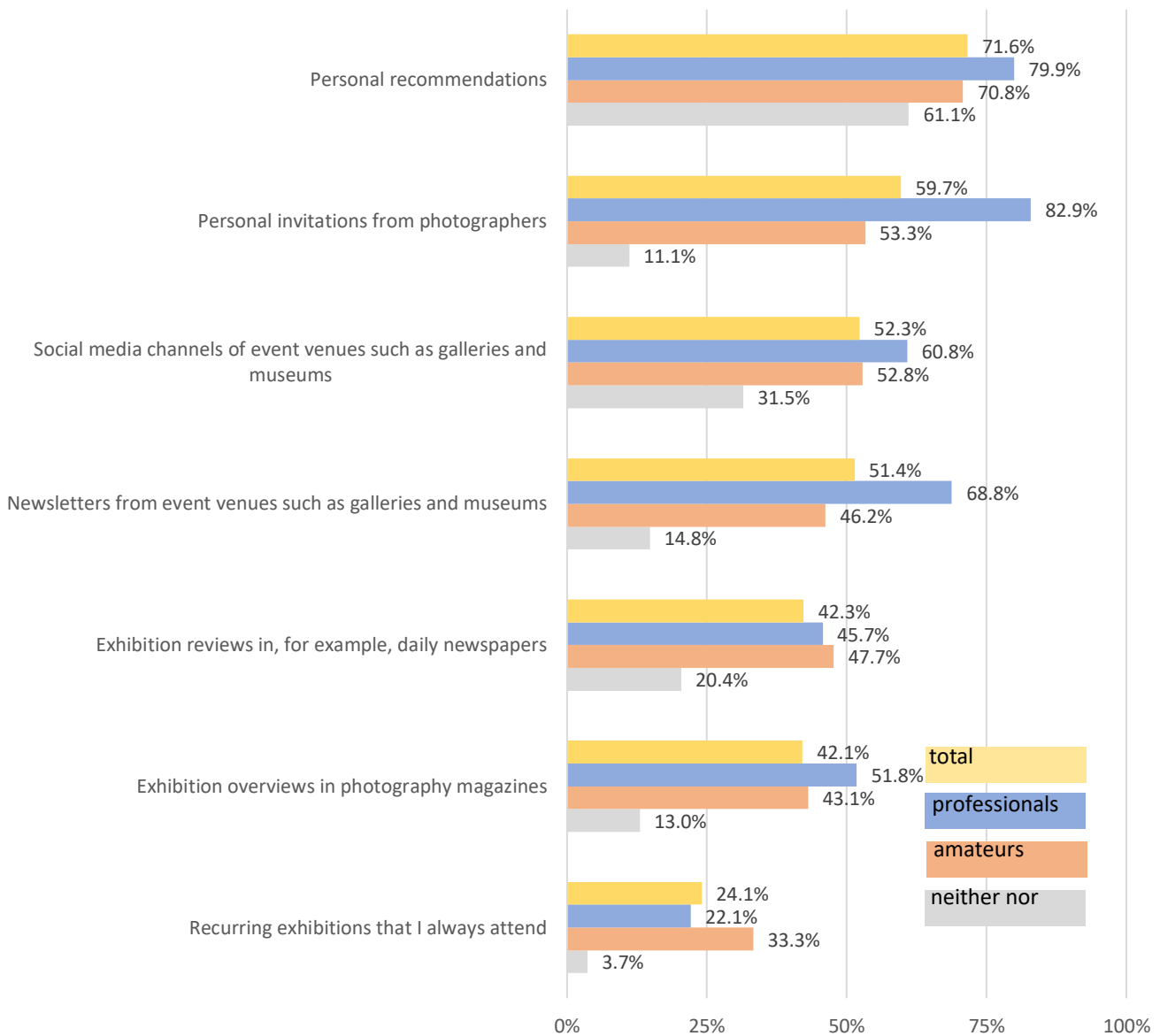


Figure 35: Information occasions for photography exhibitions

4.2.2.2.8 Expectations for future photography exhibitions

Both professionals and amateurs clearly prefer photography exhibitions at physical exhibition venues in the future. All groups show a slight preference for continuously new and innovative exhibition concepts. For some respondents, it is also attractive to have exemplary photography presented and explained on social media before the exhibitions.

Expectations for future photography exhibitions

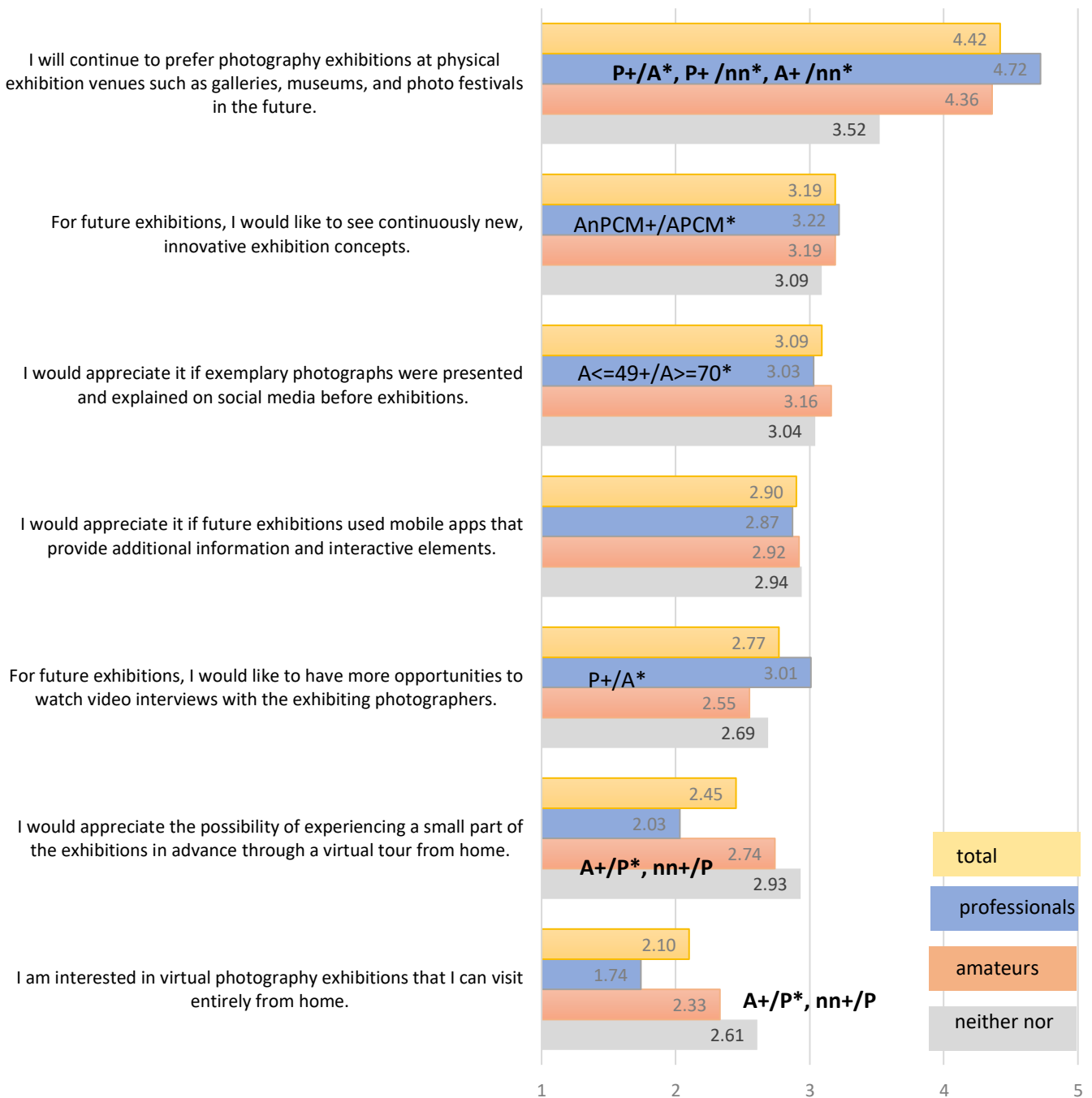


Figure 36: Expectations for future photography exhibitions

- Professionals and amateurs also have a clearer preference for physical exhibition venues in the future compared to individuals in the "neither nor" group. All three groups differ significantly: Professionals (M = 4.72, SD = 0.63), Amateurs (M = 4.36, SD = 0.93), Neither nor (M = 3.52, SD = 1.33): $F(2, 458) = 41.39^*$, effect size (η^2) 0.15 (medium effect), **P+/A***, **P+/nn***, **A+/nn***.
- Professionals prefer watching video interviews with exhibiting photographers slightly more than amateurs and individuals in the "neither nor" group. Professionals (M = 3.01, SD = 1.16), Amateurs (M = 2.55, SD = 1.11), Neither nor (M = 2.69, SD = 1.26): $F(2, 458) = 8.41^*$, effect size (η^2) 0.04 (small effect), **P+/A***.
- Individuals in the "neither nor" group and amateurs are slightly more likely to consider attending photography exhibitions entirely from home in the future compared to

professionals. Professionals (M = 1.74, SD = 1.00), Amateurs (M = 2.33, SD = 1.30), Neither nor (M = 2.61, SD = 1.32): $F(2, 458) = 18.49^*$, effect size (η^2) 0.08 (medium effect), **A+/P***, **nn+/P***.

- Amateurs and individuals in the "neither nor" group are more likely to consider experiencing part of an exhibition in advance through a virtual tour from home compared to professionals. Professionals (M = 2.03, SD = 1.16), Amateurs (M = 2.74, SD = 1.21), Neither nor (M = 2.93, SD = 1.30): $F(2, 458) = 22.57^*$, effect size (η^2) 0.09 (medium effect), **A+/P***, **nn+/P***.

There are no significant differences among professionals regarding age and gender. However, there are two differences among amateurs:

- Amateurs under 49 (M = 3.50, SD = 1.05) would prefer exemplary photographs to be presented and explained on social media before exhibitions more than amateurs over 70 (M = 2.81, SD = 1.24). There is no significant difference for amateurs aged 50-59 (M = 3.20, SD = 1.04) and 60-69 (M = 3.11, SD = 1.12): $F(3, 201) = 2.87^*$, effect size (η^2) 0.04 (small effect), $\leq 49+ / > 70^*$.
- Individuals who are not members of a photography club (M = 3.45, SD = 0.99) are more likely to desire continuously new, innovative concepts for future photography exhibitions than club members (M = 3.03, SD = 1.10): $t(193) = -2.71^*$, Cohen's d = -0.39 (small effect), **nPCM+/PCM***.

A potential for measures related to photography exhibitions arises primarily among individuals who rather or fully agree with the respective statements. The following table presents the percentage values for selected measures accordingly.

Table 5: Potential of measures related to photography exhibitions

	Agree somewhat + fully agree	Applies particularly to:
I would appreciate it if exemplary photographs were presented and explained on social media before exhibitions.	40,6%	Amateurs under 49
I would appreciate it if future exhibitions used mobile apps that provide additional information and interactive elements.	32,6%	
For future exhibitions, I would like to have more opportunities to watch video interviews with the exhibiting photographers.	29,1%	Professionals
I would appreciate the possibility of experiencing a small part of the exhibitions in advance through a virtual tour from home.	23,6%	Amateurs; individuals in the "neither nor" group

4.2.2.3 Guided tours at photography exhibitions

4.2.2.3.1 Participation in guided tours at photography exhibitions

Only 18.2% of respondents never participate in guided tours as part of art exhibitions when they are offered, while only a combined 12.5% participate frequently or always. The mean value of 2.45 is below the middle range of the scale.

Participation in guided tours at art exhibitions

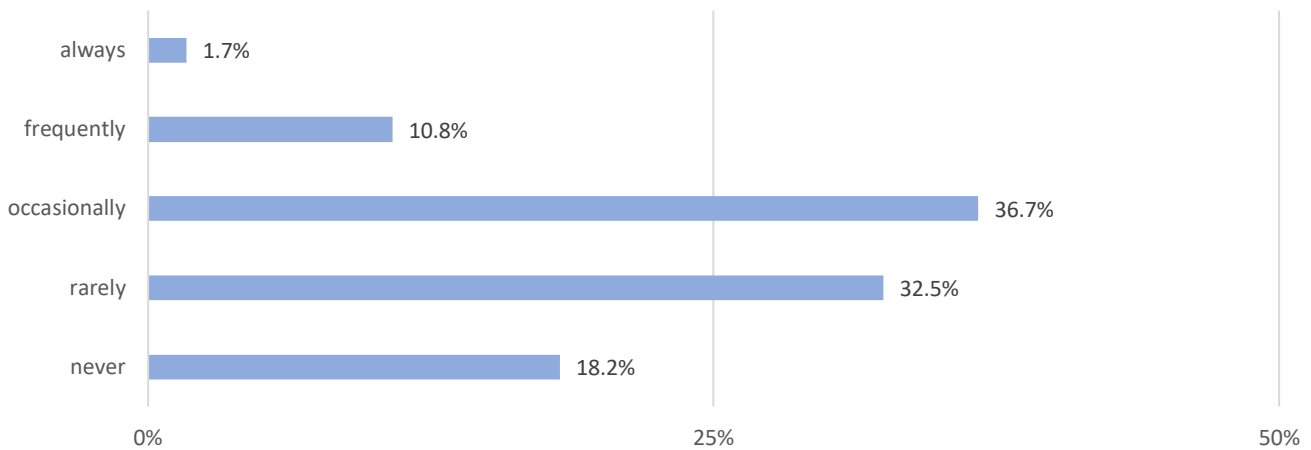


Figure 37: Participation in guided tours at art exhibitions

- Individuals in the comparison group participate in guided tours at art exhibitions significantly less frequently than professionals and amateurs. Professionals ($M = 2.50$, $SD = 0.86$), Amateurs ($M = 2.54$, $SD = 1.01$), Neither nor ($M = 1.96$, $SD = 1.05$): $F(2, 458) = 8.18^*$, effect size (η^2) 0.35 (small effect), $P+/\text{nn}^*$, $A+/\text{nn}^*$.
- Individuals in the comparison group also participate significantly less frequently in guided tours at exhibitions featuring artistic photography than professionals and amateurs. Professionals ($M = 2.47$, $SD = 0.98$), Amateurs ($M = 2.41$, $SD = 1.06$), Neither nor ($M = 1.69$, $SD = 1.06$): $F(2, 458) = 13.14^*$, effect size (η^2) 0.54 (small effect), $P+/\text{nn}^*$, $A+/\text{nn}^*$

Frequency of participation in guided tours

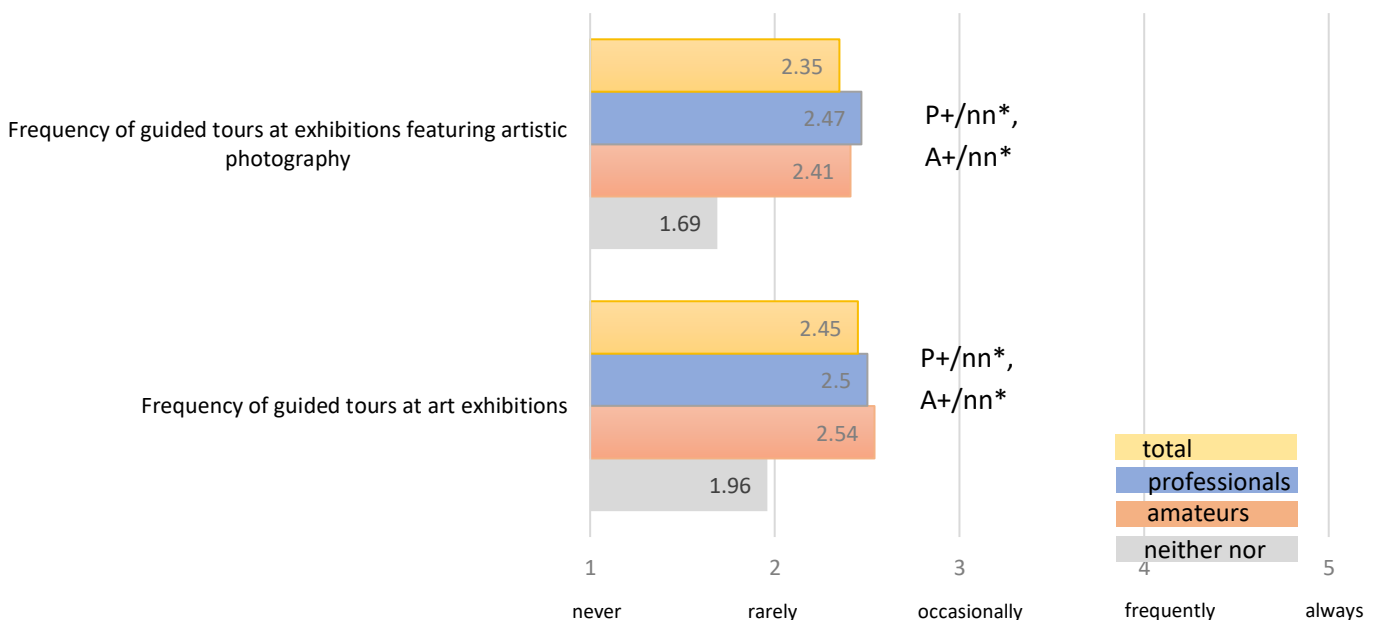


Figure 38: Frequency of participation in guided tours

At least a quarter of the respondents never participate in guided tours at exhibitions featuring artistic photography. 10.6% participate frequently, and 31.2% occasionally when such tours are offered.

Participation in guided tours at exhibitions featuring artistic photography

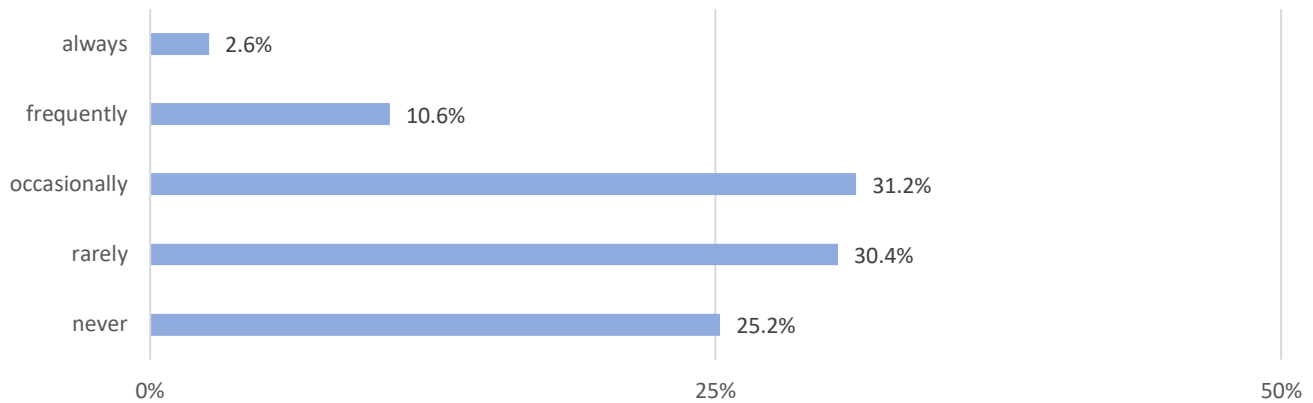


Figure 39: Participation in guided tours at exhibitions featuring artistic photography

The importance of participating in guided tours in the arts sector is also not strongly pronounced. It is considered least important for guided tours in the field of sculpture, while it is comparatively most important for guided tours in the field of artistic photography. Here, the mean value of 2.94 is just at the middle range of the scale.

Importance of guided tours

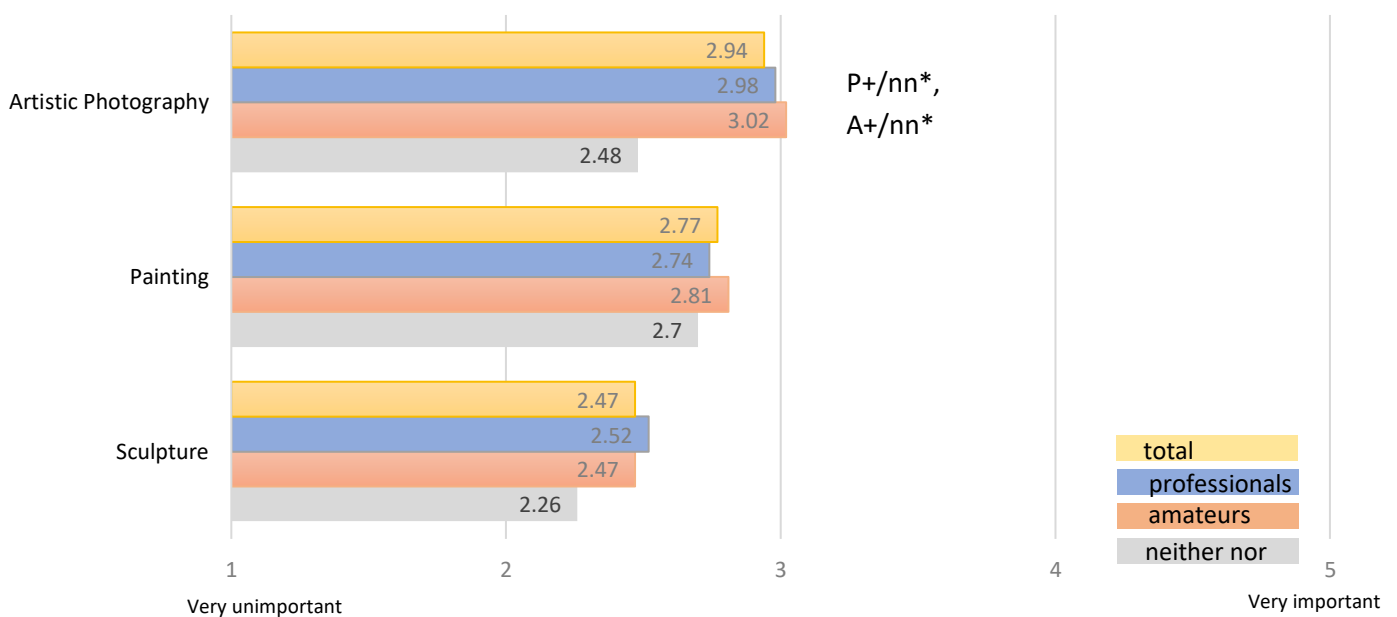


Figure 40: Importance of guided tours

- Individuals in the "neither nor" group consider guided tours in the field of artistic photography to be less important than professionals and amateurs. Professionals (M = 2.98, SD = 1.18), Amateurs (M = 3.02, SD = 1.17), Neither nor (M = 2.48, SD = 1.24): $F(2, 458) = 4.68^*$, effect size (η^2) 0.20 (small effect), P+/nn*, A+/nn*.

Among individuals who at least occasionally participate in guided tours in artistic photography, 80.3% have expectations similar to those for tours in painting/sculpture. However, 19.7% have different expectations for guided tours at exhibitions featuring artistic photography. These include:

- Technology and technical details: 20 mentions (e.g., technique, technical implementation, camera settings, photographers' motivations).
- Background and context: 12 mentions (e.g., background stories about the photographed subjects, integration into the history of photography, societal context).
- Concept and intention: 10 mentions (e.g., what the photographer wants to express, concept of the work, creative process).
- Comparison with painting or sculpture: 5 mentions (e.g., technique compared to painting/sculpture).
- Presentation and guidance: 5 mentions (e.g., making tours less anecdotal, clearer structure, explaining the common thread).
- Aesthetics and visual aspects: 4 mentions (e.g., appealing images, creativity, visual design).
- History of photography: 3 mentions (e.g., integration into the history of photography, relation to historical themes).

The optimal duration of guided tours is on average 46.4 minutes. The most frequently mentioned duration is 60 minutes (34.4%), followed by 45 minutes (22.1%) and 30 minutes (21.2%).

The maximum duration is on average 72.5 minutes. The most frequently mentioned maximum duration is 60 minutes (32.4%), followed by 90 minutes (28.9%).

4.2.2.3.2 Requirements for guided tours

In the following analysis of guided tours, only those individuals who at least occasionally participate in guided tours at exhibitions featuring artistic photography were considered. This resulted in only 20 cases in the "neither nor" group, which is why this group was completely excluded from the following analyses.

The most important reason for participating in guided tours is to learn more about the background of the artworks/photographs. Also significant is, especially for female professionals, the opportunity to learn more about the personality of the artist/photographer. Hearing special stories about the artworks is also considered important by the majority. It is relatively unimportant to interact with other participants during guided tours.

Requirements for and reasons for guided tours

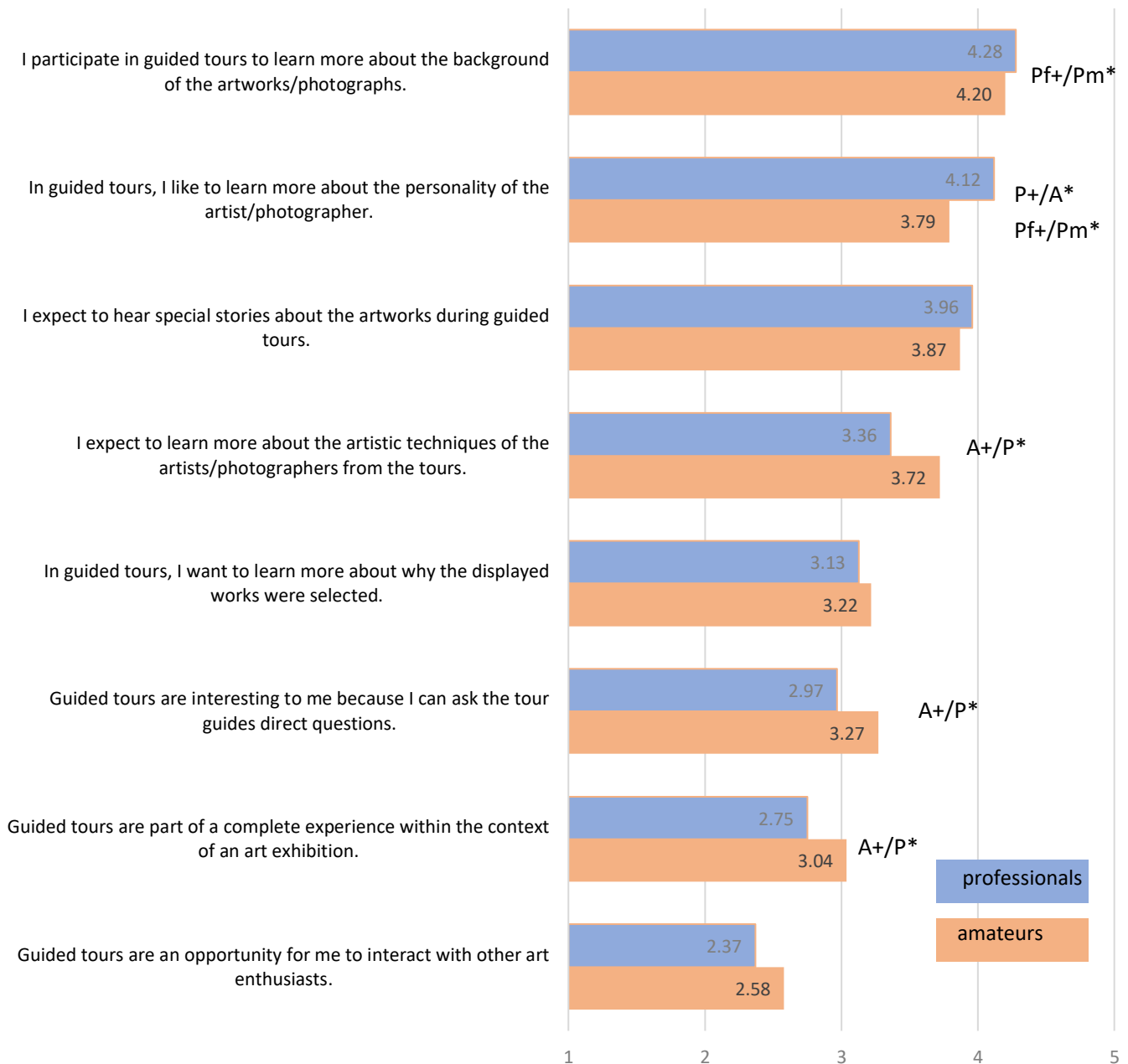


Figure 41: Requirements for and reasons for guided tours

- Professionals want to learn more about the personality of the photographer/artist during guided tours than amateurs. Professionals (M = 4.12, SD = 0.85), Amateurs (M = 3.79, SD = 1.00): $t(308) = 3.18^*$, effect size (η^2) 0.36 (small effect), P+/A*.
- For amateurs, it is slightly more important than for professionals to be able to ask the tour guides direct questions during guided tours. Professionals (M = 2.97, SD = 1.20), Amateurs (M = 3.27, SD = 1.10): $t(322) = -2.32^*$, effect size (η^2) -0.26 (small effect), A+/P*.
- Amateurs want to learn more about the artistic techniques during guided tours than professionals. Professionals (M = 3.36, SD = 1.19), Amateurs (M = 3.72, SD = 1.02): $t(322) = -2.92^*$, effect size (η^2) -0.33 (small effect), A+/P*.
- For amateurs, guided tours are a slightly more integral part of the overall experience at an art exhibition than for professionals. Professionals (M = 2.75, SD = 1.12), Amateurs (M = 3.04, SD = 1.13): $t(322) = -2.38^*$, effect size (η^2) -0.27 (small effect), A+/P*.

Among professionals, there are differences between men and women:

- Women professionals (M = 4.39, SD = 0.68) want to learn even more about the personality during guided tours than men (M = 4.03, SD = 0.89): $t(162) = -2.33^*$, Cohen's $d = -0.43$ (small effect), Am/Af+*.
- Women professionals (M = 4.50, SD = 0.68) are more likely to participate in guided tours to learn more about the background of the artworks than men (M = 4.21, SD = 0.76): $t(162) = -2.13^*$, Cohen's $d = -0.39$ (small effect), Am/Af+*.

Only a very small number of individuals experience negative effects related to guided tours. The most common issue is that the tours take place at inconvenient times. However, this aspect only applies to 24.3% somewhat and 6.4% strongly. The least disruptive issue is other participants during a guided tour.

Negative aspects of guided tours

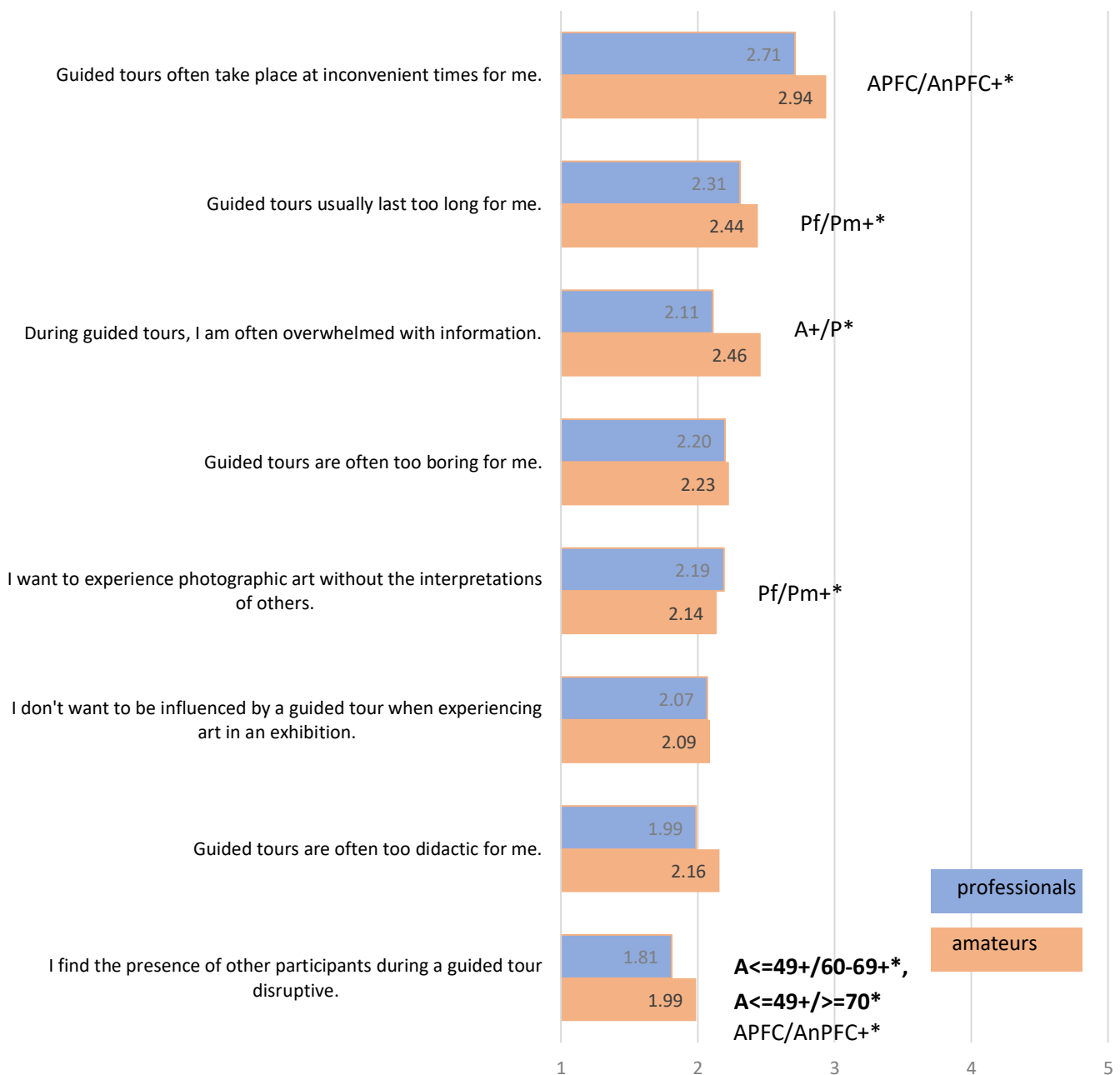


Figure 42: Negative aspects of guided tours

- Professionals feel less overwhelmed by information during guided tours than amateurs. Professionals (M = 2.11, SD = 0.97), Amateurs (M = 2.46, SD = 1.01): $t(322) = -3.17^*$, effect size (η^2) -0.35 (small effect), A+/P*.

Among professionals, there are differences between men and women:

- For male professionals (M = 2.40, SD = 1.08), guided tours last somewhat too long compared to women (M = 1.97, SD = 1.05): $t(162) = 2.17^*$, Cohen's d = 0.40 (small effect), Am+/Af*.
- For male professionals (M = 2.30, SD = 1.17), it is somewhat more important to experience art without the interpretation of others than for women (M = 1.84, SD = 1.00): $t(162) = 2.19^*$, Cohen's d = 0.41 (small effect), Am+/Af*.

Among amateurs, the following differences exist:

- For amateurs aged 60-69 (M = 1.83, SD = 0.94) and over 70 (M = 1.76, SD = 0.94), other participants during guided tours are less disruptive than for amateurs under 49 (M = 2.57, SD = 1.13). There is no significant difference for amateurs aged 50-59 (M = 2.06, SD = 0.93): $F(3, 154) = 4.01^*$, effect size (η^2) 0.07 (medium effect), $\leq 49+ / 60-69+^*$, $\leq 49+ / \geq 70^*$.
- For photography club members (M = 1.85, SD = 1.00), the presence of other participants during guided tours is less disruptive than for non-members (M = 2.28, SD = 1.16): $t(156) = -2.43^*$, Cohen's d = -0.41 (small effect), PCM/nPCM+*.
- For photography club members (M = 2.80, SD = 1.17), guided tours are less likely to take place at inconvenient times compared to non-members (M = 3.20, SD = 1.20): $t(156) = -2.05^*$, Cohen's d = -0.34 (small effect), PCM/nPCM+*.

Both professionals and amateurs predominantly experience that the explanations during guided tours provide them with better access to the photographs. Amateurs who have participated in a guided tour can better remember not only the exhibition itself but also individual photographs.

Effects of guided tours

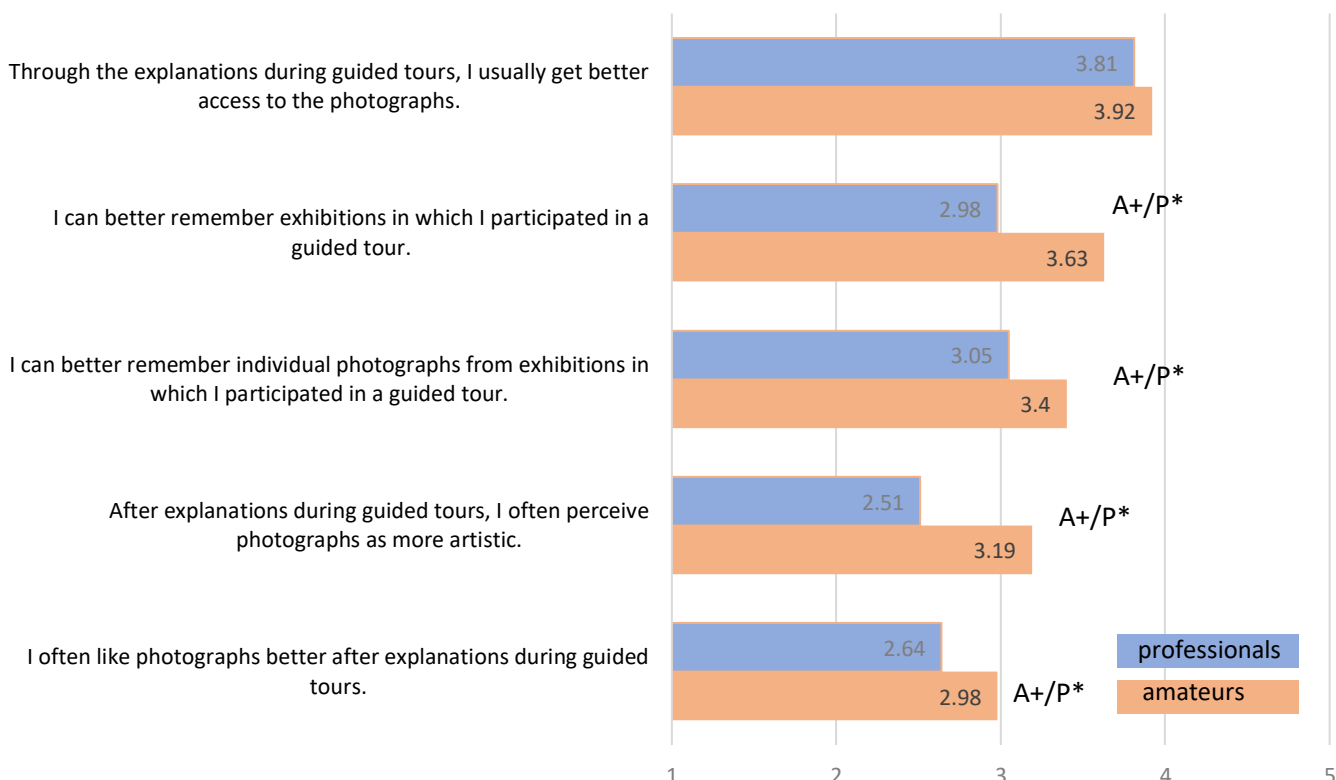


Figure 43: Effects of guided tours

- Amateurs are better able to remember individual photographs after participating in a guided tour than professionals.
Professionals (M = 3.05, SD = 1.23), Amateurs (M = 3.40, SD = 1.12): $t(322) = -2.70^*$, effect size (η^2) -0.30 (small effect), A+/P*.
- Amateurs like photographs somewhat more after explanations during guided tours than professionals.
Professionals (M = 2.64, SD = 1.10), Amateurs (M = 2.98, SD = 1.00): $t(322) = -1.48^*$, effect size (η^2) -0.32 (small effect), A+/P*.
- Amateurs are better able to remember an exhibition after participating in a guided tour than professionals.
Professionals (M = 2.98, SD = 1.26), Amateurs (M = 3.63, SD = 1.06): $t(316) = -5.05^*$, effect size (η^2) -0.56 (small effect), A+/P*.
- Amateurs perceive photographs as more artistic after guided tours than professionals.
Professionals (M = 2.51, SD = 1.16), Amateurs (M = 3.19, SD = 1.08): $t(322) = -5.48^*$, effect size (η^2) -0.61 (small effect), A+/P*.

4.2.2.3.3 Participant types in guided tours

In the next step, a principal component analysis with Varimax rotation was conducted using the 21 items. The aim was to determine the underlying factor structure and interpret it in content terms.

The data were assessed for suitability for factor analysis:

- The Kaiser-Meyer-Olkin (KMO) value was 0.856, indicating good suitability of the sample for the analysis.
- The Bartlett test for sphericity was significant ($\chi^2 = 2762.512$, $df = 210$, $p < 0.001$) and confirmed the factorability of the correlation matrix.

Based on the eigenvalue criterion (eigenvalues > 1) and the visual inspection of the scree plot, four factors were extracted, explaining 56.81% of the total variance.

The reliability analysis showed acceptable Cronbach's alpha values for the first three factors, while the fourth factor showed inadequate internal consistency.

To improve reliability and the factor structure, the factor analysis was performed again with a reduced number of items:

- Critical items were excluded based on the reliability analysis and factor loadings.
- The KMO value remained 0.827, confirming the suitability of the data.
- The Bartlett test for sphericity was again significant ($\chi^2 = 1918.809$; $df = 105$, $p < 0.001$).
- The three factors now explain 58.44% of the total variance.

Table 6: Rotated Component Matrix (Extraction method: Principal Component Analysis. Rotation method: Varimax with Kaiser normalization)

	factors	1	2	3
Guided tours usually last too long for me.		0,799	0,018	0,009
Guided tours are often too boring for me.		0,763	-0,155	-0,080
Guided tours are often too didactic for me.		0,745	-0,031	-0,014
During guided tours, I am often overwhelmed with information.		0,737	0,139	0,006
I want to experience photographic art without the interpretations of others.		0,639	-0,179	-0,151

I don't want to be influenced by a guided tour when experiencing art in an exhibition.	0,635	-0,143	-0,129
I find the presence of other participants during a guided tour disruptive.	0,619	0,076	-0,039
After explanations during guided tours, I often perceive photographs as more artistic.	-0,015	0,839	0,103
I often like photographs better after explanations during guided tours.	0,013	0,806	0,076
I can better remember exhibitions in which I participated in a guided tour.	-0,214	0,798	0,202
I can better remember individual photographs from exhibitions.	-0,023	0,761	0,216
During guided tours, I like to learn more about the personality of the artist/photographer.	-0,116	0,051	0,834
I participate in guided tours to learn more about the background of the artworks/photographs.	-0,194	0,190	0,789
I expect to hear special stories about the artworks during guided tours.	-0,029	0,169	0,762
I expect to learn more about the artistic techniques of the artists/photographers from the tours.	0,075	0,381	0,461

Factor 1 (24.13% of the variance): **Rejection of guided tours.** Cronbach's Alpha = 0.84

This factor encompasses negative attitudes towards guided tours, such as boredom, overwhelm, and the desire to experience art independently.

- Guided tours usually last too long for me.
- Guided tours are often too boring for me.
- During guided tours, I am often overwhelmed with information.
- Guided tours are often too didactic for me.
- I don't want to be influenced by a guided tour when experiencing art in an exhibition.
- I want to experience photographic art without the interpretations of others.
- I find the presence of other participants during a guided tour disruptive.

Factor 2 (19.23% of the variance): **Positive effect of guided tours.** Cronbach's Alpha = 0.84

This factor describes the positive effects of guided tours on the art experience.

- After guided tours, I often perceive photographs as more artistic.
- I often like photographs better after guided tours.
- I can better remember exhibitions in which I participated in a guided tour.
- I can better remember individual photographs from exhibitions.

Factor 3 (15.09% of the variance): **Information gain from guided tours**. Cronbach's Alpha = 0.72
 This factor includes the expectation of gaining deeper insights into artworks and artists through guided tours.

- I participate in guided tours to learn more about the background of the artworks/photographs.
- During guided tours, I like to learn more about the personality of the artist/photographer.
- I expect to hear special stories about the artworks during guided tours.
- I expect to learn more about the artistic techniques of the artists/photographers from the tours.

To identify different types of participants in guided tours at photography exhibitions, a cluster analysis was conducted. The K-Means cluster analysis was used for the analysis. The following four scales and four individual items were used:

- Scale 1: Rejection of guided tours (7 items)
- Scale 2: Positive effects of guided tours (4 items)
- Scale 3: Information gain from guided tours (4 items)
- Scale 4: Knowledge about artistic photography (2 items)
- Individual item 1: Interest in artistic photography
- Individual item 2: Engagement with artistic photography
- Individual item 3: Frequency of participation in guided tours at photography exhibitions featuring artistic photography
- Individual item 4: Importance of guided tours at photography exhibitions featuring artistic photography

Based on these variables, three clusters (types) were identified based on the factor scores and additional variables. The following table shows the mean values (cluster centroids) of the variables for each cluster.

Table 7: Mean values (cluster centroids) of the variables for each cluster

	Cluster 1	Cluster 2	Cluster 3	F	Sig.
Scale Rejection of guided tours	1,90	2,50	2,11	19,57	<.001
Scale Positive effects of guided tours	3,60	2,76	2,83	30,56	<.001
Scale Information gain from guided tours	4,08	3,62	3,97	13,06	<.001
Scale Knowledge about artistic photography	2,28	1,81	3,87	288,03	<.001
Interest in artistic photography	4,53	3,50	4,81	116,24	<.001
Engagement with artistic photography	3,12	2,21	4,66	379,78	<.001
Frequency of participation in guided tours at photography exhibitions featuring artistic photography	3,04	2,15	2,81	65,49	<.001
Importance of guided tours at photography exhibitions featuring artistic photography	3,79	2,45	3,57	78,71	<.001

To check the significance of the differences between the clusters, ANOVA tests were conducted. The results show significant differences between the clusters for all the variables examined.

- Cluster 1: N = 109 (31.6%) of which 40.4% are professionals, 54.1% are amateurs, and 5.5% are from the "neither nor" group.
- Cluster 2: N = 101 (29.3%) of which 38.6% are professionals, 48.5% are amateurs, and 12.9% are from the "neither nor" group.
- Cluster 3: N = 135 (39.1%) of which 61.5% are professionals, 37.0% are amateurs, and 1.5% are from the "neither nor" group.

Cluster analysis participant types for guided tours

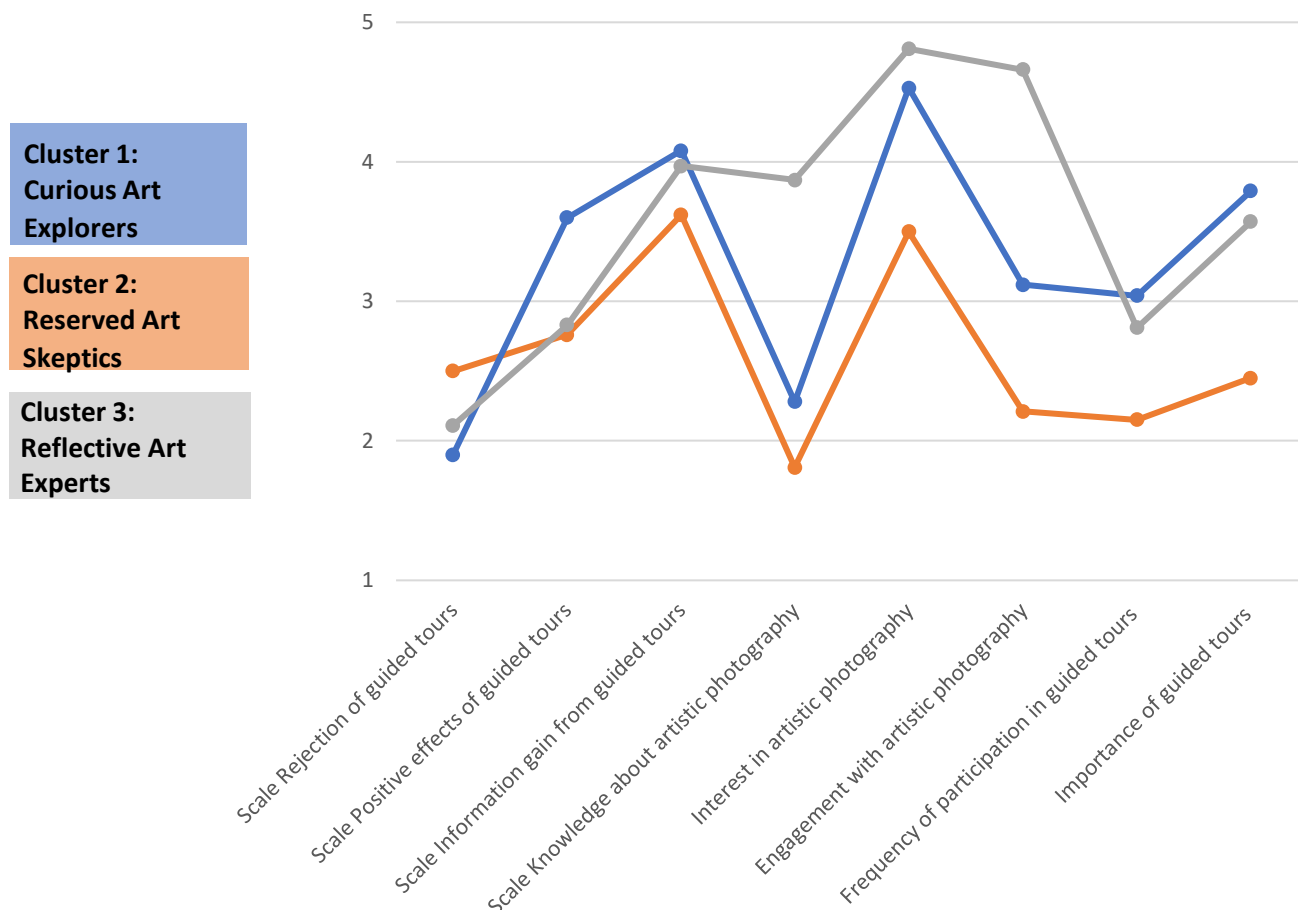


Figure 44: Cluster analysis participant types for guided tours

The three clusters can be characterized as follows:

Cluster 1: Curious Art Explorers

This cluster consists mainly of amateur photographers, but also includes professionals (54.1% amateurs, 40.4% professionals, 5.5% "neither nor") and is characterized by a high interest in artistic photography and guided tours. Members of this group view guided tours as a valuable opportunity to deepen their knowledge and enhance their art experience. They regularly participate in guided tours and find them enriching.

Key characteristics:

- High interest in artistic photography.

- High information gain from guided tours.
- Positive perception of the effect of guided tours.
- Regular participation in guided tours.
- Guided tours are seen as important for engaging with photography.
31.6% of the sample belong to this cluster.

Cluster 2: **Reserved Art Skeptics**

This cluster includes both professionals (38.6%) and amateurs (48.5%), with a significant proportion from the "neither nor" group (12.9%). Members show little interest in artistic photography and generally reject guided tours. They rarely participate in guided tours and perceive them as only somewhat informative or enriching.

Key characteristics:

- Low knowledge about artistic photography.
- High rejection of guided tours.
- Low perceived positive effect of guided tours.
- Rare participation in guided tours.
- Guided tours are seen as unimportant.
29.3% of the sample belong to this cluster.

Cluster 3: **Reflective Art Experts**

This cluster is mainly composed of professional photographers (61.5% professionals, 37.0% amateurs, 1.5% "neither nor"). Members of this group have a very high interest in artistic photography and use guided tours strategically to deepen their knowledge and gain inspiration. They value guided tours as a valuable source of information and reflection.

Key characteristics:

- Very high knowledge about artistic photography.
- High information gain from guided tours.
- Frequent participation in guided tours.
- Guided tours are seen as important for deepening their own work.

39.1% of the sample belong to this cluster.

Participant types for guided tours

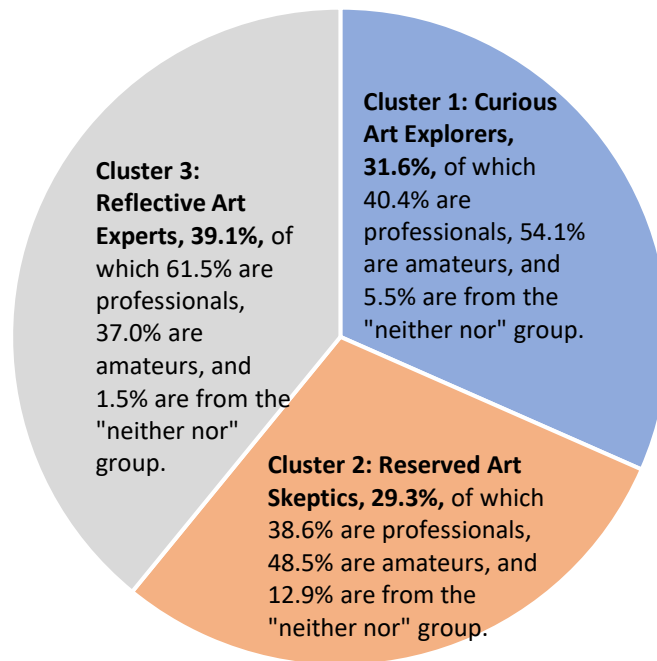


Figure 45: Participant types for guided tours

The identified clusters reflect different motivations and objectives in relation to guided tours at photography exhibitions.

4.2.2.3.4 Information during exhibitions

On average, a free audio guide is used rather infrequently ($M = 2.62$, $SD = 1.21$). 7.2% use it always, and 22.1% never use it. A paid audio guide is used significantly less frequently ($M = 1.96$, $SD = 1.03$): $t(460) = 16.24^*$, Cohen's $d = 0.76$ (medium effect). 43.2% never use it, and only 8.2% use it frequently or always.

Group tours (48.2%) are clearly preferred over an audio guide (27.8%). 24.1% would use neither.

Preference for group tour vs. audio guide

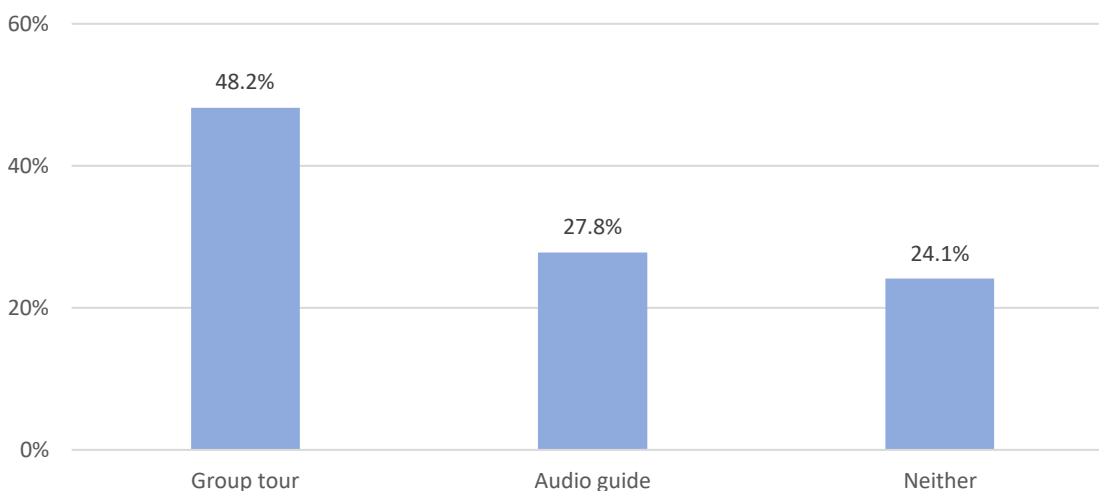


Figure 46: Preference for group tour vs. audio guide

If there were no group tours, 41.4% would use an audio guide, compared to 49.9% who would prefer a brochure or written information. 8.7% would use neither.

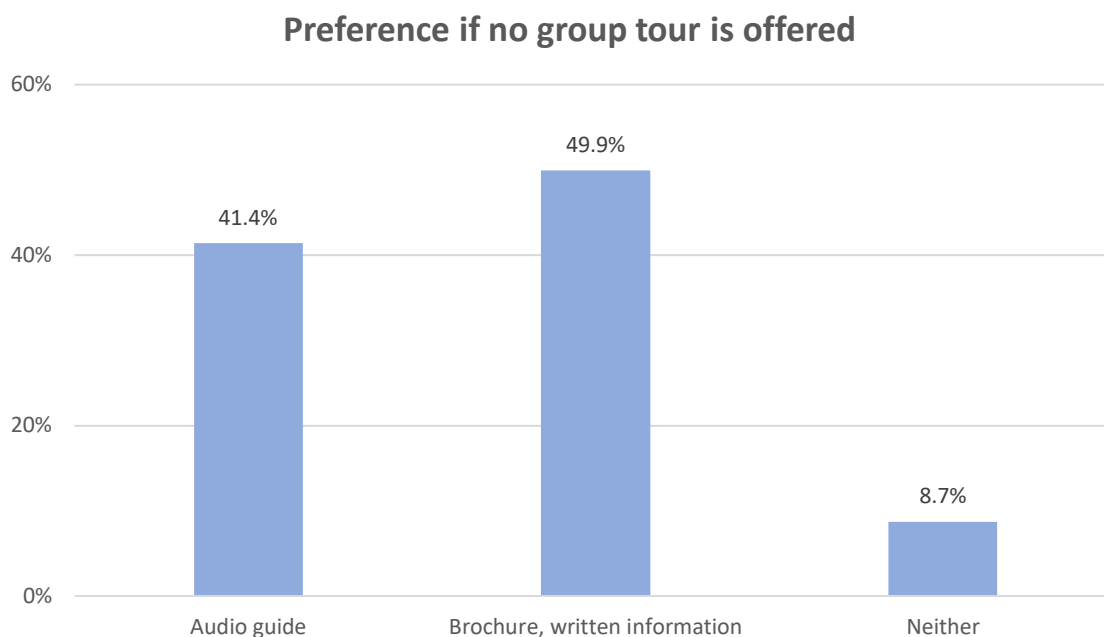


Figure 47: Preference if no group tour is offered

4.2.2.4 Own photography exhibitions

Among professionals, 84.2% also display their own photographs at exhibitions, while among amateurs, it is only 54.6%.

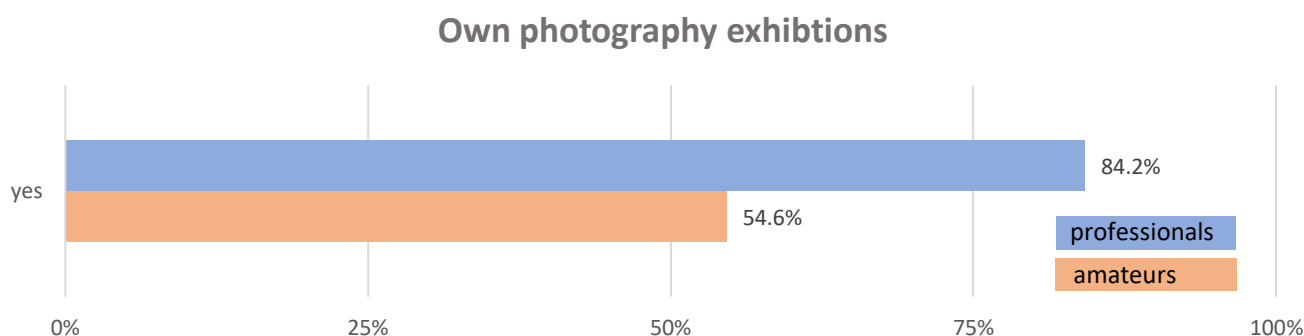


Figure 48: Own photography exhibitions

Among the amateurs who display their own photographs at exhibitions, 3.6% are in the under-50 age group, 17.9% are in the 50-59 age group, 48.2% are in the 60-69 age group, and 30.4% are in the over-70 age group. 87.5% of exhibiting amateurs are members of a photography club, while 12.5% are not members.

27.1% of professionals had more than four exhibitions since January 1, 2022, over a period of about three years, compared to 17% of amateurs. Amateurs most commonly had 3 exhibitions in this period.

Number of photography exhibitions since January 1, 2022

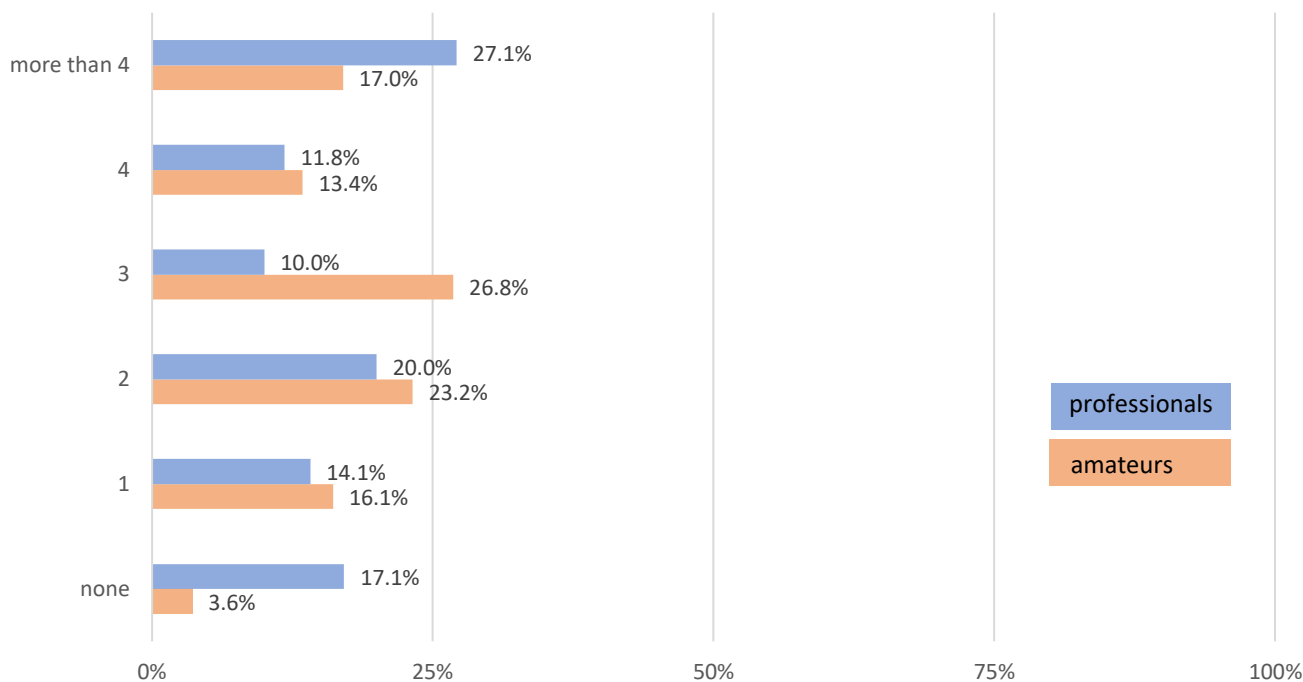


Figure 49: Number of photography exhibitions since January 1, 2022

For both professionals and amateurs, the most significant aspect of an exhibition is triggering an emotional response in the visitors and reaching a broad audience with the photographs. Overall, expectations for exhibitions are generally higher among professionals than amateurs. Only in two cases is it the other way around. For amateurs, it is somewhat more important to showcase their creative potential through exhibitions and to gain recognition in the amateur photography community.

For many professionals, exhibitions also have a functional aspect: attracting attention, networking, acquiring assignments, and selling photographs. However, there are significant differences among professionals. For 45.9% of professionals, acquiring assignments is somewhat or very important, while for 29.5%, it is somewhat or very unimportant. For 33% of professionals, selling photographs at exhibitions is somewhat or very important, while for 39.5%, it is somewhat or very unimportant.

Expectations for one's own photography exhibitions

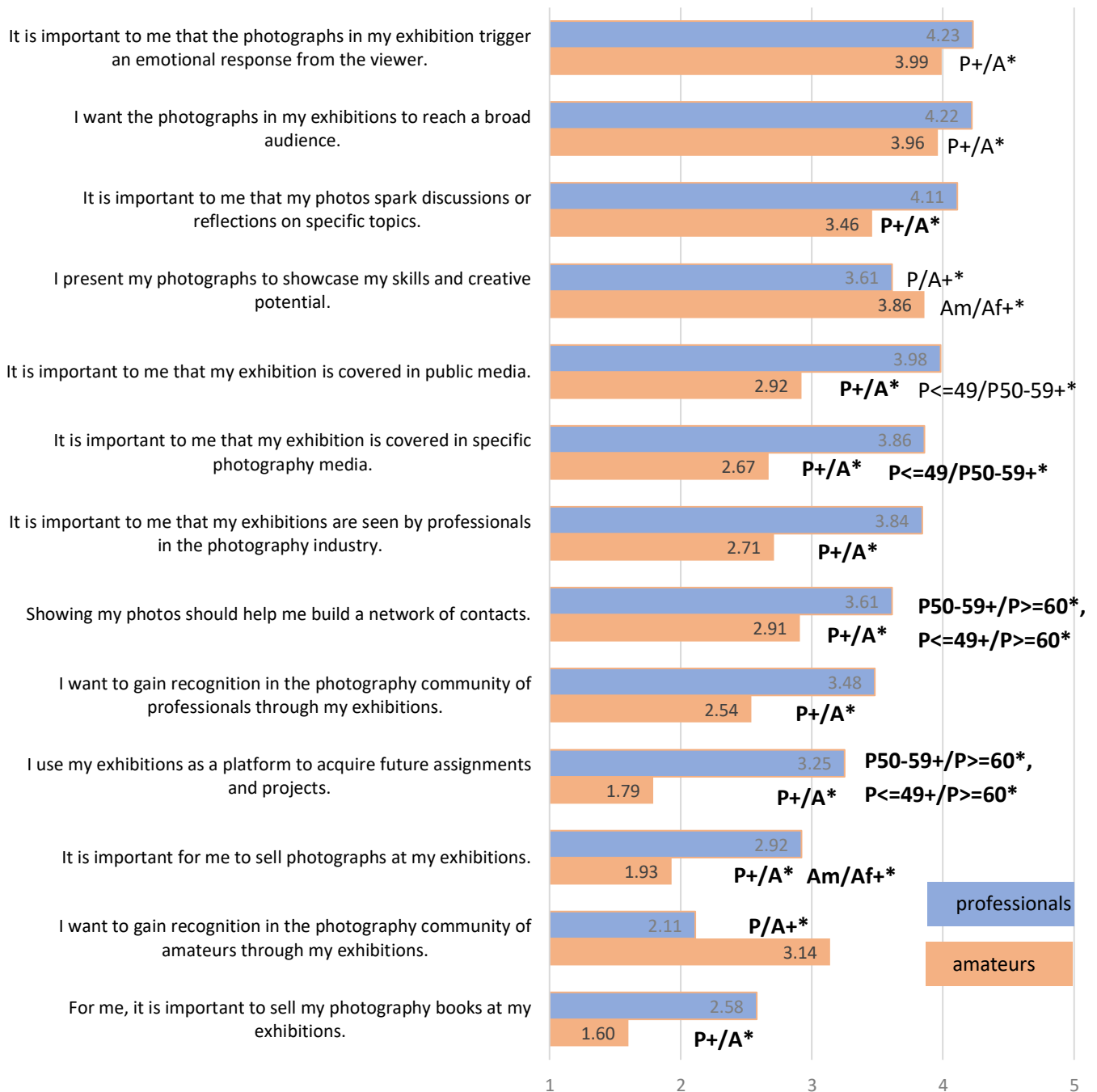


Figure 50: Expectations for one's own photography exhibitions

Professionals and amateurs differ significantly regarding all statements, sometimes very clearly (standard deviations can be found in the tables).

- It is important to me that my exhibitions are seen by experts in the photography industry. This aspect is significantly more important to professionals than to amateurs: $t(280) = 8.21^*$, Cohen's $d = 1.00$ (large effect), **P+/A***.
- It is important to me that the photographs in my exhibition evoke an emotional reaction in the viewer. This aspect is somewhat more important to professionals than to amateurs: $t(280) = 2.18^*$, Cohen's $d = 0.27$ (small effect), **P+/A***.

- I want to gain recognition in the amateur photography community through my exhibitions. This aspect is significantly more important to amateurs than to professionals: $t(280) = -7.09^*$, Cohen's $d = -0.86$ (large effect), **P/A+***.
- I want to gain recognition in the professional photography community through my exhibitions. This aspect is significantly more important to professionals than to amateurs: $t(280) = 6.27^*$, Cohen's $d = 0.76$ (medium effect), **P+/A***.
- I want the photographs in my exhibitions to reach a broad audience. This aspect is somewhat more important to professionals than to amateurs: $t(280) = 2.31^*$, Cohen's $d = 0.28$ (small effect), **P+/A***.
- It is important to me that my photos encourage discussion or reflection on certain topics. This aspect is somewhat more important to professionals than to amateurs: $t(280) = 4.77^*$, Cohen's $d = 0.27$ (large effect), **P+/A***.
- Showing my photos should help me build a network of contacts. This aspect is significantly more important to professionals than to amateurs: $t(221) = 4.89^*$, Cohen's $d = 0.59$ (medium effect), **P+/A***.
- I use my exhibitions as a platform to acquire future commissions and projects. This aspect is significantly more important to professionals than to amateurs: $t(277) = 10.84^*$, Cohen's $d = 1.24$ (large effect), **P+/A***.
- I present my photographs to showcase my skills and creative potential. This aspect is somewhat more important to amateurs than to professionals: $t(263) = -1.85^*$, Cohen's $d = -0.22$ (small effect), **P/A+***.
- It is important to me to sell photographs at my exhibitions. This aspect is significantly more important to professionals than to amateurs: $t(261) = 7.44^*$, Cohen's $d = 0.88$ (large effect), **P+/A***.
- It is important to me to sell my photobooks at my exhibitions. This aspect is significantly more important to professionals than to amateurs: $t(279) = 6.98^*$, Cohen's $d = 0.79$ (medium effect), **P+/A***.
- It is important to me that public media report on my exhibition. This aspect is significantly more important to professionals than to amateurs: $t(203) = 8.01^*$, Cohen's $d = 0.97$ (large effect), **P+/A***.
- It is important to me that specialized photography media report on my exhibition. This aspect is significantly more important to professionals than to amateurs: $t(200) = 8.47^*$, Cohen's $d = 1.08$ (large effect), **P+/A***.

There are some age effects among professionals:

- For professionals under 50 ($M = 3.93$, $s = 1.01$) as well as those between 50 and 59 ($M = 3.81$, $s = 1.10$), exhibiting photographs at exhibitions is expected to help build a network of contacts more than for professionals over 60 ($M = 3.07$, $s = 1.19$): $F(2, 167) = 6.46^*$, effect size (η^2) = 0.10 (medium effect), **50-59+/>=60***, **<=49+/>=60***.
- Professionals under 50 ($M = 3.40$, $s = 1.24$) as well as those between 50 and 59 ($M = 3.75$, $s = 1.26$) use exhibitions significantly more as a platform to acquire commissions than professionals over 60 ($M = 2.59$, $s = 1.16$): $F(2, 167) = 13.57^*$, effect size (η^2) = 0.14 (large effect), **50-59+/>=60***, **<=49+/>=60***.
- For professionals between 50 and 59 ($M = 4.28$, $s = 0.96$), it is more important that public media report on the exhibition than for professionals under 50 ($M = 3.67$, $s = 1.01$). There is no

significant difference for professionals over 60 ($M = 4.00, s = 0.93$): $F(2, 167) = 5.75^*$, effect size (η^2) = 0.07 (medium effect), $\leq 49/50-59+^*$.

- For professionals between 50 and 59 ($M = 4.11, s = 0.94$), it is more important that specialized photography media report on the exhibition than for professionals under 50 ($M = 3.61, s = 1.05$). There is no significant difference for professionals over 60 ($M = 3.88, s = 0.96$): $F(2, 167) = 3.57^*$, effect size (η^2) = 0.04 (small effect), $\leq 49/50-59+^*$.

Among amateurs, age effects or differences between photography club members and non-members could not be examined due to sample sizes. However, two differences between men and women were found:

- For female amateurs ($M = 4.21, s = 1.03$), it is more important than for male amateurs ($M = 3.73, s = 0.99$) to showcase their skills and potential at exhibitions: $t(109) = -2.20^*$, Cohen's $d = -0.48$ (small effect), $Am/Af+^*$.
- For female amateurs ($M = 2.32, s = 1.06$), selling photographs at exhibitions is somewhat less unimportant than for male amateurs ($M = 1.81, s = 0.99$): $t(109) = -2.33^*$, Cohen's $d = -0.51$ (medium effect), $Am/Af+^*$.

To identify the underlying dimensions of the 13 items, a principal component analysis with Varimax rotation was conducted. The goal was to determine the factor structure and interpret the factors conceptually.

The data were tested for suitability for factor analysis:

- The Kaiser-Meyer-Olkin (KMO) value was 0.83, indicating good suitability of the sample for analysis.
- Bartlett's test of sphericity was significant ($\chi^2 = 1522.255, p < 0.001$), confirming the factorability of the correlation matrix.

Based on the eigenvalue criterion (eigenvalues > 1) and visual inspection of the scree plot, three factors were extracted, explaining a total of 58.88% of the variance.

The reliability analysis showed a very good Cronbach's alpha of 0.84 for the first factor. For factor 2, reliability improved from 0.69 to 0.77 after removing one item. However, factor 3 exhibited insufficient internal consistency with a Cronbach's alpha of 0.34.

To improve reliability and factor structure, the factor analysis was repeated with a reduced number of items:

- Critical items were excluded based on the reliability analysis and factor loadings.
- The Kaiser-Meyer-Olkin (KMO) value was 0.805, still indicating good suitability of the data.
- Bartlett's test of sphericity remained significant ($\chi^2 = 968.929, df = 21, p < 0.001$), confirming the factorability of the correlation matrix.

Based on the eigenvalue criterion, two factors were extracted, explaining a total of 69.56% of the variance.

Table 8: Rotated component matrix (extraction method: principal component analysis, rotation method: Varimax with Kaiser normalization)

	factors	1	2
I want to gain recognition in the professional photography community through my exhibitions.		0,362	0,641
Showing my photos should help me build a network of contacts.		0,052	0,891
I use my exhibitions as a platform to acquire future commissions and projects.		0,283	0,778
It is important to me that public media report on my exhibition.		0,662	0,521
It is important to me to sell photographs at my exhibitions.		0,744	0,233
It is important to me to sell my photobooks at my exhibitions.		0,873	0,039
It is important to me that specialized photography media report on my exhibition.		0,734	0,474

Factor 1 (35.81% of variance): **Commercial and media objectives**. Cronbach's alpha = 0.85
 This factor includes items related to the sale and media visibility of exhibitions.

- "It is important to me to sell my photobooks at my exhibitions."
- "It is important to me to sell photographs at my exhibitions."
- "It is important to me that specialized photography media report on my exhibition."
- "It is important to me that public media report on my exhibition."

Factor 2 (33.75% of variance): **Networking and recognition**. Cronbach's alpha = 0.75

This factor captures the social and career-related motives for participating in photography exhibitions.

- "Showing my photos should help me build a network of contacts."
- "I use my exhibitions as a platform to acquire future commissions and projects."
- "I want to gain recognition in the professional photography community through my exhibitions."

To identify different types of motives for participating in photography exhibitions, a cluster analysis was conducted. The K-means cluster analysis was used for clustering.

The analysis included the two constructed scales and six individual items:

- Scale: Commercial and media objectives (4 items)
- Scale: Networking and recognition (3 items)
- Individual item: I want to gain recognition in the amateur photography community through my exhibitions.
- Individual item: It is important to me that my exhibitions are seen by experts in the photography industry.
- Individual item: I present my photographs to showcase my skills and creative potential.
- Individual item: It is important to me that my photos encourage discussion or reflection on certain topics.

- Individual item: I want the photographs in my exhibitions to reach a broad audience.
- Individual item: It is important to me that the photographs in my exhibition evoke an emotional reaction in the viewer.

Based on this analysis, three clusters (types) were identified, based on the factor scores and additional variables. The following table presents the mean values (cluster centroids) of the variables for each cluster.

Table 9: Mean values (cluster centroids) of the variables for each cluster

	Cluster 1	Cluster 2	Cluster 3	F	Sig.
Scale: Networking and recognition	2,74	2,16	3,68	83,19	<,001
Scale: Commercial and media objectives	2,47	2,09	3,62	112,43	<,001
Individual item: It is important to me that my exhibitions are seen by experts in the photography industry.	2,91	2,15	4,34	180,28	<,001
Individual item: It is important to me that the photographs in my exhibition evoke an emotional reaction in the viewer.	3,97	3,62	4,51	29,27	<,001
Individual item: I want to gain recognition in the amateur photography community through my exhibitions.	3,77	1,66	2,30	81,70	<,001
Individual item: I want the photographs in my exhibitions to reach a broad audience.	4,26	3,32	4,48	47,55	<,001
Individual item: It is important to me that my photos encourage discussion or reflection on certain topics.	3,55	3,18	4,38	37,63	<,001
Individual item: I present my photographs to showcase my skills and creative potential.	4,14	2,89	3,93	33,12	<,001

Cluster analysis: Types in own photography exhibitions

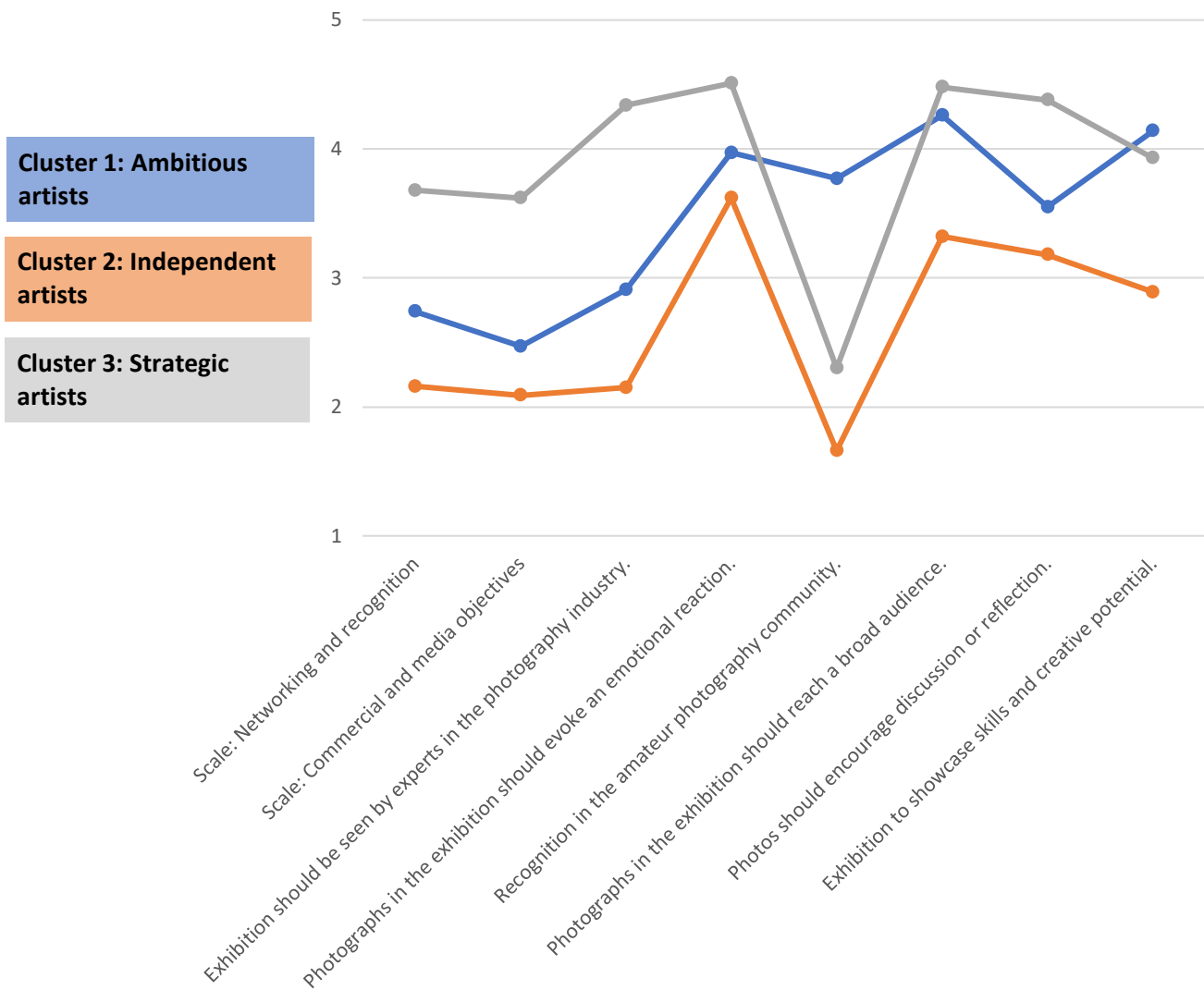


Figure 51: Cluster analysis: Types in own photography exhibitions

To examine the significance of differences between the clusters, ANOVA tests were conducted. The results show significant differences between the clusters concerning all examined variables.

Cluster 1: N = 74 (26.2%), consisting of 16.2% professionals and 83.8% amateurs

Cluster 2: N = 74 (26.2%), consisting of 51.4% professionals and 48.6% amateurs

Cluster 3: N = 134 (47.6%), consisting of 89.6% professionals and 10.4% amateurs

Cluster 1: Ambitious artists

This cluster is composed predominantly of amateur photographers (83.8% amateurs, 16.2% professionals) and is characterized by a moderate interest in networking as well as commercial and media-related goals. The members want to present their works to a broad audience, gain recognition in the amateur community, and showcase their own skills.

Key characteristics:

- Moderate interest in being noticed by experts.
- Strong desire to reach a broad audience with their photographs.
- Emotional impact of their work is important.

- Moderate interest in discussion and reflection on their work.
- Striving for recognition within the amateur community.
- High importance of showcasing one's skills

26.2% of the sample belongs to this cluster.

Cluster 2: Independent artists

This cluster includes both professionals (51.4%) and amateurs (48.6%), who overall show little interest in recognition, networking, as well as commercial and media objectives. Members of this group are rather reserved in self-promotion and present their work primarily out of personal motivation.

Key characteristics:

- Low interest in being noticed by experts.
- Little motivation to actively build networks.
- The emotional impact of the photographs is important.
- Encouraging discussion and reflection through one's own works is of medium importance.
- Showcasing their own skills is not a primary goal.

26.2% of the sample belongs to this cluster.

Cluster 3: Strategic artists

This cluster consists almost exclusively of professional photographers (89.6% professionals, 10.4% amateurs) who actively work to make their photographs known through media presence, networking, and emotionally impactful content. Members combine artistic ambition with strategic self-marketing to achieve both recognition and financial success.

Key characteristics:

- Very high interest in being noticed by experts.
- Strong desire to evoke emotional reactions through their work.
- Targeted use of exhibitions for commission acquisition and network building.
- Discussion and societal reflection on their work are key objectives.
- High ambitions to reach a broad audience and promote themselves.

47.6% of the sample belongs to this cluster.

Types in own photography exhibitions

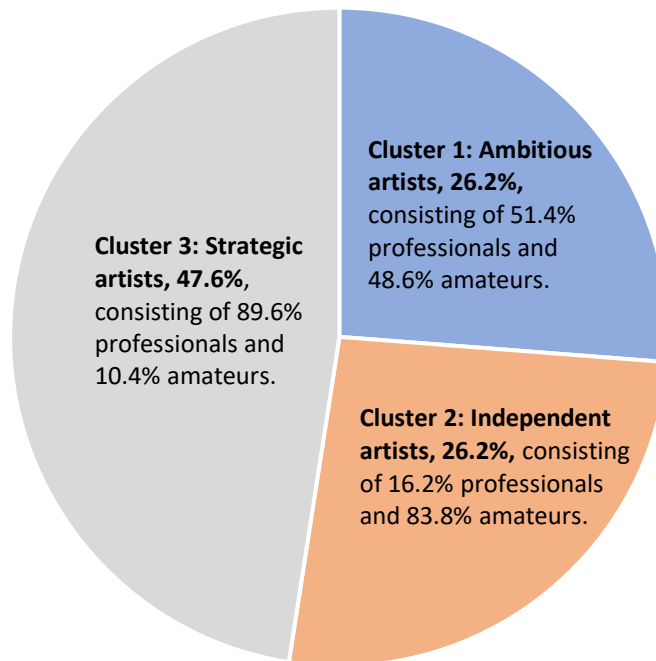


Figure 52: Types in own photography exhibitions

The identified clusters reflect different motivations, objectives, and strategies of participants in their approach to photography exhibitions, particularly regarding their focus on recognition, networking, emotional impact, and commercial goals.

5 Discussion

5.1 Motives and behavior in photography exhibitions

Interest in, knowledge of, and engagement with artistic photography

The interest in artistic photography is significantly higher in the overall sample compared to the interest in artworks in the fields of painting and sculpture. This can be attributed to the composition of the sample, which includes a high proportion of photographers. Both professional and amateur photographers exhibit a particular interest in the artistic dimension of photography due to their close connection to the medium.

Professional photographers show the highest level of interest in both art forms, which may be linked to their professional identity and engagement with art during education or academic studies. Among professionals, older individuals show a greater interest in painting and sculpture than younger ones. This could indicate that older professionals have more time for cultural activities or have developed a stronger connection to these art forms over the course of their careers. The greater the interest in painting and sculpture, the higher the interest in artistic photography. This suggests a general affinity for visual art forms.

Regarding artistic photography, both professionals and amateurs exhibit a high level of interest, whereas the “neither” group shows significantly less interest. Notably, older amateurs display a strong interest in artistic photography, which may indicate that this age group has more time to engage with artistic photography, for example, by visiting exhibitions. Additionally, older amateurs may be more likely to engage in artistic photography themselves, further increasing their interest.

Professionals report greater knowledge of artistic photography compared to amateurs, which can also be attributed to the knowledge transfer occurring in education or academic training. This finding aligns with previous studies (Feigl, 2023; Feigl, 2024). As expected, individuals in the “neither” group report the lowest level of knowledge about artistic photography. This is not only because photography is neither a hobby nor a profession for them but also due to the overrepresentation of younger, academically inclined individuals in this group, who may have fewer points of contact with the medium.

Professionals engage significantly more intensively with artistic photography than both amateurs and the “neither” group, reflecting their professional connection to this field. Among amateurs, individuals aged 60 and older show a higher level of engagement compared to those younger than 49, presumably due to having more time and actively practicing artistic photography themselves.

Frequency of visiting photography exhibitions

The majority of respondents attend photography exhibitions at least occasionally, although the frequency varies significantly between groups. Notably, there are substantial differences between professionals, amateurs, and the “neither” group. While almost all professionals and most amateurs visit photography exhibitions, a considerable proportion of the “neither” group reports never attending exhibitions. This finding aligns with results from a previous study (Feigl, 2023) and highlights that photography exhibitions represent a specific area of interest, primarily attracting individuals with a professional or hobbyist connection to photography.

Professionals attend exhibitions featuring artistic photography and professional photography significantly more often than amateurs or individuals in the “neither” group. One possible explanation is the stronger integration of these formats into their professional practice and education. Older professionals, in particular, participate in photography exhibitions more frequently than their younger counterparts. This could be due to having more time for cultural activities or developing a greater appreciation for exhibitions over the course of their careers.

A different pattern emerges for exhibitions featuring amateur photography. In this case, amateurs attend these exhibitions significantly more often than professionals. This suggests that amateur exhibitions often showcase works that align with the tastes and interests of amateur photographers. It is also possible that these exhibitions feature genres in which amateurs actively engage, fostering a stronger sense of identification with the exhibited works. Professionals, on the other hand, may perceive such exhibitions as less artistically relevant and, therefore, have lower expectations regarding artistic inspiration or aesthetic impulses.

Among amateurs, distinct age and gender differences emerge. Older amateurs, particularly those aged 60 and above, visit photography exhibitions more frequently than younger ones. This may be because this age group has more time for cultural activities and is more strongly represented in photography clubs. Additionally, men attend exhibitions featuring amateur photography significantly more often than women. A possible reason for this is their greater representation in photography clubs. Members of these clubs visit photography exhibitions significantly more often than non-members. This indicates that photography clubs serve not only as spaces for exchange and learning but also as a means of fostering interest in exhibitions and facilitating access by organizing events themselves.

Among both professionals and amateurs, there is a strong correlation between the frequency of attending exhibitions featuring artistic photography and those featuring professional photography. Interestingly, this correlation is absent among professionals when comparing visits to artistic photography exhibitions with those featuring amateur photography, whereas a small correlation exists among amateurs. This suggests that amateurs are more open to a broader range of photography exhibitions, while professionals tend to focus more on professional formats, perceiving only these as artistically significant. Thus, when referring to photography exhibitions, professionals primarily associate the term with exhibitions featuring professional photography. Amateurs, on the other hand, interpret the term more broadly, encompassing both professional and amateur exhibitions. These differing perspectives should be considered in future research.

Activities in the context of exhibition visits

The results highlight that participation in various activities within the context of photography exhibitions—such as vernissages, finissages, artist talks, or reading exhibition texts—varies significantly between professionals, amateurs, and the "neither" group. In particular, professionals and amateurs are considerably more active in these activities compared to the "neither" group, which overall exhibits lower interest and engagement. However, substantial differences also exist within each group.

Professionals attend vernissages and finissages more frequently than amateurs, while individuals in the "neither" group either do not attend at all or do so only rarely. This suggests that vernissages are not merely cultural events for professionals but also serve as networking opportunities and occasions for professional exchange. Among amateurs, vernissages also hold some significance, particularly for members of photography clubs. Within this group, men attend vernissages more frequently than women, which may again be related to the greater representation of men in photography clubs. In contrast, finissages play a minor role and are rarely or never attended. This may indicate that, when they do take place, finissages cater to a small audience and are not widely promoted.

Conversations with exhibiting photographers occur with moderate frequency among professionals and amateurs. Photography club members, in particular, participate significantly more often in such discussions. This may be due to the fact that these conversations are often organized by photography clubs as part of exhibitions.

Reading exhibition texts occurs relatively frequently at photography exhibitions, demonstrating the importance of textual explanations for the perception and understanding of the exhibited works. Professionals engage in reading such texts most often, which may reflect their greater need for contextualization. As in other areas, the "neither" group exhibits the lowest level of engagement.

Commenting on exhibitions via social media is rare across all groups. Professionals and amateurs engage in this activity slightly more often than the "neither" group, but overall, the frequency remains very low. This suggests that social media is not the primary platform for discussion about photography exhibitions, particularly not among professional photographers.

Behavior during exhibition visits

Regarding behaviors and preferences in the context of photography exhibitions, a highly heterogeneous picture emerges. Differences between professionals, amateurs, and the "neither" group, as well as within these groups (e.g., regarding age, gender, or photography club membership), highlight the varying ways in which exhibitions are perceived and utilized.

One-third of visitors focus intensively on a few photographs while quickly passing through the rest of the exhibition. Another third takes considerable time for all photographs, while the remaining third exhibits behavior between these two extremes. Professionals tend to concentrate more on individual photographs than amateurs. This may be related to their professional specialization, whereas amateurs might approach exhibitions with a broader sense of curiosity.

A significant correlation exists between knowledge of artistic photography and viewing behavior: the higher the level of knowledge, the more likely visitors are to take their time with all photographs. This finding aligns with the results of Smith and Smith (2001), who also demonstrated that visitors with greater prior knowledge tend to view artistic works for longer durations. Since professionals, on average, possess greater knowledge of artistic photography, one would expect them to spend more time viewing all works. The fact that this is not consistently the case suggests that, in addition to expertise, other factors—such as selective perception or a targeted search for specific aspects within the works—may influence professionals' viewing behavior. Further studies should explore these aspects in more detail.

Professionals and amateurs are more likely than the "neither" group to revisit specific photographs during an exhibition visit, which may indicate a higher level of interest or deeper understanding. Younger professionals and amateurs are more inclined to follow the suggested exhibition routes, whereas older visitors navigate the exhibition more selectively.

Purchasing exhibition catalogs is slightly more common among professionals than among amateurs or the "neither" group, although overall, this behavior remains at a low level. Older individuals within the professional and amateur groups are more likely to purchase catalogs, which may be explained by greater financial resources.

Knowledge and interest in artistic photography significantly influence exhibition-related behavior. Individuals with higher levels of knowledge and interest take more time to view all photographs and are more likely to revisit specific works. This suggests that deeper knowledge and a stronger interest in photography lead to more immersive exhibition experiences characterized by higher engagement.

Preferences regarding photography exhibitions

The results reveal a diverse landscape of interests in genres and themes within the context of photography exhibitions. Professionals favor genres such as documentary photography, portraiture, and socially relevant topics. Amateurs, on the other hand, show a stronger interest in nature and landscape photography, street photography, and portraiture, which may reflect their personal photographic hobbies and aesthetic preferences. The "neither" group exhibits a generally lower level of interest across different genres, although street photography and nature and landscape photography appear to be of the greatest interest. A more distinct preference for specific genres is observed among professionals. The higher interest of professionals in documentary photography may also be linked to their perception of this genre as particularly well-suited for artistic photography, as opposed to

amateurs (Feigl, 2024). Overall, interest in genres within photography exhibitions largely aligns with the general preferences for photographic domains identified in a previous study (Feigl, 2023).

All groups exhibit almost no interest in exhibitions featuring AI-generated photorealistic images. In Feigl's (2023) study, professionals had indicated a moderate likelihood of attending such exhibitions, whereas amateurs were less inclined to do so. This shift may suggest that direct experiences with AI-generated images in the context of exhibitions have reduced interest, particularly among professionals.

Among professionals, women show a greater interest in abstract and conceptual photography compared to men, which may indicate differences in aesthetic preferences. Amateurs in photography clubs demonstrate a stronger interest in nature and landscape photography while showing less interest in staged or socially relevant themes compared to non-members. This may suggest that photography clubs place a greater emphasis on technically and aesthetically oriented genres.

The majority of respondents report that the listed genres align with their interests; however, approximately 40% of professionals and 30% of amateurs express interest in additional genres. Among these, professionals and amateurs most frequently mention architectural photography. Additionally, some respondents show interest in experimental photography, as well as nude, macro, sports, and wildlife photography. This highlights the diversity of interests and the potential for broader thematic offerings in photography exhibitions.

In exhibitions featuring amateur photography, professionals and amateurs are predominantly interested in the predefined genres, with only a few amateurs mentioning additional preferences, such as macro or travel photography.

Both professionals and amateurs prefer photography-exclusive exhibitions, whereas mixed exhibitions that combine photography with other art forms are preferred by the "neither" group. This suggests that professionals and amateurs appreciate a clear focus on photography, which aligns with their specific interests and expertise. In contrast, mixed exhibitions appear more attractive to individuals without a direct connection to photography, as they provide broader aesthetic and cultural stimuli.

The equally high appreciation of solo and group exhibitions among professionals and amateurs suggests that both formats offer distinct yet equally valuable advantages. Solo exhibitions allow for an in-depth engagement with a single photographer's work, whereas group exhibitions facilitate the comparison of different approaches and styles. Depending on the occasion or theme, one format may be more suitable than the other.

The majority of professionals prefer exhibitions that present photographs centered around a specific theme. This preference may stem from the fact that such exhibitions enable deeper intellectual engagement and are often curated with greater conceptual coherence, which professionals particularly appreciate. Amateurs, on the other hand, display a more balanced preference, indicating greater openness to thematic diversity. In contrast, the "neither" group clearly favors exhibitions featuring a variety of themes, suggesting a more general and less specialized approach to photography.

5.2 Expectations of photography exhibitions

General expectations of photography exhibitions

The analysis of general expectations regarding photography exhibitions reveals several differences between professionals, amateurs, and the "neither" group, as well as within these groups, both in terms of priorities and motivation-based exhibition preferences. These differences can partly be explained by educational background, cultural influences, and personality traits, as highlighted by McManus and Furnham (2006). According to their findings, individuals with higher levels of education and openness to new experiences tend to have a stronger affinity for art and more complex works.

Both professionals and amateurs place great importance on gaining artistic inspiration from photography exhibitions. This interest is particularly pronounced among younger professionals and photography club members. Additionally, professionals and amateurs show a greater interest in the stories behind the photographs, suggesting a deeper engagement with the exhibited works. This interest in narrative aspects is also emphasized more strongly by women in both groups, which may be linked to a more intense emotional connection with the works.

Amateurs perceive exhibitions more as an opportunity for relaxation and recreation compared to professionals. Entertainment value also plays a greater role for them, indicating that their expectations are more aligned with leisure and hobby-related activities. Individuals in the "neither" group share this focus on entertainment but do not seek artistic inspiration in the same way.

Professionals place less emphasis on easy accessibility or the comprehensibility of exhibitions, which may reflect their greater subject matter expertise and higher tolerance for complex content. In contrast, amateurs and individuals in the "neither" group clearly prefer easily understandable texts and accessible exhibitions. This highlights the need to develop formats that cater to both experienced art visitors and individuals with less prior knowledge.

Women within the professional group, as well as amateurs in general, more frequently express a desire for emotional resonance in exhibitions. At the same time, professionals place greater emphasis on exhibitions that provoke thought and convey a clear message, underscoring their stronger content-oriented and reflective approach.

The insights from McManus and Furnham (2006) and Rentschler and Hede (2009) emphasize that successful curatorial strategies must account for the diversity of target audiences and address different aesthetic and cognitive preferences. While experienced art visitors benefit from intellectually demanding presentations, interactive formats and clearly structured content may encourage individuals with less prior knowledge to engage more deeply with the works.

Program and type of photography exhibitions

The analysis of preferences regarding the program and type of photography exhibitions reveals only minor differences between groups. On average, professionals place little value on exhibitions featuring amateur photography. In contrast, amateurs and individuals in the "neither" group show significantly greater interest in exhibitions that include works from both professionals and amateurs. This interest may indicate a greater openness to diverse photographic perspectives. Notably, members of the "neither" group place greater importance on the inclusion of diverse media and a varied exhibition program, albeit at a moderate level. This may suggest that, unlike professionals and amateurs, they approach exhibitions with a broader interest rather than from a strictly photographic perspective.

Within the groups, some interesting demographic differences emerge. Younger professionals exhibit slightly greater acceptance of the integration of amateur works compared to older professionals. This may indicate that younger professionals are more open to diverse photographic perspectives and less committed to traditional exclusivity criteria than their older counterparts. Among amateurs, photography club members show a stronger preference for technically outstanding works while placing less emphasis on innovative and experimental pieces. This finding highlights the more technically oriented expectations of this group, which have also been identified in previous studies (Feigl, 2023; Feigl, 2024).

Gender differences are also apparent: Among professionals, women tend to prefer innovative and experimental works more than men, suggesting a greater affinity for creative and progressive approaches. Among amateurs, women appreciate a diverse presentation of photographs, whereas men place greater emphasis on technically sophisticated works. The latter may be influenced by the strong presence of technically oriented and engaged photography club members.

Content-related expectations of photography exhibitions

Socio-political themes and an explicit educational mission by curators do not play a central role in visitors' expectations regarding photography exhibitions. However, significant differences exist between groups: professionals and individuals in the "neither" group are slightly less opposed to a socio-political orientation in photography exhibitions than amateurs. These differences, however, are not entirely clear-cut, as there are strongly divergent opinions within each group. While some professionals consider socio-political themes important, others perceive them as less relevant and instead focus more on aesthetic or conceptual aspects. The "neither" group, overall, exhibits the greatest interest in socio-political themes, which may be related to their predominantly academic background and generally younger age structure. This group may be more engaged with current societal discourses and more open to political and social issues in photography. At the same time, opinions within this group vary, as a significant proportion of respondents also rank this aspect as secondary.

Amateurs, on the other hand, generally attribute less importance to socio-political questions in exhibitions. Many view photography primarily as a hobby and leisure activity, placing greater emphasis on artistic inspiration and aesthetic quality.

Older amateurs are somewhat more likely than younger amateurs to perceive an educational mission among curators, which could indicate that they view exhibitions more as a source of knowledge transmission. However, this assumption would need to be examined in further research.

The overall reserved yet highly heterogeneous assessment of socio-political and controversial themes in photography exhibitions suggests that there is no uniform expectation. While some visitors explicitly seek socio-political engagement in photography, others place greater emphasis on aesthetic, technical, or conceptual aspects.

Social and organizational expectations of photography exhibitions

The social and organizational expectations regarding photography exhibitions reveal clear priorities that vary little between groups. A key aspect is the slight tendency across all groups to visit photography exhibitions in company. This highlights the importance of shared cultural experiences, which, according to Falk and Dierking (2000), not only strengthen social bonds but also enhance engagement with the exhibited works. Such collective experiences contribute to the perception of photography exhibitions as both cultural and social events.

In contrast, the opportunity to meet new people at photography exhibitions is largely unimportant for all groups. Among amateurs, men rate this aspect as slightly less unimportant than women, which may indicate gender differences in motivation for social interaction. Similarly, photography club members show a slightly greater interest in meeting new people, which may be attributed to the pre-existing networks within these clubs.

Among amateurs, there is a general tendency to express a need for better information about exhibitions and event schedules. This need is more pronounced among amateurs than professionals, suggesting that amateurs rely more on external communication channels to stay informed about events. Within the amateur group, non-members of photography clubs are particularly likely to express this need, whereas club members may have easier access to relevant information due to their stronger networks. This discrepancy highlights the necessity of transparent and comprehensive communication strategies that also reach less well-connected audiences.

Types of exhibition visitors

The cluster analysis identified four distinct visitor types that differ in their frequency of visits, knowledge of artistic photography, and thematic expectations regarding photography exhibitions. These groups not only exhibit different interests but also have varying motivations for attending exhibitions.

The first group, Occasional Enjoyers, prefers accessible, visually appealing, and, above all, entertaining exhibitions. While individuals in this group are interested in artistic photography, they possess relatively little expertise in the field. Their visits are irregular and primarily leisure-oriented, including both professional and amateur exhibitions. They moderately value diverse presentations and creative exhibition concepts; however, they also prefer content that is easy to understand.

The second group, Reflective Frequent Visitors, engages deeply with photography and possesses the highest level of knowledge and interest in artistic photography. This group visits exhibitions particularly often, seeing them not only as a source of inspiration but also as an opportunity for critical reflection. Compared to other groups, they prioritize social and conceptual aspects, favoring sophisticated content with clear messages. Among all groups, they take the most time to view each photograph in an exhibition.

The third group, Discerning Professional Viewers, consists predominantly of professional photographers who have a clear preference for high-caliber exhibitions with a thematic focus. For them, exhibitions do not need to be easily accessible or entertaining. Members of this group are the least likely—or never—to attend exhibitions featuring amateur photography.

The fourth group, Distant Infrequent Visitors, rarely attends photography exhibitions and shows the least interest in artistic photography and the least knowledge about it. For them, photography exhibitions must be easily accessible, but they do not actively seek artistic inspiration.

The differences between these groups can be explained by three key expectations that emerged in the principal component analysis. The first factor, Reflection, Social Relevance, and Clear Messages, describes the expectation of intellectual depth and societal relevance in exhibitions. This factor is particularly important for Reflective Frequent Visitors, who may view photography not only as an art form but also as a medium for social discourse. The second factor, Accessibility and Comprehensibility, emphasizes the importance of clear and low-threshold content. Occasional Enjoyers and Distant Infrequent Visitors particularly appreciate well-structured and easily accessible exhibition concepts. The third factor, Diverse Presentation, Media, and Themes, reflects an interest in varied exhibition formats. Occasional Enjoyers place great importance on this aspect, whereas Discerning Professional Viewers prioritize it less.

The results highlight the diversity of expectations and motivations among exhibition visitors. Curators should therefore develop differentiated approaches to accommodate these varying visitor types. In particular, low-threshold and varied formats could help attract Distant Infrequent Visitors to photography exhibitions, while sophisticated content plays a crucial role for Reflective Frequent Visitors and Discerning Professional Viewers.

Interest in the popularity of photography and exhibitions

Professionals exhibit the highest level of interest in the dissemination and promotion of photography, followed by amateurs, while the "neither" group shows little interest in this aspect. This strong interest among professionals may be attributed to their professional connection to the field and their desire for greater societal recognition of the medium. Amateurs may value the popularity of photography primarily as a source of inspiration and an opportunity to develop their hobby further. The low level of interest among the "neither" group, which consists predominantly of younger individuals, could be due to their weaker connection to photography and competing media interests.

Factors for increasing the attractiveness of photography exhibitions

The attractiveness of photography exhibitions is influenced by various factors depending on the visitor group.

For professionals, practical aspects such as the proximity of the venue and flexible access times outside regular working hours are the most important factors in increasing the appeal of photography exhibitions. The same applies to amateurs, though even more strongly. Additionally, amateurs place great importance on easily accessible and comprehensible event information, as well as engaging communication via social media. Lower admission prices are particularly relevant for younger participants. The least significant factors in enhancing exhibition attractiveness include more appealing exhibition titles and special events for children and families.

Overall, the findings indicate that amateurs would benefit the most from activities and changes, whereas the potential for increasing attractiveness among professionals is less pronounced.

Expectations for future photography exhibitions

Professionals and amateurs strongly prefer physical exhibitions, with this preference being most pronounced among professionals. This highlights the importance of direct engagement with the works and the spatial atmosphere.

Professionals show a slightly higher interest in video interviews with exhibiting artists, indicating their need for deeper intellectual engagement with the content. In contrast, experiencing part of the exhibition virtually from home is somewhat more appealing to amateurs and individuals in the "neither" group but is largely rejected by professionals.

For all groups, it appears promising to present and discuss selected photographs from exhibitions in advance via social media.

The findings emphasize that physical exhibitions will remain the central element in the future but can be effectively complemented by digital formats.

5.3 Guided tours at photography exhibitions

Participation in guided tours at photography exhibitions

Guided tours in art exhibitions, particularly in the field of artistic photography, are regularly used by only a small number of visitors. Only a small proportion of respondents frequently participate in guided tours, while about a quarter never do. The "neither" group, in particular, takes part in guided tours less frequently than professionals and amateurs. This suggests that this group has a generally lower interest in photography exhibitions or perceives less added value in guided tours.

Expectations for guided tours on artistic photography differ little from those for other art forms. Key requirements include technical insights, conceptual background, and contextual information. Notably, the preferred duration of guided tours is relatively consistent, with most respondents favoring a length of 45 to 60 minutes.

The lower participation of the "neither" group may be due to an overall lower interest in photography or a lack of awareness of the benefits of guided tours. To engage this group more effectively, targeted communication efforts or alternative formats, such as shorter or interactive tours, could enhance attractiveness.

Requirements for guided tours

Expectations for guided tours vary slightly between groups. Professionals are particularly interested in the background of the photographs and the personalities of the exhibiting photographers. This is especially true for women among professionals. Amateurs also value these aspects highly but are additionally interested in the artistic techniques of the photographers. They also place slightly more

importance on the ability to ask questions directly during a tour. These findings align with those of Ziese (2010), who emphasizes that participatory approaches incorporating interactive and dialogical elements can enhance the appeal of guided tours for broader audiences. Notably, networking with other visitors during tours is not considered important by any of the groups.

Another key finding is the influence of guided tours on the perception of photographs and visitors' memory retention. Amateurs, in particular, benefit from guided tours, as they recall specific photographs and the overall exhibition better afterward. They are also more likely to perceive the exhibited works as aesthetically appealing and recognize them more strongly as artistic creations following explanatory commentary. However, the most pronounced effect, observed among both professionals and amateurs, is that guided tours enhance accessibility to the exhibited photographs. Narrative structuring and interactive elements contribute significantly to visitors developing a deeper understanding of the works (see Craik & Lockhart, 1972). The improved memory performance among amateurs can be explained using theoretical models of memory formation and emotional processing. Buchner and Brandt (2017) describe how photographs function as visual anchors that can activate personal memories. Guided tours may amplify this effect by engaging both episodic and semantic memory. It remains unclear why amateurs benefit more from this effect than professionals, which should be further investigated in future research.

Negative experiences with guided tours are rare. The most common issue reported is inconvenient scheduling, particularly among non-members of photography clubs. This group might be more effectively engaged through more flexible scheduling options or shorter formats.

Since guided tours are generally well received, optimization efforts should focus less on eliminating deficits and more on adapting tours to better meet visitors' needs.

Participant types in guided tours

The cluster analysis identified three distinct participant types that differ in their attitudes toward guided tours, their expectations regarding content delivery, and their actual participation behavior in photography exhibitions.

The first group, curious art explorers, consists primarily of amateurs and professionals who show a strong interest in artistic photography. For them, guided tours provide a valuable opportunity to expand their relatively limited knowledge of artistic photography. Consequently, this group benefits the most from guided tours. Tours are important to them, and they participate regularly and more frequently than other groups.

The second group, reserved art skeptics, participates in guided tours the least and has the lowest level of knowledge and interest in artistic photography. They find guided tours only moderately enriching, and their interest in exhibition-related information is the weakest among all groups.

The third group, reflective art experts, is composed mainly of professional photographers with a high level of interest in artistic photography. They use guided tours to further deepen their already extensive knowledge. However, due to their high level of expertise, guided tours have little impact on their enjoyment of the exhibition or their ability to recall specific works. They participate in tours at least occasionally and consider them important. Negative aspects of guided tours are rarely perceived in this group.

The differences between the groups can also be explained by three key expectations that emerged in the principal component analysis. The first factor, rejection of guided tours, describes negative attitudes such as boredom, feeling overwhelmed, or a preference for independent art appreciation. This factor is slightly more pronounced among reserved art skeptics but plays little role for the other groups. The second factor, positive effects of guided tours, highlights how tours facilitate access to artworks, enhance the perception of photographs as artistic, and improve memory retention. These positive effects are particularly emphasized by curious art explorers. The third factor, informational gain from

guided tours, reflects the value of tours as a source of curatorial background, artistic techniques, and biographical insights into photographers. This aspect is especially important for reflective art experts but is also relevant for curious art explorers.

The findings indicate that guided tours provide added value for most visitor groups, but targeted adaptations may be necessary to engage more skeptical participants. While curious art explorers and reflective art experts perceive guided tours as enriching, reserved art skeptics remain more distanced. However, the generally low scores on the scale measuring the rejection of guided tours suggest that even skeptical participants are not fundamentally opposed to them. More flexible formats, interactive elements, and a stronger thematic focus could potentially make guided tours more appealing to these visitor groups.

Group tours and audio guides

Free audio guides are rarely used by visitors, and this is even more true for paid audio guides. This highlights a certain reluctance toward technology-based aids in photography exhibitions, particularly when associated with costs. Group tours are preferred over audio guides. Nearly half of the respondents choose the interactive and personal format of a group tour, while only about one-third use audio guides. One-quarter of respondents would choose neither option, indicating a general hesitancy toward guided formats.

The preference for group tours underscores the high value placed on social and interactive elements in photography exhibitions. Group tours not only enable direct interaction with a tour guide but also foster deeper reflection and emotional engagement with the exhibits through dialogical formats (Burnham & Kai-Kee, 2011). In contrast, the lower acceptance of audio guides suggests that this form of information delivery is often perceived as less engaging. This may be due to the fact that audio guides do not offer the social aspect of a tour and therefore provide less interactivity.

Interestingly, written materials such as brochures are considered highly relevant and are viewed as a practical alternative to audiovisual formats. In cases where group tours are not attended, nearly half of the respondents rely on written information, while slightly more than 40% would use an audio guide. The high acceptance of written formats may be attributed to their simplicity, familiarity, and flexibility.

Digital tools such as audio guides or apps have the potential to make exhibition visits more personalized (Bitgood, 2011). However, in practice, they seem to be less appealing. One possible reason is the current design of these offerings, as they often provide standardized content with limited interactive elements. Future technological developments, such as immersive approaches using augmented reality or personalized content, could increase acceptance (Bimber & Raskar, 2005). However, whether these innovations will actually boost usage remains to be examined in further studies.

5.4 Own photography exhibitions

The results of the study highlight significant differences between professionals and amateurs regarding their participation in photography exhibitions as well as their associated goals and expectations. While a large majority of professionals regularly exhibit their own work, this share is significantly lower among amateurs. Older amateurs and members of photography clubs are disproportionately represented in exhibitions featuring their own photographs, which may be attributed to their stronger networks and the organizational resources provided by photography clubs. These clubs often offer their members platforms for presenting their work. Additionally, older amateurs may have more time to participate in photography exhibitions with their own images.

One-quarter of professionals had more than four exhibitions in the past three years, whereas amateurs most commonly reported up to three exhibitions. However, overall, the numbers present a relatively balanced picture. The goals of exhibitions, on the other hand, differ significantly. Both groups emphasize the importance of evoking emotional reactions from the audience and achieving broad visibility, with

these aspects being slightly more important for professionals. For professionals, exhibitions also serve a clear functional role, facilitating networking, acquiring new clients, and selling photographs. These pragmatic objectives vary within the group, indicating different specializations and professional intentions. Amateurs, in contrast, place greater value on recognition within their community and the presentation of their creative potential. This suggests that exhibitions are more closely tied to personal development and social appreciation for them.

Younger professionals and those aged 50 to 59 more frequently use exhibitions for career development and networking, whereas older professionals place less emphasis on this aspect. Mid-career professionals also attach greater importance to media coverage, possibly to further solidify their established position and increase visibility. These differences may be related to both age and career stage, as professional priorities tend to shift over time.

Among amateurs, women emphasize the importance of making their skills and creative potential visible through exhibitions more strongly than men. This may be linked to the structure of amateur photography, where men might be more strongly represented. However, a more detailed analysis of this gender-specific aspect would be necessary to better understand the underlying factors.

The results of the factor and cluster analyses provide valuable insights into the motivations and strategies of professionals and amateurs in the context of photography exhibitions. The factor analysis identified two key dimensions. The first dimension includes commercial and media-related objectives, reflecting the desire to generate sales, gain media visibility, and reach a broad audience through exhibitions. The second dimension highlights the importance of social recognition, professional networking, and acquiring new clients. This underscores that the motivations for exhibitions encompass both artistic and strategic goals, with varying emphasis depending on the group.

The subsequent cluster analysis identified three distinct participant types. One group consists predominantly of amateurs who seek to present their work to a broad audience but show little interest in commercial or career-related goals. Emotional impact and recognition within the amateur community are central to them, while media visibility or financial success play a minor role. Another group, composed of both professionals and amateurs, shows little orientation toward commercial, media, or social goals. Their primary motivation for exhibiting their work appears to be personal enjoyment, with the intention of evoking emotions in viewers. The third group consists almost exclusively of professionals and exhibits a strong alignment with both factors. These exhibitors strategically use exhibitions to build networks, acquire clients, and position their work for commercial success. Additionally, they aim to provoke emotional responses through their work and encourage discussion and societal reflection.

Overall, the findings indicate that photography exhibitions serve not only artistic but also social and economic functions.

6 Summary

The present study examines the behavior, preferences, and expectations of visitors to photography exhibitions. Based on an online survey, professionals, amateurs, and a "neither" group were analyzed regarding their frequency of visits, interests, and motivations.

Professionals visit photography exhibitions most frequently and prefer professional formats. Amateurs also show interest in amateur exhibitions that align with their own photographic interests. Within this group, photography club members are particularly active visitors. In contrast, the "neither" group shows little interest in photography exhibitions.

The results emphasize the diversity of expectations and behaviors in photography exhibitions. Professionals and amateurs value photography exhibitions as a source of artistic inspiration and are particularly interested in the stories behind the images, suggesting a deeper engagement with the content. Additionally, amateurs perceive exhibitions more as an opportunity for relaxation and entertainment, indicating leisure-related expectations. Women among professionals, as well as amateurs in general, are more likely to seek emotional engagement through exhibitions. Professionals, on the other hand, place greater importance on reflection and a clear message, underscoring their content-oriented approach.

Based on the data, four visitor types were identified:

- Occasional Enjoyers: Visit exhibitions occasionally and prefer entertaining formats. Show high interest in artistic photography and artistic inspiration.
- Reflective Frequent Visitors: Frequent visitors with extensive knowledge of artistic photography. Interested in critical reflection on photographic themes and artistic inspiration.
- Discerning Professional Viewers: Professionals focusing on thematically relevant, professional formats. Low interest in entertainment-oriented and amateur exhibitions.
- Distant Infrequent Visitors: Individuals with little interest in artistic photography and exhibitions.

Guided tours are used by professionals and amateurs to gain deeper insights. They are particularly interested in the artistic background, the photographers, and the stories behind the images. Amateurs benefit the most, as they tend to recall specific photographs and the overall exhibition better afterward. For both groups, guided tours enhance accessibility to the works.

Additionally, three participant types in guided tours were identified: curious art explorers, who actively engage with and find value in guided tours; reserved art skeptics, who perceive guided tours as largely irrelevant; and reflective art experts, who use guided tours strategically to expand their knowledge.

The findings on photography exhibitions featuring personal works reveal clear differences between professionals and amateurs. Both groups seek to evoke emotional reactions from the audience and gain visibility, with these aspects being more important for professionals. Additionally, professionals use exhibitions strategically for networking, commissions, and sales, depending on their specialization. In contrast, amateurs focus on gaining recognition within their community and showcasing their creative potential, reflecting personal development and social appreciation.

Three types of exhibitors were identified: Ambitious Artists: Primarily amateurs who present their work but do not pursue commercial goals. Independent Artists: Artists with strong self-motivation and personal artistic expression. Strategic Artists: Mainly professionals who use exhibitions purposefully for their careers and networking.

7 Literature

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8 Appendix

8.1 Result tables

8.1.1 Demographics

Age (N=461)

10-19	20-29	30-39	40-49	50-59	60-69	70 and older
0%	13,4%	12,1%	10,0%	25,2%	24,9%	14,3%

Gender (N=461)

female	male	neither nor, divers
33,2%	65,7%	1,1%

Professional/Amateurs (N=461)

Professionals	Amateurs	neither nor
43,8%	44,5%	11,7%

Photography club membership (only amateurs, N=205)

yes	no
62,9%	37,1%

8.1.2 Motives and behaviors in photography exhibitions

Interest in artworks (N=461)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Interest in artworks in the field of painting/sculpture	5,2%	11,7%	25,8%	34,7%	22,6%	3,58	1,12
Interest in artistic photography	2,4%	6,3%	13,9%	30,2%	47,3%	4,14	1,03

Professionals: Interest in artworks (N=202)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Interest in artworks in the field of painting/sculpture	3,5%	6,4%	25,7%	32,7%	31,7%	3,83	1,06
Interest in artistic photography	1,0%	5,9%	7,4%	28,7%	56,9%	4,35	0,92

Amateurs: Interest in artworks (N=205)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Interest in artworks in the field of painting/sculpture	3,9%	15,6%	26,3%	37,6%	16,6%	3,47	1,06
Interest in artistic photography	1,5%	3,9%	16,6%	31,2%	46,8%	4,18	0,95

Engagement with artistic photography (N=461)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I frequently engage with artistic photography.	13,2%	20,0%	23,4%	21,7%	21,7%	3,19	1,34

Professionals: Engagement with artistic photography (N=202)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I frequently engage with artistic photography.	7,9%	13,4%	23,8%	22,8%	32,2%	3,58	1,28

Amateurs: Engagement with artistic photography (N=205)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I frequently engage with artistic photography.	8,3%	26,3%	24,9%	24,4%	16,1%	3,14	1,21

Knowledge about artistic photography (N=461)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I am very knowledgeable about artistic photography.	21,3%	27,1%	25,8%	18,2%	7,6%	2,64	1,22
I have extensive knowledge of artistic photographers.	28,6%	27,1%	25,8%	18,2%	7,6%	2,44	1,23

Scale Knowledge about artistic photography (N=461)

A scale measuring knowledge about artistic photography was created from the two items. The internal consistency is very high: $\alpha = .93$. The mean is $M = 2.54$, with a standard deviation of $s = 1.19$.

Professionals: Knowledge about artistic photography (N=202)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I am very knowledgeable about artistic photography.	10,9%	23,3%	26,7%	24,8%	14,4%	3,08	1,22
I have extensive knowledge of artistic photographers.	15,3%	25,2%	24,8%	22,3%	12,4%	2,91	1,26

Professionals: Scale Knowledge about artistic photography (N=202)

A scale measuring knowledge about artistic photography was created from the two items. The internal consistency is very high: $\alpha = .94$. The mean is $M = 3.00$, with a standard deviation of $s = 1.20$.

Amateurs: Knowledge about artistic photography (N=205)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I am very knowledgeable about artistic photography.	22,0%	30,2%	30,2%	15,1%	2,4%	2,46	1,07
I have extensive knowledge of artistic photographers.	33,2%	29,3%	23,9%	11,7%	2,0%	2,20	1,09

Amateurs Scale Knowledge about artistic photography (N=205)

A scale measuring knowledge about artistic photography was created from the two items. The internal consistency is very high: $\alpha = .90$. The mean is $M = 2.32$, with a standard deviation of $s = 1.03$.

„neither nor“ group Scale Knowledge about artistic photography (N=54)

A scale measuring knowledge about artistic photography was created from the two items. The internal consistency is very high: $\alpha = .93$. The mean is $M = 1.57$, with a standard deviation of $s = 0.89$.

Exhibition visits with artistic photography (N=461)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you visit exhibitions featuring artistic photography?	6,5%	14,1%	16,3%	29,9%	23,6%	9,5%	3,78	1,37
How often do you visit photography exhibitions showcasing photographs from the professional sector?	7,2%	13,2%	16,9%	27,8%	24,1%	10,8%	3,81	1,41
How often do you visit photography exhibitions featuring photographs from the amateur sector?	18,4%	33,0%	15,8%	17,4%	11,9%	3,5%	2,82	1,41

Professionals: Exhibition visits with artistic photography (N=202)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you visit exhibitions featuring artistic photography?	1,5%	8,9%	15,8%	28,7%	31,7%	13,4%	4,20	1,21
How often do you visit photography exhibitions showcasing photographs from the professional sector?	1,0%	8,4%	13,9%	26,2%	34,2%	16,3%	4,33	1,21
How often do you visit photography exhibitions featuring photographs from the amateur sector?	22,3%	45,5%	18,8%	9,4%	4,5%	0,5%	2,30	1,08

Amateurs: Exhibition visits with artistic photography (N=205)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you visit exhibitions featuring artistic photography?	4,9%	15,1%	17,1%	34,1%	21,0%	7,8%	3,75	1,30
How often do you visit photography exhibitions showcasing photographs from the professional sector?	5,4%	15,1%	20,0%	32,2%	19,5%	7,8%	3,69	1,31
How often do you visit photography exhibitions featuring photographs from the amateur sector?	8,8%	22,0%	14,6%	25,4%	22,0%	7,3%	3,52	1,45

Activities during visits to exhibitions with artistic photography (N=461)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you attend the opening (vernissage) of a photography exhibition?	18,4%	25,8%	16,3%	19,3%	15,0%	5,2%	3,02	1,50
How often do you attend the closing event (finissage) of a photography exhibition when it is offered?	33,2%	31,9%	15,4%	11,1%	7,4%	1,1%	2,31	1,29
How often do you participate in discussions with the exhibiting photographers when these are offered?	18,9%	22,3%	20,0%	17,1%	14,8%	6,9%	3,07	1,54
How often do you read the description texts of photographs displayed in exhibitions?	7,4%	8,9%	10,0%	19,7%	31,2%	22,8%	4,27	1,51
How often do you comment on or review a photography exhibition on social media after visiting?	50,1%	27,3%	9,8%	8,0%	3,9%	0,9%	1,90	1,19

Professionals: Activities during visits to exhibitions with artistic photography (N=202)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you attend the opening (vernissage) of a photography exhibition?	5,9%	27,2%	19,3%	22,3%	18,8%	6,4%	3,40	1,38
How often do you attend the closing event (finissage) of a photography exhibition when it is offered?	20,3%	38,1%	18,8%	12,4%	9,9%	0,5%	2,54	1,25
How often do you participate in discussions with the exhibiting photographers when these are offered?	10,4%	21,3%	22,3%	18,3%	19,8%	7,9%	3,40	1,47
How often do you read the description texts of photographs displayed in exhibitions?	1,5%	6,9%	5,9%	20,3%	37,1%	28,2%	4,69	1,22
How often do you comment on or review a photography exhibition on social media after visiting?	48,0%	30,2%	10,9%	5,9%	4,0%	1,0%	1,91	1,16

Amateurs: Activities during visits to exhibitions with artistic photography (N=205)

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
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How often do you attend the opening (vernissage) of a photography exhibition?	22,0%	24,9%	14,1%	20,0%	13,7%	5,4%	2,95	1,54
How often do you attend the closing event (finissage) of a photography exhibition when it is offered?	37,6%	27,8%	14,1%	12,7%	5,9%	2,0%	2,27	1,34
How often do you participate in discussions with the exhibiting photographers when these are offered?	16,6%	21,5%	21,5%	19,0%	13,7%	7,8%	3,15	1,52
How often do you read the description texts of photographs displayed in exhibitions?	4,9%	9,3%	11,7%	20,5%	31,2%	22,4%	4,31	1,43
How often do you comment on or review a photography exhibition on social media after visiting?	47,8%	25,4%	10,7%	10,7%	4,4%	1,0%	2,01	1,25

Behavior at exhibitions (N=431), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I often follow the routes suggested by the exhibition organizers.	8,6%	17,9%	28,3%	34,8%	10,4%	3,21	1,12
I usually look at a few photographs very intensively and move more quickly through the rest of the exhibition.	14,8%	26,7%	29,7%	23,4%	5,3%	2,78	1,12
When visiting an exhibition, I take a lot of time for each photograph.	5,8%	30,6%	30,2%	25,5%	7,9%	2,99	1,05
I often return multiple times to certain photographs before leaving the exhibition.	7,7%	19,0%	25,3%	34,1%	13,9%	3,28	1,15
I frequently visit the same exhibition multiple times.	48,3%	35,5%	13,5%	2,3%	0,5%	1,71	0,82

Professionals: Behavior at exhibitions (N=199), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I often follow the routes suggested by the exhibition organizers.	5,5%	22,6%	31,7%	32,2%	8,0%	3,15	1,04
I usually look at a few photographs very intensively and move more quickly through the rest of the exhibition.	12,1%	23,1%	31,7%	27,1%	6,0%	2,92	1,11
When visiting an exhibition, I take a lot of time for each photograph.	6,0%	30,7%	33,2%	24,6%	5,5%	2,93	1,01
I often return multiple times to certain photographs before leaving the exhibition.	4,0%	18,6%	21,6%	39,2%	16,6%	3,46	1,10
I frequently visit the same exhibition multiple times.	41,2%	40,2%	14,6%	3,5%	0,5%	1,82	0,85

Amateurs: Behavior at exhibitions (N=195), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I often follow the routes suggested by the exhibition organizers.	11,3%	13,8%	25,1%	36,4%	13,3%	3,27	1,19
I usually look at a few photographs very intensively and move more quickly through the rest of the exhibition.	19,5%	30,3%	25,6%	20,0%	4,6%	2,60	1,15
When visiting an exhibition, I take a lot of time for each photograph.	4,6%	28,7%	28,2%	27,2%	11,3%	3,12	1,09
I often return multiple times to certain photographs before leaving the exhibition.	8,7%	16,9%	30,3%	30,3%	13,3%	3,23	1,15

I frequently visit the same exhibition multiple times.	53,8%	31,8%	12,8%	1,0%	0,5%	1,63	0,79
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Purchase of an exhibition catalog (N=431), excluding individuals who never visit photography exhibitions

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you purchase an exhibition catalog when one is offered at exhibitions?	20,6%	29,5%	17,4%	20,6%	9,3%	2,6%	2,76	1,40

Professionals: Purchase of an exhibition catalog (N=199), excluding individuals who never visit photography exhibitions

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you purchase an exhibition catalog when one is offered at exhibitions?	11,1%	30,2%	18,6%	26,6%	11,1%	2,5%	3,04	1,30

Amateurs: Purchase of an exhibition catalog (N=195), excluding individuals who never visit photography exhibitions

	1 (never)	2 (1 very rarely)	3 (2)	4 (3)	5 (4)	6 (5 very often)	MW	SD
How often do you purchase an exhibition catalog when one is offered at exhibitions?	22,6%	31,8%	16,9%	16,4%	9,2%	3,1%	2,67	1,39

Importance of activities during photography exhibitions (N=431), excluding individuals who never visit photography exhibitions

How important is it to you, in the context of exhibitions...	1 not important at all	2	3	4	5 very important	MW	SD
... to attend an opening (vernissage)?	19,3%	27,4%	25,3%	17,9%	10,2%	2,72	1,25
... to listen to explanations/lectures from the curators?	7,9%	25,5%	29,2%	26,9%	10,4%	3,06	1,21
... to speak personally with the exhibiting photographers?	8,1%	24,1%	28,3%	26,0%	13,5%	3,13	1,16

Professionals: Importance of activities during photography exhibitions (N=199), excluding individuals who never visit photography exhibitions

How important is it to you, in the context of exhibitions...	1 not important at all	2	3	4	5 very important	MW	SD
... to attend an opening (vernissage)?	13,1%	27,1%	29,1%	17,6%	13,1%	2,90	1,22
... to listen to explanations/lectures from the curators?	6,0%	26,1%	30,7%	23,6%	13,6%	3,13	1,13
... to speak personally with the exhibiting photographers?	5,0%	23,1%	27,1%	28,6%	16,1%	3,28	1,14

Amateurs: Importance of activities during photography exhibitions (N=195), excluding individuals who never visit photography exhibitions

How important is it to you, in the context of exhibitions...	1 not important at all	2	3	4	5 very important	MW	SD
... to attend an opening (vernissage)?	21,5%	27,2%	22,1%	20,5%	8,7%	2,68	1,26
... to listen to explanations/lectures from the curators?	6,7%	24,6%	27,7%	31,8%	9,2%	3,12	1,09

... to speak personally with the exhibiting photographers?	8,2%	23,1%	31,3%	24,6%	12,8%	3,11	1,15
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Interest in seeing genres, fields, and themes in photography exhibitions in the professional photography sector (N=461)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Abstract photography	13,2%	26,9%	24,1%	23,0%	12,8%	2,95	1,24
Staged photography	10,4%	23,9%	28,9%	27,8%	9,1%	3,01	1,14
Portraits	4,6%	11,9%	26,9%	28,9%	27,8%	3,63	1,14
Street photography	4,6%	11,3%	21,7%	33,4%	29,1%	3,71	1,14
Nature and landscape photography	5,0%	14,1%	23,6%	27,8%	29,5%	3,63	1,19
Conceptual photography	7,4%	17,4%	29,9%	29,5%	15,8%	3,29	1,15
Documentary photography	3,3%	15,4%	22,3%	28,0%	31,0%	3,68	1,16
Photographs addressing current social issues	5,2%	16,7%	24,1%	29,9%	24,1%	3,51	1,18
Humorous photography	9,3%	18,4%	31,7%	26,2%	14,3%	3,18	1,17
Generated photorealistic AI images	45,6%	31,2%	13,7%	7,2%	2,4%	1,90	1,04

Professionals: Interest in seeing genres, fields, and themes in photography exhibitions in the professional photography sector (N=202)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Abstract photography	13,4%	30,2%	25,7%	17,8%	12,9%	2,87	1,23
Staged photography	7,9%	22,3%	30,7%	28,7%	10,4%	3,11	1,11
Portraits	1,0%	8,4%	24,3%	32,2%	34,2%	3,90	1,00
Street photography	4,0%	15,3%	18,8%	36,6%	25,2%	3,64	1,13
Nature and landscape photography	7,4%	21,8%	30,2%	26,2%	14,4%	3,18	1,15
Conceptual photography	4,5%	13,4%	25,2%	38,1%	18,8%	3,53	1,08
Documentary photography	1,5%	5,9%	16,8%	33,2%	42,6%	4,09	0,98
Photographs addressing current social issues	4,5%	10,9%	15,8%	35,1%	33,7%	3,83	1,14
Humorous photography	9,4%	19,3%	33,2%	25,7%	12,4%	3,12	1,15
Generated photorealistic AI images	46,5%	31,2%	14,4%	7,4%	0,5%	1,84	0,96

Amateurs: Interest in seeing genres, fields, and themes in photography exhibitions in the professional photography sector (N=205)

	1 not at all intereste d	2	3	4	5 very intereste d	MW	SD
Abstract photography	9,3%	25,4%	20,5%	30,2%	14,6%	3,16	1,22
Staged photography	10,7%	27,3%	26,8%	25,9%	9,3%	2,96	1,16
Portraits	4,9%	13,7%	30,2%	25,4%	25,9%	3,54	1,16
Street photography	3,4%	8,8%	23,4%	30,7%	33,7%	3,82	1,10

Nature and landscape photography	2,0%	7,3%	13,7%	33,2%	43,9%	4,10	1,02
Conceptual photography	6,3%	19,0%	34,1%	25,4%	15,1%	3,24	1,12
Documentary photography	3,4%	22,0%	28,3%	22,9%	23,4%	3,41	1,17
Photographs addressing current social issues	3,9%	22,0%	31,2%	26,8%	16,1%	3,29	1,10
Humorous photography	7,3%	18,0%	32,7%	28,3%	13,7%	3,23	1,12
Generated photorealistic AI images	45,9%	33,2%	11,2%	7,3%	2,4%	1,87	1,04

Additional genres, fields, and themes in photography exhibitions in the professional photography sector that one is interested in (N=461)

	total	professionals	Amateurs	neither nor
yes	30,8%	40,1%	28,8%	3,7%
no	69,2%	59,9%	71,2%	96,3%

Different genres, fields, and themes in photography exhibitions that one is interested in within the amateur photography sector (N=376)

	total	professionals	Amateurs	neither nor
yes	15,2%	12,7%	18,2%	9,4%
no	84,8%	87,3%	81,8%	90,6%

Preference in photography exhibitions: Pure photography exhibition or combination with other art forms (N=431), excluding individuals who never visit photography exhibitions

	total	professionals	Amateurs	neither nor
Exhibitions featuring only photography	47,1%	50,3%	50,3%	13,5%
Exhibitions with photography and painting	15,8%	9,0%	19,0%	35,1%
Exhibitions with photography and video art	16,5%	18,1%	15,9%	10,8%
Mixed exhibitions with various art forms, including photography	20,6%	22,6%	14,9%	40,5%

Preference in photography exhibitions: Solo vs. group exhibitions (N=431), excluding individuals who never visit photography exhibitions

	total	professionals	Amateurs	neither nor
Exclusively solo exhibitions	2,1%	1,0%	2,6%	5,4%
Prefer solo exhibition	14,4%	20,6%	8,2%	13,5%
Both solo and group exhibitions	77,3%	75,4%	82,1%	62,2%
Prefer group exhibitions	6,0%	3,0%	7,2%	16,2%
Exclusively group exhibitions	0,2%	0%	0%	2,7%

Preference in photography exhibitions: Specific theme vs. multiple themes (N=431), excluding individuals who never visit photography exhibitions

	total	professionals	Amateurs	neither nor
Exhibitions focusing on a specific theme	53,4%	66,3%	44,6%	29,7%
Exhibitions covering multiple different themes	46,6%	33,7%	55,4%	70,3%

8.1.3 Expectations for photography exhibitions

Photography exhibition (N=431), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I visit photography exhibitions to gain artistic inspiration.	4,4%	10,0%	17,9%	33,6%	34,1%	3,83	1,14
I usually visit photography exhibitions without specific expectations.	11,8%	29,2%	30,4%	20,0%	8,6%	2,84	1,13
I want to be emotionally moved by a photography exhibition.	5,6%	12,8%	23,9%	40,8%	16,9%	3,51	1,09
It is important to me that photography exhibitions convey a clear message.	11,6%	28,8%	28,8%	22,7%	8,1%	2,87	1,14
I prefer photography exhibitions that showcase technically outstanding works.	15,8%	29,0%	27,1%	21,8%	6,3%	2,74	1,15
Exhibition visits are a form of relaxation and recreation for me.	3,5%	13,0%	23,4%	39,9%	20,2%	3,60	1,06
I expect an exhibition to stimulate my thinking.	3,2%	10,7%	22,7%	38,5%	24,8%	3,71	1,06
I most enjoy exhibitions that address controversial topics.	12,1%	28,3%	35,5%	16,7%	7,4%	2,79	1,09
I am interested in the stories behind the photographs in exhibitions.	1,2%	9,5%	23,4%	37,4%	28,5%	3,83	0,99
I primarily visit photography exhibitions when they feature works by famous photographers.	20,9%	30,9%	30,4%	14,4%	3,5%	2,49	1,08
I prefer photography exhibitions that showcase innovative or experimental photographic works.	10,0%	24,4%	35,3%	20,4%	10,0%	2,96	1,12
I appreciate when photography exhibitions include works by both professionals and amateurs.	13,7%	18,6%	27,4%	22,7%	17,6%	3,12	1,29
Photography exhibitions should be entertaining and enjoyable.	9,3%	16,9%	34,1%	26,2%	13,5%	3,18	1,15
I prefer to visit photography exhibitions with company.	10,2%	15,8%	25,3%	34,1%	14,6%	3,27	1,19
It is important to me that an exhibition is not too difficult to understand.	19,3%	21,8%	24,6%	25,3%	9,0%	2,83	1,26
Curators of photography exhibitions should fulfill an educational mission.	12,1%	24,4%	32,5%	26,0%	5,1%	2,88	1,09
In photography exhibitions, it is important to me to meet new people.	38,7%	33,6%	19,3%	6,7%	1,6%	1,99	1,00
It is important to me that a photography exhibition is easily accessible.	11,6%	20,4%	27,4%	28,5%	12,1%	3,09	1,20
It is desirable for photography exhibitions to offer socio-political perspectives.	19,0%	25,8%	32,0%	16,9%	6,3%	2,66	1,15
I prefer sophisticated exhibitions aimed at a photographically educated expert audience.	20,4%	25,3%	32,7%	16,9%	4,6%	2,60	1,13
I follow the recommendations of art experts when selecting exhibitions to visit.	37,6%	32,7%	19,0%	9,3%	1,4%	2,04	1,03
An exhibition must have an impact on me without the need to read descriptive texts.	6,5%	14,6%	31,1%	32,7%	15,1%	3,35	1,10
It is important to me that photography exhibitions appeal to a broad audience.	16,5%	30,2%	30,6%	16,2%	6,5%	2,66	1,13
I value photography exhibitions where photos are not only hung on the wall but are presented in diverse ways.	17,4%	26,2%	28,1%	20,6%	7,7%	2,75	1,19

Photography exhibitions often showcase photography that does not appeal to me.	15,3%	36,7%	32,5%	12,8%	2,8%	2,51	0,99
I expect the texts accompanying the photographs to be easy to understand.	8,4%	18,1%	26,5%	34,3%	12,8%	3,25	1,14
It is important to me that various media are used in photography exhibitions.	21,3%	30,4%	31,8%	12,5%	3,9%	2,47	1,08
Photography exhibitions should always include photo books.	22,0%	24,4%	32,0%	17,9%	3,7%	2,57	1,13
It is important to me that exhibitions present a diverse program of photographs and themes.	11,1%	32,3%	33,9%	19,7%	3,0%	2,71	1,00
I would like to be better informed about exhibitions and exhibition dates.	10,0%	17,4%	29,7%	29,9%	13,0%	3,19	1,17

Professionals: Photography exhibition (N=199), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I visit photography exhibitions to gain artistic inspiration.	5,0%	8,5%	15,6%	32,2%	38,7%	3,91	1,16
I usually visit photography exhibitions without specific expectations.	11,6%	32,7%	33,7%	16,1%	6,0%	2,72	1,06
I want to be emotionally moved by a photography exhibition.	6,5%	12,1%	22,1%	40,2%	19,1%	3,53	1,23
It is important to me that photography exhibitions convey a clear message.	10,6%	29,1%	28,1%	24,1%	8,0%	2,90	1,13
I prefer photography exhibitions that showcase technically outstanding works.	21,6%	28,1%	26,1%	16,1%	8,0%	2,61	1,22
Exhibition visits are a form of relaxation and recreation for me.	5,0%	15,1%	28,6%	31,7%	19,6%	3,46	1,19
I expect an exhibition to stimulate my thinking.	3,0%	9,5%	20,1%	37,7%	29,6%	3,81	1,06
I most enjoy exhibitions that address controversial topics.	9,0%	28,1%	33,7%	19,6%	9,5%	2,92	1,11
I am interested in the stories behind the photographs in exhibitions.	1,0%	5,0%	25,1%	38,7%	30,2%	3,92	0,92
I primarily visit photography exhibitions when they feature works by famous photographers.	19,1%	30,2%	35,2%	12,1%	3,5%	2,51	1,04
I prefer photography exhibitions that showcase innovative or experimental photographic works.	7,5%	24,1%	39,7%	17,6%	11,1%	3,01	1,08
I appreciate when photography exhibitions include works by both professionals and amateurs.	24,6%	27,1%	24,1%	15,1%	9,0%	2,57	1,26
Photography exhibitions should be entertaining and enjoyable.	15,6%	19,6%	37,2%	20,6%	7,0%	2,84	1,14
I prefer to visit photography exhibitions with company.	12,1%	15,1%	25,6%	32,7%	14,6%	3,23	1,22
It is important to me that an exhibition is not too difficult to understand.	27,6%	24,1%	23,6%	17,1%	7,5%	2,53	1,27
Curators of photography exhibitions should fulfill an educational mission.	11,6%	24,6%	32,7%	23,6%	7,5%	2,91	1,12
In photography exhibitions, it is important to me to meet new people.	39,7%	34,2%	18,6%	7,0%	0,5%	1,94	0,96

It is important to me that a photography exhibition is easily accessible.	17,6%	28,1%	24,1%	19,6%	10,6%	2,77	1,25
It is desirable for photography exhibitions to offer socio-political perspectives.	17,6%	25,6%	28,6%	19,1%	9,0%	2,76	1,21
I prefer sophisticated exhibitions aimed at a photographically educated expert audience.	18,6%	25,1%	28,6%	19,6%	8,0%	2,73	1,20
I follow the recommendations of art experts when selecting exhibitions to visit.	38,2%	31,2%	21,1%	9,0%	0,5%	2,03	1,00
An exhibition must have an impact on me without the need to read descriptive texts.	7,0%	16,1%	30,7%	30,7%	15,6%	3,32	1,13
It is important to me that photography exhibitions appeal to a broad audience.	21,1%	29,6%	26,6%	15,6%	7,0%	2,58	1,19
I value photography exhibitions where photos are not only hung on the wall but are presented in diverse ways.	21,1%	25,6%	27,1%	19,1%	7,0%	2,65	1,21
Photography exhibitions often showcase photography that does not appeal to me.	16,1%	34,7%	34,7%	10,1%	4,5%	2,52	1,02
I expect the texts accompanying the photographs to be easy to understand.	12,1%	21,6%	29,6%	25,1%	11,6%	3,03	1,19
It is important to me that various media are used in photography exhibitions.	24,6%	30,7%	33,2%	10,1%	1,5%	2,33	1,01
Photography exhibitions should always include photo books.	24,1%	23,1%	30,2%	17,1%	5,5%	2,57	1,19
It is important to me that exhibitions present a diverse program of photographs and themes.	15,1%	34,7%	37,2%	11,6%	1,5%	2,50	0,94
I would like to be better informed about exhibitions and exhibition dates.	14,6%	17,6%	27,6%	26,1%	14,1%	3,08	1,26

Amateurs: Photography exhibition (N=195), excluding individuals who never visit photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I visit photography exhibitions to gain artistic inspiration.	2,1%	9,2%	18,5%	36,4%	33,8%	3,91	1,04
I usually visit photography exhibitions without specific expectations.	13,3%	28,2%	28,2%	21,0%	9,2%	2,85	1,17
I want to be emotionally moved by a photography exhibition.	5,1%	11,8%	25,1%	43,1%	14,9%	3,51	1,05
It is important to me that photography exhibitions convey a clear message.	12,8%	29,7%	26,7%	28,2%	5,1%	2,83	1,16
I prefer photography exhibitions that showcase technically outstanding works.	10,8%	29,2%	26,7%	28,2%	5,1%	2,88	1,10
Exhibition visits are a form of relaxation and recreation for me.	1,5%	10,8%	17,4%	48,2%	22,1%	3,78	0,96
I expect an exhibition to stimulate my thinking.	3,6%	12,3%	25,1%	39,0%	20,0%	3,59	1,05
I most enjoy exhibitions that address controversial topics.	15,9%	27,2%	37,4%	13,8%	5,6%	2,66	1,08
I am interested in the stories behind the photographs in exhibitions.	1,0%	11,8%	21,5%	37,4%	28,2%	3,80	1,01
I primarily visit photography exhibitions when they feature works by famous photographers.	22,1%	29,2%	28,2%	16,9%	3,6%	2,51	1,12

I prefer photography exhibitions that showcase innovative or experimental photographic works.	13,3%	23,1%	30,8%	23,1%	9,7%	2,93	1,18
I appreciate when photography exhibitions include works by both professionals and amateurs.	4,1%	10,8%	30,3%	28,7%	26,2%	3,62	1,11
Photography exhibitions should be entertaining and enjoyable.	4,1%	13,8%	30,3%	31,3%	20,5%	3,50	1,09
I prefer to visit photography exhibitions with company.	8,2%	17,9%	24,6%	34,4%	14,9%	3,30	1,17
It is important to me that an exhibition is not too difficult to understand.	12,8%	19,5%	23,6%	33,8%	10,3%	3,09	1,21
Curators of photography exhibitions should fulfill an educational mission.	14,4%	23,1%	32,8%	26,7%	3,1%	2,81	1,08
In photography exhibitions, it is important to me to meet new people.	36,4%	32,8%	21,5%	7,2%	2,1%	2,06	1,03
It is important to me that a photography exhibition is easily accessible.	7,2%	13,8%	28,2%	35,4%	15,4%	3,38	1,21
It is desirable for photography exhibitions to offer socio-political perspectives.	23,1%	26,7%	33,3%	12,8%	4,1%	2,48	1,11
I prefer sophisticated exhibitions aimed at a photographically educated expert audience.	22,1%	25,1%	35,4%	15,4%	2,1%	2,50	1,06
I follow the recommendations of art experts when selecting exhibitions to visit.	39,0%	32,8%	16,9%	9,2%	2,1%	2,03	1,06
An exhibition must have an impact on me without the need to read descriptive texts.	6,2%	12,8%	29,7%	35,9%	15,4%	3,42	1,09
It is important to me that photography exhibitions appeal to a broad audience.	13,3%	30,3%	32,3%	17,4%	6,7%	2,74	1,10
I value photography exhibitions where photos are not only hung on the wall but are presented in diverse ways.	15,9%	26,7%	28,7%	21,0%	7,7%	2,78	1,17
Photography exhibitions often showcase photography that does not appeal to me.	16,4%	40,0%	28,2%	13,8%	1,5%	2,44	0,97
I expect the texts accompanying the photographs to be easy to understand.	5,1%	15,4%	20,0%	43,6%	15,9%	3,50	1,09
It is important to me that various media are used in photography exhibitions.	21,5%	30,8%	28,2%	13,3%	6,2%	2,52	1,15
Photography exhibitions should always include photo books.	22,6%	25,6%	32,8%	16,9%	2,1%	2,50	1,08
It is important to me that exhibitions present a diverse program of photographs and themes.	9,2%	31,3%	30,8%	24,1%	4,6%	2,84	1,04
I would like to be better informed about exhibitions and exhibition dates.	5,6%	15,9%	29,2%	35,9%	13,3%	3,35	1,08

Interest in the popularity of photography and exhibitions (N=461)

How important is it to you...	1 not importa nt at all	2	3	4	5 very importa nt	MW	SD
that more people become enthusiastic about photography?	8,7%	13,7%	24,1%	31,2%	22,3%	3,45	1,22
that photography exhibitions are held more frequently?	4,6%	10,0%	24,9%	34,9%	25,6%	3,67	1,10
that more people visit photography exhibitions?	7,6%	12,4%	24,5%	32,3%	23,2%	3,51	1,19

Professionals: Interest in the popularity of photography and exhibitions (N=461)

How important is it to you...	1 not importa nt at all	2	3	4	5 very importa nt	MW	SD
that more people become enthusiastic about photography?	5,9%	7,4%	19,8%	34,7%	32,2%	3,80	1,15
that photography exhibitions are held more frequently?	3,0%	5,9%	21,8%	33,2%	36,1%	3,94	1,04
that more people visit photography exhibitions?	5,4%	4,0%	22,8%	34,7%	33,2%	3,86	1,09

Amateurs: Interest in the popularity of photography and exhibitions (N=461)

How important is it to you...	1 not importa nt at all	2	3	4	5 very importa nt	MW	SD
that more people become enthusiastic about photography?	7,3%	16,6%	26,8%	32,7%	16,6%	3,35	1,16
that photography exhibitions are held more frequently?	1,5%	8,8%	28,8%	41,0%	20,0%	3,69	0,94
that more people visit photography exhibitions?	5,4%	14,6%	25,9%	36,1%	18,0%	3,47	1,11

Factors for more frequent visits to photography exhibitions (N=461)

Photography exhibitions would be more attractive to me if...	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Exhibitions were held more frequently in my area.	7,6%	10,0%	16,1%	34,7%	31,7%	3,73	1,22
Exhibitions were accessible outside of regular working hours.	11,7%	11,3%	22,3%	29,9%	24,7%	3,45	1,29
There were special events for children and families.	38,2%	24,7%	19,5%	11,1%	6,5%	2,23	1,25
Photography workshops and courses were offered there.	25,8%	23,4%	20,0%	19,5%	11,3%	2,67	1,35
There was a café or a space to linger.	13,9%	17,4%	25,8%	28,9%	14,1%	3,12	1,25
Exhibitions were less expensive.	17,6%	21,3%	32,5%	18,0%	10,6%	2,83	1,22
Exhibitions offered an attractive supporting program.	21,5%	26,9%	23,6%	19,7%	8,2%	2,66	1,24
There were interesting guided tours.	13,9%	21,9%	25,4%	28,2%	10,6%	3,00	1,22
Exhibitions were more tailored to the needs and interests of visitors.	20,2%	29,9%	28,2%	16,3%	5,4%	2,57	1,14
The exhibition titles were more appealing.	28,2%	29,1%	25,8%	12,4%	4,6%	2,36	1,15
Event information was clear, precise, and easy to find.	10,6%	13,9%	28,0%	32,5%	15,0%	3,27	1,19
I was made curious about the exhibition through media coverage beforehand.	8,2%	13,9%	26,9%	33,0%	18,0%	3,39	1,17

Professionals: Factors for more frequent visits to photography exhibitions (N=199)

Photography exhibitions would be more attractive to me if...	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Exhibitions were held more frequently in my area.	11,4%	10,9%	18,3%	28,2%	31,2%	3,57	1,33
Exhibitions were accessible outside of regular working hours.	13,4%	11,4%	23,8%	27,2%	24,3%	3,38	1,33
There were special events for children and families.	39,6%	22,8%	20,3%	9,4%	7,9%	2,23	1,28
Photography workshops and courses were offered there.	36,1%	25,7%	16,3%	14,9%	6,9%	2,31	1,29
There was a café or a space to linger.	17,8%	21,8%	23,8%	25,2%	11,4%	2,91	1,28
Exhibitions were less expensive.	20,8%	23,8%	30,7%	15,3%	9,4%	2,69	1,23

Exhibitions offered an attractive supporting program.	26,2%	27,7%	22,3%	15,8%	7,9%	2,51	1,26
There were interesting guided tours.	16,8%	24,3%	24,8%	22,3%	11,9%	2,88	1,27
Exhibitions were more tailored to the needs and interests of visitors.	27,2%	32,2%	26,7%	8,4%	5,4%	2,33	1,12
The exhibition titles were more appealing.	34,2%	29,7%	24,8%	6,4%	5,0%	2,18	1,13
Event information was clear, precise, and easy to find.	12,9%	19,8%	28,7%	26,2%	12,4%	3,05	1,21
I was made curious about the exhibition through media coverage beforehand.	9,9%	19,3%	30,7%	24,8%	15,3%	3,16	1,20

Amateurs: Factors for more frequent visits to photography exhibitions (N=205)

Photography exhibitions would be more attractive to me if...	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Exhibitions were held more frequently in my area.	2,0%	8,3%	12,2%	41,5%	36,1%	4,01	1,00
Exhibitions were accessible outside of regular working hours.	8,8%	10,2%	20,5%	32,7%	27,8%	3,60	1,24
There were special events for children and families.	38,0%	26,8%	18,5%	11,7%	4,9%	2,19	1,20
Photography workshops and courses were offered there.	17,1%	22,0%	22,0%	23,4%	15,6%	2,99	1,33
There was a café or a space to linger.	10,2%	13,7%	26,3%	34,1%	15,6%	3,31	1,19
Exhibitions were less expensive.	14,6%	22,9%	33,7%	18,5%	10,2%	2,87	1,18
Exhibitions offered an attractive supporting program.	18,0%	29,3%	24,9%	19,5%	8,3%	2,71	1,21
There were interesting guided tours.	11,2%	20,5%	23,9%	34,6%	9,8%	3,11	1,18
Exhibitions were more tailored to the needs and interests of visitors.	16,1%	29,3%	28,8%	20,0%	5,9%	2,70	1,14
The exhibition titles were more appealing.	24,4%	29,3%	27,3%	14,6%	4,4%	2,45	1,14
Event information was clear, precise, and easy to find.	7,3%	9,8%	24,4%	38,5%	20,0%	3,54	1,14
I was made curious about the exhibition through media coverage beforehand.	4,9%	9,3%	23,4%	40,0%	22,4%	3,66	1,08

Information sources influencing visits to photography exhibitions (N=431)

	yes
Exhibition listings in photography magazines	42,1%
Newsletters from venues such as galleries and museums	51,4%
Social media channels of venues such as galleries and museums	52,3%
Personal recommendations	71,6%
Exhibition reviews in newspapers, for example	42,3%
Personal invitations from photographers	59,7%
Recurring exhibitions that I always visit	24,1%

Professionals: Information sources influencing visits to photography exhibitions (N=431), excluding individuals who never visit photography exhibitions

	yes
Exhibition listings in photography magazines	51,8%
Newsletters from venues such as galleries and museums	68,8%

Social media channels of venues such as galleries and museums	60,8%
Personal recommendations	79,9%
Exhibition reviews in newspapers, for example	45,7%
Personal invitations from photographers	82,9%
Recurring exhibitions that I always visit	22,1%

Amateurs: Information sources influencing visits to photography exhibitions (N=431), excluding individuals who never visit photography exhibitions

	Ja
Exhibition listings in photography magazines	43,1%
Newsletters from venues such as galleries and museums	46,2%
Social media channels of venues such as galleries and museums	52,8%
Personal recommendations	70,8%
Exhibition reviews in newspapers, for example	47,7%
Personal invitations from photographers	53,3%
Recurring exhibitions that I always visit	33,3%

Expectations for future photography exhibitions (N=461)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I prefer to continue visiting photography exhibitions in physical venues such as galleries, museums, and photography festivals.	2,8%	2,6%	7,8%	23,2%	63,6%	4,42	0,95
I would appreciate if future exhibitions use mobile apps that provide additional information and interactive elements.	15,8%	19,7%	31,9%	23,9%	8,7%	2,90	1,19
For future exhibitions, I would like to have more opportunities to watch video interviews with the exhibiting photographers.	15,6%	28,2%	27,1%	21,7%	7,4%	2,77	1,17
For future exhibitions, I would like to see continuously new and innovative exhibition concepts.	6,3%	18,9%	36,2%	26,7%	11,9%	3,19	1,07
I would appreciate it if exemplary photographs were presented and explained on social media before exhibitions.	12,1%	16,3%	31,0%	31,9%	8,7%	3,09	1,14
I am interested in virtual photography exhibitions that I can visit entirely from home.	42,5%	26,5%	15,0%	10,2%	5,9%	2,10	1,23
I would appreciate the option to experience a small part of the exhibitions in a virtual tour from home beforehand.	29,5%	26,2%	20,6%	16,9%	6,7%	2,45	1,26

Professionals: Expectations for future photography exhibitions (N=202)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I prefer to continue visiting photography exhibitions in physical venues such as galleries, museums, and photography festivals.	0,5%	1,0%	3,5%	15,8%	79,2%	4,72	0,62

I would appreciate if future exhibitions use mobile apps that provide additional information and interactive elements.	14,9%	24,3%	29,2%	22,8%	8,9%	2,87	1,19
For future exhibitions, I would like to have more opportunities to watch video interviews with the exhibiting photographers.	9,9%	25,2%	29,7%	23,8%	11,4%	3,01	1,16
For future exhibitions, I would like to see continuously new and innovative exhibition concepts.	5,4%	19,3%	35,6%	26,7%	12,9%	3,22	1,07
I would appreciate it if exemplary photographs were presented and explained on social media before exhibitions.	10,4%	22,3%	31,7%	25,2%	10,4%	3,03	1,15
I am interested in virtual photography exhibitions that I can visit entirely from home.	54,0%	27,7%	11,9%	3,5%	3,0%	1,74	1,00
I would appreciate the option to experience a small part of the exhibitions in a virtual tour from home beforehand.	44,1%	26,2%	16,8%	8,4%	4,5%	2,03	1,16

Amateurs: Expectations for future photography exhibitions (N=205)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I prefer to continue visiting photography exhibitions in physical venues such as galleries, museums, and photography festivals.	2,0%	3,9%	8,3%	27,8%	58,0%	4,36	0,93
I would appreciate if future exhibitions use mobile apps that provide additional information and interactive elements.	16,1%	19,0%	31,7%	23,4%	9,8%	2,92	1,21
For future exhibitions, I would like to have more opportunities to watch video interviews with the exhibiting photographers.	19,0%	33,2%	25,4%	18,5%	3,9%	2,55	1,11
For future exhibitions, I would like to see continuously new and innovative exhibition concepts.	6,3%	19,5%	35,1%	27,3%	11,7%	3,19	1,08
I would appreciate it if exemplary photographs were presented and explained on social media before exhibitions.	12,2%	13,2%	28,8%	38,5%	7,3%	3,16	1,13
I am interested in virtual photography exhibitions that I can visit entirely from home.	34,6%	28,3%	14,1%	15,1%	7,8%	2,33	1,30
I would appreciate the option to experience a small part of the exhibitions in a virtual tour from home beforehand.	17,6%	29,8%	21,0%	24,4%	7,3%	2,74	1,22

8.1.4 Guided tours at photography exhibitions

Frequency of guided tours at art exhibitions (N=461)

	never	rarely	occasion ally	often	always	MW	SD
How often do you participate in guided tours at art exhibitions when they are offered?	18,2%	32,5%	36,7%	10,8%	1,7%	2,45	0,97

Professionals: Frequency of guided tours at art exhibitions (N=202)

	never	rarely	occasion ally	often	always	MW	SD
How often do you participate in guided tours at art exhibitions when they are offered?	12,9%	35,1%	41,6%	9,9%	0,5%	2,50	0,86

Amateurs: Frequency of guided tours at art exhibitions (N=205)

	never	rarely	occasionally	often	always	MW	SD
How often do you participate in guided tours at art exhibitions when they are offered?	17,6%	29,8%	36,6%	13,7%	2,4%	2,54	1,01

Importance of guided tours for artistic fields (N=461)

	1 not important at all	2	3	4	5 very important	MW	SD
Painting	19,7%	22,3%	27,5%	21,9%	8,5%	2,77	1,23
Sculpture	25,4%	27,8%	26,5%	15,4%	5,0%	2,47	1,17
Artistic photography	14,3%	21,3%	30,4%	24,3%	9,8%	2,94	1,19

Professionals: Importance of guided tours for artistic fields (N=202)

	1 not important at all	2	3	4	5 very important	MW	SD
Painting	17,3%	26,7%	26,2%	23,8%	5,9%	2,74	1,17
Sculpture	21,3%	31,2%	27,2%	14,4%	5,9%	2,52	1,15
Artistic photography	11,9%	23,8%	30,7%	22,3%	11,4%	2,98	1,18

Amateurs: Importance of guided tours for artistic fields (N=205)

	1 not important at all	2	3	4	5 very important	MW	SD
Painting	17,6%	29,8%	36,6%	13,7%	2,4%	2,81	1,27
Sculpture	20,0%	20,5%	27,8%	21,5%	10,2%	2,47	1,18
Artistic photography	26,3%	26,3%	25,9%	17,1%	4,4%	3,02	1,17

Frequency of guided tours at exhibitions with artistic photography (N=461)

	never	rarely	occasionally	often	always	MW	SD
How often do you participate in guided tours at exhibitions with artistic photography when they are offered?	25,2%	30,4%	31,2%	10,6%	2,6%	2,35	1,05

Professionals: Frequency of guided tours at exhibitions with artistic photography (N=202)

	never	rarely	occasionally	often	always	MW	SD
How often do you participate in guided tours at exhibitions with artistic photography when they are offered?	17,8%	32,7%	36,1%	11,4%	2,0%	2,47	0,98

Amateurs: Frequency of guided tours at exhibitions with artistic photography (N=205)

	never	rarely	occasionally	often	always	MW	SD
How often do you participate in guided tours at exhibitions with artistic photography when they are offered?	22,9%	30,7%	31,7%	11,7%	2,9%	2,41	1,06

Expectations for guided tours (N=345), only individuals who participate in guided tours at least occasionally

My expectations and requirements for guided tours on artistic photography are the same as those for guided tours on painting and sculpture.	80,3%
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I have different expectations and requirements for guided tours on artistic photography than for guided tours on painting and sculpture.	19,7%
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Professionals: Expectations for guided tours (N=166), only individuals who participate in guided tours at least occasionally

My expectations and requirements for guided tours on artistic photography are the same as those for guided tours on painting and sculpture.	84,9%
I have different expectations and requirements for guided tours on artistic photography than for guided tours on painting and sculpture.	15,1%

Amateurs: Expectations for guided tours (N=158), only individuals who participate in guided tours at least occasionally

My expectations and requirements for guided tours on artistic photography are the same as those for guided tours on painting and sculpture.	73,4%
I have different expectations and requirements for guided tours on artistic photography than for guided tours on painting and sculpture.	26,6%

Requirements for and reasons to participate in guided tours (N=345), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I expect guided tours to provide special stories about the artworks.	1,4%	5,5%	22,0%	41,4%	29,6%	3,92	0,93
During guided tours, I enjoy learning more about the personality of the artist/photographer.	1,2%	7,0%	18,6%	42,0%	31,3%	3,95	0,94
I participate in guided tours to learn more about the background of the artworks/photographs.	0,6%	2,6%	12,5%	42,9%	41,4%	4,22	0,81
Guided tours are an opportunity for me to connect with other art enthusiasts.	20,0%	36,2%	26,4%	13,6%	3,8%	2,45	1,07
Guided tours interest me because I can ask the tour guides questions directly.	7,5%	26,4%	27,5%	25,8%	12,8%	3,10	1,15
I expect guided tours to teach me more about the artistic techniques of the artists/photographers.	5,2%	15,1%	22,0%	38,8%	18,8%	3,51	1,17
Guided tours are part of an overall experience for me within an art exhibition.	11,3%	25,2%	33,0%	21,7%	8,7%	2,91	1,13
In guided tours, I want to learn more about why the exhibited works were selected.	9,0%	17,7%	29,3%	34,5%	9,6%	3,18	1,11

Negative aspects of guided tours (N=345), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I do not want my experience of art in an exhibition to be influenced by a guided tour.	35,9%	35,1%	17,1%	9,0%	2,9%	2,08	1,07

I find the presence of other participants during a guided tour disturbing.	44,3%	28,1%	19,4%	7,0%	1,2%	1,92	1,01
Guided tours usually last too long for me.	25,2%	28,7%	31,6%	11,9%	2,6%	2,38	1,07
I often feel overloaded with information during guided tours.	23,5%	38,8%	26,7%	9,0%	2,0%	2,27	0,99
Guided tours often feel too instructive to me.	35,4%	35,4%	18,3%	9,3%	1,7%	2,07	1,03
I want to experience photographic art without the interpretations of others.	31,9%	36,8%	18,6%	8,7%	4,1%	2,16	1,09
Guided tours are often too boring for me.	31,0%	31,3%	24,3%	11,0%	2,3%	2,22	1,08
Guided tours often take place at inconvenient times for me.	14,8%	24,9%	29,6%	24,3%	6,4%	2,83	1,15

Effects of guided tours (N=345), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Through the explanations in guided tours, I usually gain a better understanding of the photographs.	1,7%	7,5%	24,3%	36,5%	29,9%	3,85	0,99
I can remember individual photographs from exhibitions where I attended a guided tour better.	8,1%	20,9%	25,5%	30,7%	14,8%	3,23	1,18
I often appreciate photographs more after receiving explanations during guided tours.	12,2%	26,1%	33,0%	24,6%	4,1%	2,82	1,06
I can remember exhibitions where I attended a guided tour better.	9,0%	18,0%	23,2%	33,6%	16,2%	3,30	1,20
After receiving explanations during guided tours, I often perceive photographs as more artistic.	15,9%	21,7%	29,0%	27,0%	6,4%	2,86	1,17

Professionals: Requirements for and reasons to participate in guided tours (N=166), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I expect guided tours to provide special stories about the artworks.	1,2%	5,4%	20,5%	41,6%	31,3%	3,96	0,92
During guided tours, I enjoy learning more about the personality of the artist/photographer.	1,2%	3,0%	14,5%	45,2%	36,1%	4,12	0,85
I participate in guided tours to learn more about the background of the artworks/photographs.	0,6%	1,8%	9,0%	46,4%	42,2%	4,28	0,75
Guided tours are an opportunity for me to connect with other art enthusiasts.	24,7%	33,7%	24,7%	13,3%	3,6%	2,37	1,10
Guided tours interest me because I can ask the tour guides questions directly.	10,8%	28,3%	25,9%	22,9%	12,0%	2,97	1,20
I expect guided tours to teach me more about the artistic techniques of the artists/photographers.	8,4%	16,9%	21,7%	36,1%	16,9%	3,36	1,19
Guided tours are part of an overall experience for me within an art exhibition.	15,7%	25,3%	33,1%	20,5%	5,4%	2,75	1,12
In guided tours, I want to learn more about why the exhibited works were selected.	10,8%	18,1%	29,5%	30,7%	10,8%	3,13	1,16

Professionals: Negative aspects of guided tours (N=166), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I do not want my experience of art in an exhibition to be influenced by a guided tour.	34,3%	36,1%	19,9%	7,2%	2,4%	2,07	1,02
I find the presence of other participants during a guided tour disturbing.	48,8%	27,7%	17,5%	5,4%	0,4%	1,81	0,95
Guided tours usually last too long for me.	28,9%	27,7%	28,3%	13,3%	1,8%	2,31	1,08
I often feel overloaded with information during guided tours.	30,1%	38,6%	23,5%	6,0%	1,8%	2,11	0,97
Guided tours often feel too instructive to me.	41,6%	30,7%	16,9%	9,0%	1,8%	1,99	1,06
I want to experience photographic art without the interpretations of others.	31,9%	36,7%	16,3%	10,2%	4,8%	2,19	1,14
Guided tours are often too boring for me.	31,3%	32,5%	22,9%	11,4%	1,8%	2,20	1,06
Guided tours often take place at inconvenient times for me.	15,7%	28,3%	30,7%	19,9%	5,4%	2,71	1,12

Professionals: Effects of guided tours (N=166), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Through the explanations in guided tours, I usually gain a better understanding of the photographs.	2,4%	7,8%	25,3%	35,5%	28,9%	3,81	1,02
I can remember individual photographs from exhibitions where I attended a guided tour better.	10,8%	25,3%	25,3%	25,3%	13,3%	3,05	1,22
I often appreciate photographs more after receiving explanations during guided tours.	18,1%	26,5%	32,5%	19,3%	3,6%	2,64	1,10
I can remember exhibitions where I attended a guided tour better.	15,1%	23,5%	21,1%	28,9%	11,4%	2,98	1,26
After receiving explanations during guided tours, I often perceive photographs as more artistic.	25,3%	23,5%	30,7%	16,3%	4,2%	2,51	1,16

Amateurs: Requirements for and reasons to participate in guided tours (N=158), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I expect guided tours to provide special stories about the artworks.	1,9%	6,3%	22,8%	40,5%	28,5%	3,87	0,96
During guided tours, I enjoy learning more about the personality of the artist/photographer.	1,3%	10,8%	22,8%	38,0%	27,2%	3,79	1,00
I participate in guided tours to learn more about the background of the artworks/photographs.	0,6%	3,2%	13,9%	40,5%	41,8%	4,20	0,84
Guided tours are an opportunity for me to connect with other art enthusiasts.	13,9%	38,6%	27,2%	15,8%	4,4%	2,58	1,05
Guided tours interest me because I can ask the tour guides questions directly.	20,9%	31,0%	34,8%	9,5%	3,8%	3,27	1,10
I expect guided tours to teach me more about the artistic techniques of the artists/photographers.	1,9%	12,7%	19,6%	43,0%	22,8%	3,72	1,02

Guided tours are part of an overall experience for me within an art exhibition.	8,2%	25,3%	31,6%	23,4%	11,4%	3,04	1,13
In guided tours, I want to learn more about why the exhibited works were selected.	7,6%	18,4%	27,8%	37,3%	8,9%	3,22	1,09

Amateurs: Negative aspects of guided tours (N=158), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
I do not want my experience of art in an exhibition to be influenced by a guided tour.	43,0%	27,2%	19,0%	8,9%	1,9%	1,99	1,07
I find the presence of other participants during a guided tour disturbing.	1,3%	7,6%	20,9%	38,0%	32,3%	2,09	1,13
Guided tours usually last too long for me.	20,9%	31,0%	34,8%	9,5%	3,8%	2,44	1,04
I often feel overloaded with information during guided tours.	17,1%	38,6%	28,5%	13,3%	2,5%	2,46	1,01
Guided tours often feel too instructive to me.	29,1%	39,2%	20,3%	9,5%	1,9%	2,16	1,01
I want to experience photographic art without the interpretations of others.	32,3%	36,1%	20,9%	7,0%	3,8%	2,14	1,07
Guided tours are often too boring for me.	30,4%	30,4%	26,6%	10,8%	1,9%	2,23	1,06
Guided tours often take place at inconvenient times for me.	15,2%	20,9%	26,6%	29,7%	7,6%	2,94	1,19

Amateurs: Effects of guided tours (N=158), only individuals who participate in guided tours at least occasionally

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
Through the explanations in guided tours, I usually gain a better understanding of the photographs.	1,3%	7,6%	20,9%	38,0%	32,3%	3,92	0,97
I can remember individual photographs from exhibitions where I attended a guided tour better.	6,3%	15,2%	26,6%	36,1%	15,8%	3,40	1,12
I often appreciate photographs more after receiving explanations during guided tours.	7,6%	25,3%	32,3%	31,0%	3,8%	2,98	1,01
I can remember exhibitions where I attended a guided tour better.	3,8%	11,4%	23,4%	40,5%	20,9%	3,63	1,06
After receiving explanations during guided tours, I often perceive photographs as more artistic.	7,6%	20,3%	25,3%	39,2%	7,6%	3,19	1,08

Use of free audio guides (N=461)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered free of charge at art exhibitions, how often do you use it?	22,1%	25,4%	27,8%	17,6%	7,2%	2,62	1,21

Professionals: Use of free audio guides (N=202)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered free of charge at art exhibitions, how often do you use it?	22,8%	29,2%	28,2%	15,3%	4,5%	2,50	1,13

Amateurs: Use of free audio guides (N=205)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered free of charge at art exhibitions, how often do you use it?	21,0%	22,4%	28,8%	19,5%	8,3%	2,72	1,23

Use of paid audio guides (N=461)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered for a fee at art exhibitions, how often do you use it?	43,2%	27,1%	21,5%	6,7%	1,5%	1,96	1,03

Professionals: Use of paid audio guides (N=202)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered for a fee at art exhibitions, how often do you use it?	42,6%	30,7%	20,8%	5,9%	0%	1,90	0,93

Amateurs: Use of paid audio guides (N=205)

	never	rarely	occasionally	often	always	MW	SD
If an audio guide is offered for a fee at art exhibitions, how often do you use it?	41,0%	24,9%	22,9%	7,8%	3,4%	2,08	1,12

Preferred information source for exhibitions (N=461)

group tour	27,8%
audio guide	48,2%
neither	24,1%

Professionals: Preferred information source for exhibitions (N=202)

group tour	25,2%
audio guide	48,0%
neither	26,7%

Amateurs: Preferred information source for exhibitions (N=205)

group tour	24,9%
audio guide	53,7%
neither	21,5%

Preferred information source for exhibitions if no group tour is offered (N=461)

audio guide	41,4%
brochure, written information	49,9%
neither	8,7%

Professionals: Preferred information source for exhibitions if no group tour is offered (N=202)

audio guide	33,7%
brochure, written information	57,9%
neither	8,4%

Amateurs: Preferred information source for exhibitions if no group tour is offered (N=205)

audio guide	43,9%
brochure, written information	47,8%
neither	8,3%

8.1.5 Own photography exhibitions

Do you also exhibit your own photographs in exhibitions?

	total	professionals	amateurs
yes	61,2%	84,2%	54,6%
no	38,2%	15,8%	45,4%

How many exhibitions have you had since January 1, 2022?

	total	professionals	amateurs
non	11,7%	17,1%	3,6%
1	14,9%	14,1%	16,1%
2	21,3%	20,0%	23,2%
3	16,7%	10,0%	26,8%
4	12,4%	11,8%	13,4%
more than 4	23,0%	27,1%	17,0%

Own photography exhibitions (N=282)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
It is important to me that my exhibitions are seen by professionals in the photography industry.	9,2%	15,6%	26,6%	24,1%	24,5%	3,39	1,26
It is important to me that the photographs in my exhibition evoke an emotional reaction in viewers.	1,1%	3,5%	18,1%	35,5%	41,8%	4,13	0,91
I want to gain recognition in the amateur photography community through my exhibitions.	29,8%	23,0%	20,9%	18,1%	8,2%	2,52	1,31
I want to gain recognition in the professional photography community through my exhibitions.	14,2%	20,2%	23,4%	25,2%	17,0%	3,11	1,30
I want the photographs in my exhibitions to reach a broad audience.	1,4%	4,3%	19,1%	31,6%	43,6%	4,12	0,96
It is important to me that my photos encourage discussion or reflection on certain topics.	3,2%	11,0%	21,6%	26,2%	37,9%	3,85	1,14
Displaying my photos should help me build a network of contacts.	7,8%	18,8%	26,2%	27,0%	20,2%	3,33	1,21
I use my exhibitions as a platform to acquire future commissions and projects.	26,6%	22,7%	20,9%	16,3%	13,5%	2,67	1,38
I present my photographs to showcase my skills and creative potential.	4,6%	11,3%	20,9%	34,8%	8,4%	3,71	1,13
It is important to me to sell photographs at my exhibitions.	24,8%	28,4%	23,4%	16,0%	7,4%	2,53	1,23
It is important to me to sell my own photo books at my exhibitions.	43,6%	22,3%	13,1%	13,5%	7,4%	2,19	1,32

It is important to me that public media report on my exhibition.	7,4%	13,5%	19,1%	35,5%	24,5%	3,56	1,21
It is important to me that specific photography media report on my exhibition.	10,6%	13,5%	22,7%	32,6%	20,6%	3,39	1,25

Professionals: Own photography exhibitions (N=170)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
It is important to me that my exhibitions are seen by professionals in the photography industry.	2,9%	10,6%	22,4%	27,6%	36,5%	3,84	1,12
It is important to me that the photographs in my exhibition evoke an emotional reaction in viewers.	1,2%	3,5%	14,1%	33,5%	47,6%	4,23	0,90
I want to gain recognition in the amateur photography community through my exhibitions.	41,8%	28,2%	13,5%	10,6%	5,9%	2,11	1,23
I want to gain recognition in the professional photography community through my exhibitions.	7,1%	18,2%	19,4%	30,6%	24,7%	3,48	1,24
I want the photographs in my exhibitions to reach a broad audience.	1,8%	1,2%	18,2%	30,6%	48,2%	4,22	0,91
It is important to me that my photos encourage discussion or reflection on certain topics.	2,9%	4,7%	18,8%	25,9%	47,6%	4,11	1,06
Displaying my photos should help me build a network of contacts.	5,3%	15,3%	20,0%	32,4%	27,1%	3,61	1,19
I use my exhibitions as a platform to acquire future commissions and projects.	12,4%	17,1%	24,7%	24,7%	21,2%	3,25	1,31
I present my photographs to showcase my skills and creative potential.	5,9%	13,5%	22,4%	30,0%	28,2%	3,61	1,20
It is important to me to sell photographs at my exhibitions.	12,4%	27,1%	27,6%	21,8%	11,2%	2,92	1,20
It is important to me to sell my own photo books at my exhibitions.	28,8%	26,5%	14,7%	18,2%	11,8%	2,58	1,38
It is important to me that public media report on my exhibition.	1,8%	7,6%	16,5%	38,8%	35,5%	3,98	0,99
It is important to me that specific photography media report on my exhibition.	1,8%	8,2%	21,8%	38,2%	30,0%	3,86	1,00

Amateurs: Own photography exhibitions (N=112)

	1 strongly disagree	2	3	4	5 strongly agree	MW	SD
It is important to me that my exhibitions are seen by professionals in the photography industry.	18,8%	23,2%	33,0%	18,8%	6,3%	2,71	1,16
It is important to me that the photographs in my exhibition evoke an emotional reaction in viewers.	0,9%	3,6%	24,1%	38,4%	33,0%	3,99	0,90
I want to gain recognition in the amateur photography community through my exhibitions.	11,6%	15,2%	32,1%	29,5%	11,6%	3,14	1,17
I want to gain recognition in the professional photography community through my exhibitions.	25,0%	23,2%	29,5%	17,0%	5,4%	2,54	1,19
I want the photographs in my exhibitions to reach a broad audience.	0,9%	8,9%	20,5%	33,0%	36,6%	3,96	1,01

It is important to me that my photos encourage discussion or reflection on certain topics.	3,6%	20,5%	25,9%	26,8%	23,2%	3,46	1,16
Displaying my photos should help me build a network of contacts.	11,6%	24,1%	35,7%	18,8%	9,8%	2,91	1,14
I use my exhibitions as a platform to acquire future commissions and projects.	48,2%	31,3%	15,2%	3,6%	1,8%	1,79	0,95
I present my photographs to showcase my skills and creative potential.	2,7%	8,0%	18,8%	42,0%	28,6%	3,86	1,01
It is important to me to sell photographs at my exhibitions.	43,8%	30,4%	17,0%	7,1%	1,8%	1,93	1,03
It is important to me to sell my own photo books at my exhibitions.	66,1%	16,1%	10,7%	6,3%	0,9%	1,60	0,97
It is important to me that public media report on my exhibition.	16,1%	22,3%	23,2%	30,4%	8,0%	2,92	1,22
It is important to me that specific photography media report on my exhibition.	24,1%	21,4%	24,1%	24,1%	6,3%	2,67	1,26

8.2 Questionnaire

Welcome to another empirical survey in the field of photopsychology.

I am very pleased that you are participating in the survey!

This exploratory study focuses on artistic photography in the context of exhibitions.

All the information you provide will be treated with strict confidentiality and used solely for research purposes. Your data will not be shared with third parties, and your identity will remain anonymous throughout the study. The analysis and presentation of the results will be completely anonymized. Your participation in the study is voluntary, and you may withdraw or choose not to answer at any time. If you have any questions about the study or need further information, please feel free to contact me at: info@foto-psychologie.de.

The survey will take approximately 15-20 minutes to complete. You can complete it on a computer, tablet, or smartphone, with the quickest method being on a computer.

The results of this research will be published on the website of the Institute for Photopsychology and will be freely accessible: www.foto-psychologie.de.

Thank you in advance for your participation in this study and for your valuable contributions to research in the field of photopsychology.

Please read all questions carefully and provide your personal opinion. There are no right or wrong answers in this context; we are solely interested in your personal perspective!

Your Age

Please check the appropriate box:

- 10-19
- 20-29
- 30-39
- 40-49
- 50-59
- 60-69
- 70 years and older

Your Gender

- female
- male
- diverse
- neither

Country

Where do you primarily live?

- Germany
- Austria
- Switzerland
- another country

Professional-/amateur photography

Please indicate what applies to you:

- Photography is neither a hobby nor a profession for me.
- I am a professional photographer
- I am an amateur photographer

Photography club membership

Are you a member of a photography club?

Yes

No

Interest in artworks in the field of painting/sculpture

Please indicate how interested you are in painting/sculpture. Answer the question on a scale from 1 "not interested at all" to 5 "very interested." You can also choose intermediate levels.

	1 not at all interested	2	3	4	5 very interested
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Interest in Artistic Photography

Please indicate how interested you are in artistic photography. Answer the question on a scale from 1 "not interested at all" to 5 "very interested." You can also choose intermediate levels.

	1 not at all interested	2	3	4	5 very interested
	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Frequency of exhibition visits with artistic photography

	never	1 very rarely				5 very often
How often do you visit exhibitions featuring artistic photography?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you visit photography exhibitions showcasing photographs from the professional sector?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you visit photography exhibitions featuring photographs from the amateur sector?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you attend the opening (vernissage) of a photography exhibition?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you read the description texts of photographs displayed in exhibitions?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you comment on or review a photography exhibition on social media after visiting?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you participate in discussions with the exhibiting photographers when these are offered?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How often do you attend the closing event (finissage) of a photography exhibition when it is offered?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Where do photography exhibitions from the amateur sector that you visit take place?

Please enter your answer in keywords in the field.

Questions about visits to photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree
I often follow the routes suggested by the exhibition organizers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I usually look at a few photographs very intensively and move more quickly through the rest of the exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
When visiting an exhibition, I take a lot of time for each photograph.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often return multiple times to certain photographs before leaving the exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I frequently visit the same exhibition multiple times.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	never	1 very rarely				5 very often
How often do you purchase an exhibition catalog when one is offered at exhibitions?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How much money are you willing to spend at most on an exhibition catalog?

Please enter the amount in euros:

Questions about exhibition visits

How important is it to you, in the context of exhibitions...	1 not important at all	2	3	4	5 very important
... to attend an opening (vernissage)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... to listen to explanations/lectures from the curators?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
... to speak personally with the exhibiting photographers?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How interested are you in seeing photographs of the following genres, fields, and themes in photography exhibitions in the professional photography sector?	1 not at all interested	2	3	4	5 very interested
Abstract photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Staged photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Portraits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Street photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Nature and landscape photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conceptual photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Documentary photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographs addressing current social issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Humorous photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Generated photorealistic AI images	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Are there any other genres, fields, or themes in photography exhibitions in the professional photography sector that interest you but are not listed above?

- Yes
- No

If yes, which ones?

Only for individuals who visit amateur exhibitions at least occasionally (filter):

Are you interested in different photographic genres, themes, and fields in exhibitions featuring amateur photography compared to those with professional photography?

- Yes
- No

If yes, which ones?

Photography-only exhibitions or a combination with other art forms
Please indicate what you generally prefer (only one choice possible).

- Exhibitions featuring only photography
- Exhibitions with photography and painting
- Exhibitions with photography and video art
- Mixed exhibitions with various art forms, including photography

Solo vs. group exhibitions

What do you prefer in photography exhibitions? (only one choice possible)

- Exclusively solo exhibitions
- Prefer solo exhibition
- Both solo and group exhibitions
- Prefer group exhibitions
- Exclusively group exhibitions

One theme vs. multiple themes

What do you prefer in photography exhibitions? (only one choice possible)

- Exhibitions focusing on a specific theme
- Exhibitions covering multiple different themes

Questions about artistic photography

	1 strongly disagree	2	3	4	5 strongly agree
I frequently engage with artistic photography.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am very knowledgeable about artistic photography.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I have extensive knowledge of artistic photographers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Participation in guided tours at art exhibitions

This refers to art exhibitions in general, regardless of photography.

	never	rarely	occasionally	often	always
How often do you participate in guided tours at art exhibitions when they are offered?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How important are guided tours to you for the following artistic fields:

	1 not important at all	2	3	4	5 very important
Painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sculpture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artistic photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Participation in guided tours at exhibitions with artistic photography

	never	rarely	occasionally	often	always
How often do you participate in guided tours at exhibitions with artistic photography when they are offered?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What is the optimal duration of a guided tour for you?

Please indicate the optimal duration of a guided tour for you in minutes:

_____ minutes

What is the maximum duration a guided tour can last for you?

Please indicate the optimal duration of a guided tour for you in minutes:

_____ minutes

Expectations for guided tours

Please indicate which statement applies to you:

- My expectations and requirements for guided tours on artistic photography are the same as those for guided tours on painting and sculpture.
- I have different expectations and requirements for guided tours on artistic photography than for guided tours on painting and sculpture.

What different expectations do you have for guided tours on artistic photography?

Please enter your answer here:

Please answer the following questions about guided tours:

	1 strongly disagree	2	3	4	5 strongly agree
I expect guided tours to provide special stories about the artworks.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
During guided tours, I enjoy learning more about the personality of the artist/photographer.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I participate in guided tours to learn more about the background of the artworks/photographs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Through the explanations in guided tours, I usually gain a better understanding of the photographs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I do not want my experience of art in an exhibition to be influenced by a guided tour.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours are an opportunity for me to connect with other art enthusiasts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours interest me because I can ask the tour guides questions directly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours usually last too long for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can remember individual photographs from exhibitions where I attended a guided tour better.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I expect guided tours to teach me more about the artistic techniques of the artists/photographers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I find the presence of other participants during a guided tour disturbing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours are part of an overall experience for me within an art exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In guided tours, I want to learn more about why the exhibited works were selected.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often feel overloaded with information during guided tours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours often feel too instructive to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I often appreciate photographs more after receiving explanations during guided tours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I want to experience photographic art without the interpretations of others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours are often too boring for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guided tours often take place at inconvenient times for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I can remember exhibitions where I attended a guided tour better.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
After receiving explanations during guided tours, I often perceive photographs as more artistic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	never	rarely	occasionally	often	always
If an audio guide is offered free of charge at art exhibitions, how often do you use it?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Paid audio guide as part of art exhibitions

	never	rarely	occasionally	often	always
If an audio guide is offered for a fee at art exhibitions, how often do you use it?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What would you prefer for an exhibition?

- Group tour
- Audio guide
- Neither

If no group tour is offered at an exhibition, what would you prefer?

- Audio Guide
- Brochure, written information
- Neither

Please answer the following questions about photography exhibitions.

	1 strongly disagree	2	3	4	5 strongly agree
I visit photography exhibitions to gain artistic inspiration.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I usually visit photography exhibitions without specific expectations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I want to be emotionally moved by a photography exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that photography exhibitions convey a clear message.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I prefer photography exhibitions that showcase technically outstanding works.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibition visits are a form of relaxation and recreation for me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I expect an exhibition to stimulate my thinking.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I most enjoy exhibitions that address controversial topics.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am interested in the stories behind the photographs in exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I primarily visit photography exhibitions when they feature works by famous photographers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I prefer photography exhibitions that showcase innovative or experimental photographic works.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I appreciate when photography exhibitions include works by both professionals and amateurs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Photography exhibitions should be entertaining and enjoyable.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Expectations for photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree
I prefer to visit photography exhibitions with company.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that an exhibition is not too difficult to understand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curators of photography exhibitions should fulfill an educational mission.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In photography exhibitions, it is important to me to meet new people.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that a photography exhibition is easily accessible.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is desirable for photography exhibitions to offer socio-political perspectives.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I prefer sophisticated exhibitions aimed at a photographically educated expert audience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I follow the recommendations of art experts when selecting exhibitions to visit.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
An exhibition must have an impact on me without the need to read descriptive texts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that photography exhibitions appeal to a broad audience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I value photography exhibitions where photos are not only hung on the wall but are presented in diverse ways.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photography exhibitions often showcase photography that does not appeal to me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I expect the texts accompanying the photographs to be easy to understand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that various media are used in photography exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photography exhibitions should always include photo books.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that exhibitions present a diverse program of photographs and themes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would like to be better informed about exhibitions and exhibition dates.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

How important is it to you...	1 not important at all	2	3	4	5 very important
that more people become enthusiastic about photography?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that photography exhibitions are held more frequently?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that more people visit photography exhibitions?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

More frequent visits to photography exhibitions

Photography exhibitions would be more attractive to me if...	1 strongly disagree	2	3	4	5 strongly agree
Exhibitions were held more frequently in my area.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibitions were accessible outside of regular working hours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There were special events for children and families.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photography workshops and courses were offered there.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There was a café or a space to linger.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibitions were less expensive.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibitions offered an attractive supporting program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There were interesting guided tours.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exhibitions were more tailored to the needs and interests of visitors.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The exhibition titles were more appealing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Event information was clear, precise, and easy to find.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I was made curious about the exhibition through media coverage beforehand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Based on which information do you visit photography exhibitions?

Please select the most important factors that primarily influence your decision to visit an exhibition.

Exhibition listings in photography magazines	<input type="checkbox"/>
Newsletters from venues such as galleries and museums	<input type="checkbox"/>
Social media channels of venues such as galleries and museums	<input type="checkbox"/>
Personal recommendations	<input type="checkbox"/>
Exhibition reviews in newspapers, for example	<input type="checkbox"/>
Personal invitations from photographers	<input type="checkbox"/>
Recurring exhibitions that I always visit	<input type="checkbox"/>

Future photography exhibitions

	1 strongly disagree	2	3	4	5 strongly agree
I prefer to continue visiting photography exhibitions in physical venues such as galleries, museums, and photography festivals.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would appreciate if future exhibitions use mobile apps that provide additional information and interactive elements.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For future exhibitions, I would like to have more opportunities to watch video interviews with the exhibiting photographers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For future exhibitions, I would like to see continuously new and innovative exhibition concepts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would appreciate it if exemplary photographs were presented and explained on social media before exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I am interested in virtual photography exhibitions that I can visit entirely from home.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I would appreciate the option to experience a small part of the exhibitions in a virtual tour from home beforehand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Do you also exhibit your own photographs in exhibitions?

- Yes
 No

How many exhibitions have you had since January 1, 2022?

- non
 1
 2
 3
 4
 more than 4

Own photography exhibition

	1 strongly disagree	2	3	4	5 strongly agree
It is important to me that my exhibitions are seen by professionals in the photography industry.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that the photographs in my exhibition evoke an emotional reaction in viewers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I want to gain recognition in the amateur photography community through my exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I want to gain recognition in the professional photography community through my exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

I want the photographs in my exhibitions to reach a broad audience.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that my photos encourage discussion or reflection on certain topics.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Displaying my photos should help me build a network of contacts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I use my exhibitions as a platform to acquire future commissions and projects.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I present my photographs to showcase my skills and creative potential.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me to sell photographs at my exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me to sell my own photo books at my exhibitions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that public media report on my exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is important to me that specific photography media report on my exhibition.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Done!

Thank you very much for participating in this empirical survey in the field of photopsychology.

Your responses are highly valuable and will contribute to a deeper understanding of the connections between photography and psychological processes.

The results of this study will be published on the website www.foto-psychologie.de and discussed in the associated podcast *FotoPsychoLogisch*. You can find the podcast on the website as well as on all major podcast platforms.

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