

QUANTITATIVE VISITORS' ANALISYS TO THE FARM CULTURAL PARK MUSEUM (FCP), IN FAVARA, SICILY (ITALY)

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Citation: Fruet-Cardozo, J.V., Borsellino, L., Valverde-Roda, J., & Caridad-López del Río, L. (2023). QUANTITATIVE VISITORS' ANALISYS TO THE FARM CULTURAL PARK MUSEUM (FCP), IN FAVARA, SICILY (ITALY). *GeoJournal of Tourism and Geosites*, 46(1), 218–226. <https://doi.org/10.30892/gtg.46124-1018>

Abstract: This study focuses on one line of cultural tourism. Specifically, in a contemporary art museum, located in Favara, (Agrigento), Sicily, called Farm Cultural Park (FCP) Museum. The study analyzes the profile of FCP visitors, from the perspective of cultural, sustainable and participatory tourism. A total of 302 surveys were conducted during June, July and August 2020. Therefore, it must be considered that they were the first months after the confinement decreed in the country due to Covid-19, with all the obvious difficulties. Data analysis was carried out with the SPSS statistical program in its version 26. The methodology was based on a structural equation model (SEM), with different causal relationships among the analyzed constructs. Tourists came with the precise interest of visiting an open museum, with a very high social and participatory component. The visitors were fully satisfied by the staff who welcomed them. A medium-low level of spending was observed, linked to consumption inside the museum. And, unfavorable opinions were expressed on a lack of signage to arrive in FCP. The final results support the influence of preferences upon satisfaction, which originates attitudinal loyalty. Therefore, it would be very important for Sicily to show that tourism on the island could not be seasonal, due to the magnificent climatic conditions that prevail throughout the year. It would also be crucial to expand research on the synergies of cultural tourism that could be generated between the Valley of the Temples, in Agrigento, and the FCP, in Favara. In this way, a greater range of sites would be offered that concern various interests and ideas, both for the department's business community, as well as for tourists. The corollary of these actions would be to increase the presence of Agrigento on the map of international cultural tourism. All this should be capable of transforming, enhancing and making known the richness of territorial diversity, traditions and historical and environmental contexts, first in the department of Agrigento, and later, throughout the island.

Key words: contemporary museum, cultural tourism, SEM, visitors

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INTRODUCTION

Cultural tourism in Italy generate 52% of total tourist visits and 60% of total tourism income, which indicates the importance of this segment in the country's economy (Banca d'Italia, 2018). The Farm Cultural Park Museum (FCP), the object of our study, is the most important cultural attraction in Favara. It is a contemporary urban park, cultural proposals to the visitors, located in the heart of the town, just six km from the magnificent Valley of the Temples of Agrigento, also known as the City of Temples linked to the ancient Greek settlement, Figure 1. Since 1997 the whole area has been included in the list of Unesco's World Heritage Sites. The archaeological and landscape park of the Valley of the Temples, with its 1,300 hectares, is the largest archaeological site in the world.

The object of this study is to analyze the experience of visitors, Italian and foreign, that participate in FCP various cultural events during several evenings. FCP was founded on June 25, 2010 by a renowned notary and philanthropist from the city, Mr. Andrea Bartoli. It is located in Favara inside the Bentivegna courtyard, formed by seven small courtyards that house palaces of Arabic origin, in the historic center of the Sicilian town, Figure 2. It must be borne in mind that Sicily is a region formerly known - even today, although less - as the birthplace of the mafia, and all the crime and cultural and environmental degradation that emanates from it. But, in recent years, the island has started a process of transformation. And, specifically, Favara, is a city, through its civil society, that has undertaken a determined process of social and cultural

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change. One of its most notable results is the FCP, in which the encounter between the literary and museum genre, inspired by the study of De Michele (2019), is gradually achieving its objectives. In this sense, the founder, upon returning to Favara, their hometown, have tried to ensure that the FCP enhances mysticism, ethics, and values. These objectives are still exemplary and ambitious, since the FCP museum was like a cultural seed planted in the middle of a region in Italy linked, above all, to illegal activities and known for its high level of environmental and architectural deterioration. And to all these facts must be added the sad scenario of illegal immigration. A decade after the founding of FCP, Favara presents a new face today: hotels and various accommodations, restaurants, pizzerias, and bars. And an important detail: these new small and medium business belong to entrepreneurs from the city who had left and later in, returned. This climate of new investments is largely due to the fact that these entrepreneurs perceive FCP's spirit of commitment to the city and its culture (Faraci, 2017). Thus, Favara has also joined the renewed phenomenon of Agrigento, which attracts tourists from all over the world.

FCP presents itself as a cultural and tourist centre, an art gallery where temporary painting, photographic exhibitions and permanent installations of contemporary art are set up, as well as a residence for artists. This is a new form of tourism in which tourists are involved in creative activities with the local population. The places that have inspired FCP are three, the Palais of Tokyo, in Paris; Marrakech, the main square of Morocco; and the market of Camden Town, in London. The evolution of the types of cultural tourism is being experienced and the results indicate that there are activities that are not practicable in other places and at other times of the year. Cultural tourism is a significant parameter for the development and consolidation of destinations (Hornig et al., 2013). Likewise, and especially visits to cultural events, they tend to become socializing encounters, where unique experiences are generated (Fonseca and Ramos, 2014) and (Quinn et al., 2018). Obviously, the number of people participating in FCP cannot be compared to the number of people participating in a music festival, for instance. In these types of events, the audience tends to be massive, while a visit to contemporary museums tends to be lower, and includes another type of tourist, perhaps more elitist (Reyes et al., 2021). In spite of this, the local population also frequents this place as a place to enjoy sociality that is not strictly linked to culture and organised events. According to the survey carried out, many foreign tourists move to FCP as a second visit after the Valley of the Temples; the interest to know this particular place and participate in various events even several times a year, as grown every year.

In 2011, FCP won the Federculture Management Culture Award and the following year it was invited to the XXIII International Architecture Exhibition in Venice. The British blog Purple Travel placed the FCP and Favara in sixth place in the world as a contemporary art tourist destination preceded by Florence, Paris, Bilbao, the islands of Greece and New York (Bartoli and Saieva, 2010). These awards constituted an important incentive for FCP.

The spaces of the main courtyards of FCP include the following: the Galleria Detroit, which is a contemporary art gallery; the Raft, which takes us on a journey to the planet FCP; a garden inspired by Arab environments called Riad; a convivial space called Nzemmula; and a school of architecture for children (SOU), Figure 3.

The SOU was conceived and designed to stimulate children to freedom of thought, to the magic of creativity, to the vocation to realize collective dreams, to the desire to make the impossible possible. SOU's mission is, in fact, to stimulate reflection, planning and action for the improvement of society, promoting the education of children towards values of welcome, participation, tolerance and solidarity, generosity and social commitment. All of this offer educational activities related to urban planning, architecture, environment and community building. At the basis of the activities presented in FCP museum there is a sustainable tourism able to satisfy the present needs of tourists, the tourism industry and the host populations, without compromising the satisfaction of the needs of future generations. Sustainable tourism goes beyond its individual aims and involves those around it. Effective sustainable tourism does not need to act alone; it needs a project that has a positive influence on the territory in which it works (Gasparini and Mariotti, 2021).

The extraordinary consistency and cultural relevance of the Italian historical and artistic heritage are universally known (Di Maio and Gaeta, 2019). Likewise, the importance of tourism is one of the main aspects that leads many public and private bodies to consider this sector as a generator and main source of wealth of their territory. According to Pangallozzi (2019), the contemporary museum has assumed a role of being a vehicle of social knowledge, through the preservation and transmission to subsequent generations of a common cultural heritage. It is an institution or a place in whose context the visitor comes into contact with the testimonies of civilization and, more widely, with the various possible manifestations of human creativity. Lubar et al., 2017 mention that the overview of the museum's history reveals that collections tend to be more mobile than is currently believed. This indicates a series of arguments about the flexibility and the approach of these institutions to the general public. Like everything, this one has its pros and cons related to the security of the collections. On the other hand, Al-Ansi et al. (2021) denounce that with increasing frequency, museum's exhibit historical artistic works, driven by the burgeoning global art market. However, behind the phenomenon of highly successful exhibitions in major tourist cities around the world is the problem of looted cultural heritage. The study proposes an investigation that explores the carelessness of local communities towards the smuggling of cultural heritage goods in Yemen. To contrast the hypotheses raised, the SEM is used. The total capital of a location is composed of nature, climate, art, history, tradition, the friendliness of the people, the professionalism of the operators and more. All this can be maintained or destroyed. A destination could therefore possess a great capital and not be able to exploit it; or it could develop by consuming the inherited capital (Magliulo, 2013). The promotion of tourism - and of cultural tourism specifically - in Italy and in countries such as Spain, France, etc., is included in government development policies. But the growth of the same does not always bring economic and social benefits and does not imply only positive aspects, but also negative ones. And the latter tend to be, above all, to the detriment of the local community, natural resources and the environmental quality of the tourist destination (Ekins, 1999). And negative impacts resulting from the development of poorly planned and controlled tourism can easily and gradually damage the very environments on which the success of the sector itself depends (Mihalic, 2020).

In reference to cultural and environmental tourism, it must be taken into account that short-term economic growth is usually at odds with environmental sustainability. However, Stern (2006) affirm that there is a relationship between financial concepts, such as operating margins, for example, and some socioeconomic criteria, such as the well-being of the population. However, growth, competitiveness and profitability models tend to invade the spaces that correspond to the social, cultural, and environmental well-being of the population (Bristow, 2005; Oughton, 2012). In this regard, it should be borne in mind that the quality is one of the key factors determining the competitiveness of a tourist destination and is vital for the success of the destination in cultural tourism (Alberti and Giusti, 2012).

Faced with this position, authors such as (Gasparini and Mariotti, 2021) present a study on environmental tourism and relates it to European Tourism Indicators System (ETIS), whose indicators attempt to quantify the quality of this type of tourism. Besides, environmental degradation has affected cultural assets in Italian cities and towns. There are neighborhoods, and even cities in the country, that have grown without urban planning, without parks and gardens. And as far as this research is concerned, without cultural assets around which to continue, or rebuild, the tradition and identity. Currently, the resources and opportunities dedicated to cultural enrichment are scarce. One of the studies dedicated to museum education is found in Falchetti (2011). As a global cultural concept, she argued that museums serve to revitalize people's mental model. And the specific objective of his analysis was to overcome disinterest, mistrust, and a new motivation, especially for young people. Likewise, Bocci and Passaro (2011) state that proposing culture as a standard-bearer for the re-appropriation of the identity of places means, in fact, rebalancing the intimately unstable local system by dynamizing it along sustainable and ecological lines of development. FCP encourages so-called creative tourism, where tourists actively participate in cultural learning events. In this regard, Richards (2019) affirms that this segment offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences characteristic of the tourist destination in which they are. For instance, FCP offers the School of Architecture for Children (SOU) to spread the values mentioned above. Timothy and Boyd (2015) claim that cultural tourism is an experiential tourism, based on being involved and stimulated by the performing arts, visual arts and festivals and typically local experiences.

Another maxim taken into account in FCP is the concept expressed in Bonami (2017) who recommends that in contemporary art, whether for a museum, cinema, advertising, fashion or architecture, it is no longer so essential to know how to do something. The important thing is to think the right thing, before others and at the right time.

Contemporary European art is in the midst of ideas that range from the philanthropic - art for art's sake - to the concept of being an economic activity translated into billions of euros in turnover (Vettesse, 2013). But, for this author, the value on which contemporary art focuses should be on invention and experiments, which are natural reflections of our way of living, producing and consuming. In this same sense, Zorloni (2013) mentions in his research that the artistic and aesthetic dimension in itself does not explain the enormous global development of the contemporary art market. In the end, the exhibited works are economic goods. Therefore, a combination of the artistic, the aesthetic and the economic is required, which is difficult to replicate in other economic sectors. According to this same author, despite the fact that Italian and European contemporary art museums have an apparently exemplary organizational infrastructure, if there were no supportive patronage, the economic sustainability of these cultural institutions would be impossible. Therefore, the organizational design of the FCP, which has the unconditional support of its founder, is framed within the guidelines of economic and financial sustainability for this type of cultural tourism projects. Stylianou (2011) reconstructs and expands well-established cultural tourist typologies while offering an alternative model to help explain the differences between different cultural tourists in art museums. Tulliach (2017) takes a generic view of the evolution of the classical concept of museum to the contemporary avant-garde, among which is the FCP. Likewise, the work of Waterfield (2015), which compiles museum history from 1800 to 1914, has been an important source for this study. Bousselmi et al. (2019) analyze with structural models the possibility of attraction of investment related to social responsibility.

The distinction between visits and visitors is crucial. Even if most museums refer to numbers of visitors every year, they refer more to visits than to visitors. Since many people visit more than once a year, the actual number of visitors is significantly lower than the total number of visits. Nowadays, most museums are concerned about the number of recent, current and future visits and need to know if their audience is stable or fluctuating, which is growing (Selwood, 2018). In addition, references to visitor numbers are relatively rare in academic literature. Topaz et al. (2019) analyze the United States art museum industry in terms of primarily the demographic profile of exhibiting artists, and to a lesser extent, visitors. The results on the artists mention that 85% are white and 87% are men. When it comes to visitors, it is mentioned that the correlation between the mission of the museum's collection and the diversity of visitors is weak. The article of Hansen (2018) presents an approach, using a unique dataset of visit counts for 40 English museums and visitor attractions spanning the period 1850-2015. The word museum cover in this article both types. It examines the effect of socio-economic factors on visits using panel data analysis and macro-level variables. The results suggest that inflation rates, average earnings, and educational level all significantly influence the number of visits made.

The last mission of science modern museums seems to be to study, design and implement the museum. It communicates by dialoguing and receiving the participation of its audience, as opposed to the museum that monologues and is impervious to the feelings of visitors Rodari and Merzagora, 2007; Rodari, 2008. This new kind of scientific museum, able to fully face the challenges of the contemporary world because it is able to make the visitor a protagonist, is also the subject of the research of Amodio et al., 2005. They present an analysis of the transition from the traditional museum to the new figure of the science center, on the new forms of communication, which increasingly involve interactive and performing modes and, therefore, the active participation of visitors. Dewinter et al. (2020), affirm that debates about the social character of the arts are underlined in cultural policies and research in recent decades. They say that contemporary arts, in general, create mental

models in people. Sandell (2007) presents the debate on social exclusion that has stood out for last 25 years, both among academics and policy makers, particularly in the fields of social policy and economic development. But this level of analysis has not occurred in the cultural sphere. In this context, museums are being asked to stop being huge buildings destined for an elite. They are required to assume new roles and develop new ways of working, to demonstrate their social purpose and reinvent themselves as agents of social inclusion. However, there has been little analysis to support this new concept of museum social inclusion (Reyes-García et al., 2021). Nagel and Ganzeboom (2015) ask themselves the following question, “what place should the museum occupy in the changing landscape of social inclusion policies?”

In this line of thought, FCP is founded as an open-air museum contextualized in relation to the history of the city where it is located. Thus, Favara, today lives an important tourist flow that must be coordinated with the World Heritage of Agrigento and its Valley of the Temples. Regarding the hypotheses presented below, Yolal et al. (2019), Yolal et al. (2012) and Uysal et al. (1993), propose five different motivations to attend a cultural event: escape, emotion, novelty, socialization and family relationship. Likewise, Saayman and Saayman (2016) state three groups of motivations: attributes of the cultural event, socialization and escape. In relation to the satisfaction that cultural tourism provides, Cronin et al. (2000) mention that it represents the visitor's general evaluation of the service received compared to the expected service. The definition includes the cognitive part of satisfaction, but the satisfaction variable also has an emotional component. Yim and Sow (2013) analyze the aspects that cause visitor satisfaction in cultural events. Therefore, cultural events must adopt a meticulous control of satisfaction levels to implement them as evaluation criteria. Another crucial component is that satisfaction is one of the most important causes of tourist loyalty for a future visit (Yuksel et al., 2009). The study of tourist satisfaction, the main objective of this study, is usually inferred by contrasting the experiences and expectations of visitors. Satisfaction is a key parameter to measure the intention to return, in this case, to the FCP museum, and to recommend the visit to third parties (Kim et al., 2012). And finally, Yoon et al. (2010) analyze the quality attributes of the various offers of the event, as well as the atmosphere that prevails in the museum to predict satisfaction using a structural equation model.

In this paragraph we present the statistical bibliographical reviews that supported this research. Nunkoo et al. (2013), provide an overview of the use of SEM in the search for cultural events, with a list of the most important works based on these models. As the sample with which this research has been carried out does not represent a large number (302 surveys), all the recommendations made by Bentler and Yuan (1999) were taken into account. In addition, Elosua (2011) proposes a model within SEM to evaluate preferences among the dimensions of quality of life of elderly people. Caridad (2016) also includes a number of similar examples of SEM using AMOS. Similarly, Bollen and Hoyle (2012) include structural equations with latent variables in this type of approach. Hooper et al. (2008) propose clear criteria for assessing the appropriateness of different adaptation measures to MES. Iacobucci (2009) presents a practical approach to evaluate the use of different goodness measures, recommendations on sample size and model validation, in order to present the results of a research using these tools. Finally, a new work where SEM is used to analyze the profile of visitors in Spanish cultural tourism, has been carried out by Sánchez et al. (2021). A review of classical literature on this topic is presented by Bagozzi and Heatherton (1994) propose a framework for the representation of personality constructs at four levels of abstraction, using latent variables. Browne and Cudeck (1993) consider two types of errors that occur during the adaptation of a model: the approximation error and the overall error that occurs during the adaptation of the model. Bentler and Yuan (1999) cites that normed-coefficient yield (CFI) - and non-normed fit indexes (NFI) are often used as complements to chi-square statistics to assess the adaptation of a structural model. From the perspective of the bibliographic review presented above, this research aims to three hypotheses that refer to several causal relationships:

H1: The degree of preference of visitors to the FCP affects the offer of events and the satisfaction and loyalty of visitors for future visits.

H2: Visitors' behavioral loyalty to visit the FCP influences the overall evaluation level of the FCP.

H3: The causes of visitor satisfaction - through their preferences - are based on the variety of events and activities on offer; as well as - through attitudinal loyalty - in the attention and treatment provided by the staff and volunteers.

These hypotheses will be contrasted using SEM. The latent variables considered - preferences, satisfaction and loyalty - will be related to the observable variables collected and selected through the surveys carried out.

MATERIALS AND METHODS

Experimental design

The surveys were conducted during June, July and August 2020. Therefore, it must be considered that they were the first months after the confinement decreed in the country due to Covid-19, with all the obvious difficulties. A total of 302 surveys were conducted following Finn et al. (2000) and Byrne (2001). They were based on a questionnaire written in Italian and English selecting a sample of visitors to the FCP. From an initial survey, and through subsequent adjustments, a pre-test was carried out with a pilot sample, reaching, thus, the final format. This final version of the questionnaire seeks the maximum clarity of the questions in order to facilitate the data recollection and its fiability. In the same way, the maximum possible concreteness was sought in order not to lengthen the interview with the interviewed visitors too much. The survey used in this research is based on previous works, such as Yolal et al. (2019), Saayman and Saayman (2016), Kruger and Saayman (2016) and Fonseca and Ramos (2014).

The questionnaire was divided into four blocks. The first, aimed at collecting the characteristics of the visit to the museum; groups together questions such as, previous visits, who attended the museum or how many others similar have visited or will visit it again in 2021. A second block focuses on the analysis of preferences or tastes in relation to FCP and the cultural activities offered and the motivations that attract visitors to attend them. A third section includes the perception

of certain attributes related to the experience and expectations for future visits. And finally, several questions that includes the socio-demographic characteristics of the visitors such as age, sex, educational level or income. It was not stratified according to these parameters since no previous studies were available to support them. The average time to respond to the survey was about ten minutes. The rejection rate of the questionnaire was low and not significant, depending on the variables.

Expected sampling error

Data analysis was carried out with the SPSS statistical program in its version 26. Structural modeling required the use of a specific program; in this case AMOS, which has the advantage of incorporating a verification of the identifiability of structural equations and has a variety of methods for model estimation and validation (Bousselmi et al., 2018). The population under study is made up of 10,087 visitors to the museum during 2020, according to data from FCP. Using this figure as the reference population and, just as an indication, if it had been a simple random sampling, for a confidence level of 95%, the sampling error amounts to $\pm 3.57\%$ in the estimation of the proportions for the whole sample. The technical details of the survey are given in Table 1.

Table 1. General data (Source: Own elaboration)

Concepts	Data
Population	10,087 visitors
Sample	302
Procedure	Random sampling
Sampling period	July, August and September, 2020
Sampling error	$\pm 3.57\%$ in proportion's estimations (for $p = 0.5$)
Confidence level	95.0%
Sample control	By the authors

The data were subjected to a prior analysis process to detect possible inconsistencies. In fact, and despite the aforementioned Covid-19 difficulties, the sample size was increased by 5% to be able to analyze abnormal data due to eventual errors in data collection, which could have distorted some results.

Table 2. Variables in the model (Source: Own elaboration)

	Ratio	Variables
$\xi 1$	Preferences	Latent
$\eta 1$	Satisfaction	
$\eta 2$	Attitudinal Loyalty	
$\eta 3$	Behavioral Loyalty	
X1	SOU, School of architecture for children	Observable
X2	RAFT. A journey within the planet FCP	
X3	RIAD/FCP	
X4	Detroit Gallery	
Y1	Nzemmula (Gastronomy)	
Y2	Evaluation of the success of visiting FCP	
Y3	Recommendation to attend FCP activities	
Y4	Intention of repeating the visit	
Y5	Price-quality ratio	
Y6	Attention and treatment of staff and volunteers	
Y7	Monthly income level	

RESULTS AND DISCUSSION

Application of the structural equations model (SEM)

SEM constitutes a class of models, which can be multi-equation, like the one presented in this article. Among the different variables, several causal relationships are proposed, with the aim of testing the research hypotheses.

Model specification

SEM use different types of variables depending on their measurement or the role they play within the model (McNeish and Hancock, 2018; Caridad, 2016). Among them are: (i) Latent variables, as abstract constructs that can be indirectly observed through their relationships with observable variables. They can be exogenous and endogenous. Exogenous ones influence other variables but are not explained by other variables. The endogenous ones are explained by other variables of the model. (ii) Observable variables are those observed on each of the cases that make up the sample. (iii) Error variables, represent the variations of each endogenous variable not explained by other variables of the model.

On the other hand, covariances or non-causal interrelationships among variables are indicated with bidirectional arrows, although they are sometimes omitted to highlight the causal relationships under study. Table 2 presents the selection of the included variables, once the model has been re-specified several times.

Identification and estimation of the model

The conjectures propose involve the definition of four latent variables, Preferences, Satisfaction, Attitudinal Loyalty, and Behavioural Loyalty, to define the model. The first latent variable, Preferences ($\xi 1$), which is exogenous, directly influences four observable variables: SOU, School for architecture for children (X1); RAFT. A journey within the planet FCP (X2); RIAD/Farm (X3) and Detroit Gallery (X4). It also directly influences two endogenous latent variables: Satisfaction ($\eta 1$) and Behavioral Loyalty ($\eta 3$), and indirectly, through Satisfaction, on Attitudinal Loyalty ($\eta 2$). In this way, through the three endogenous latent variables, it indirectly influences others seven observable variables. The second latent endogenous variable, Satisfaction ($\eta 1$), directly influences the variables Nzemmula (Gastronomy) (Y1) and My choice to attend the FCP has been successful (X2). It also directly influences the third latent variable, Attitudinal Loyalty ($\eta 2$).

The third latent endogenous variable, Attitudinal Loyalty ($\eta 2$), is influenced by the second, Satisfaction ($\eta 1$). Likewise, it directly affects three observable variables, Price-quality ratio (Y5), Attention and treatment of staff and volunteers (Y6), and Monthly income level (Y7). All these variables have their corresponding random errors. The fourth latent endogenous variable, Behavioral Loyalty ($\eta 3$), is directly influenced by Preferences ($\xi 1$). Likewise, it directly explains four observable variables: My choice to attend the FCP has been successful (Y2), I would recommend attending the FCP if someone asked me for advice (Y3), After my experience, I consider going back in the future (Y4), and Price-quality ratio (Y5). Finally, some covariances among random errors are observed, both in the structural latent model, and in the measurement models.

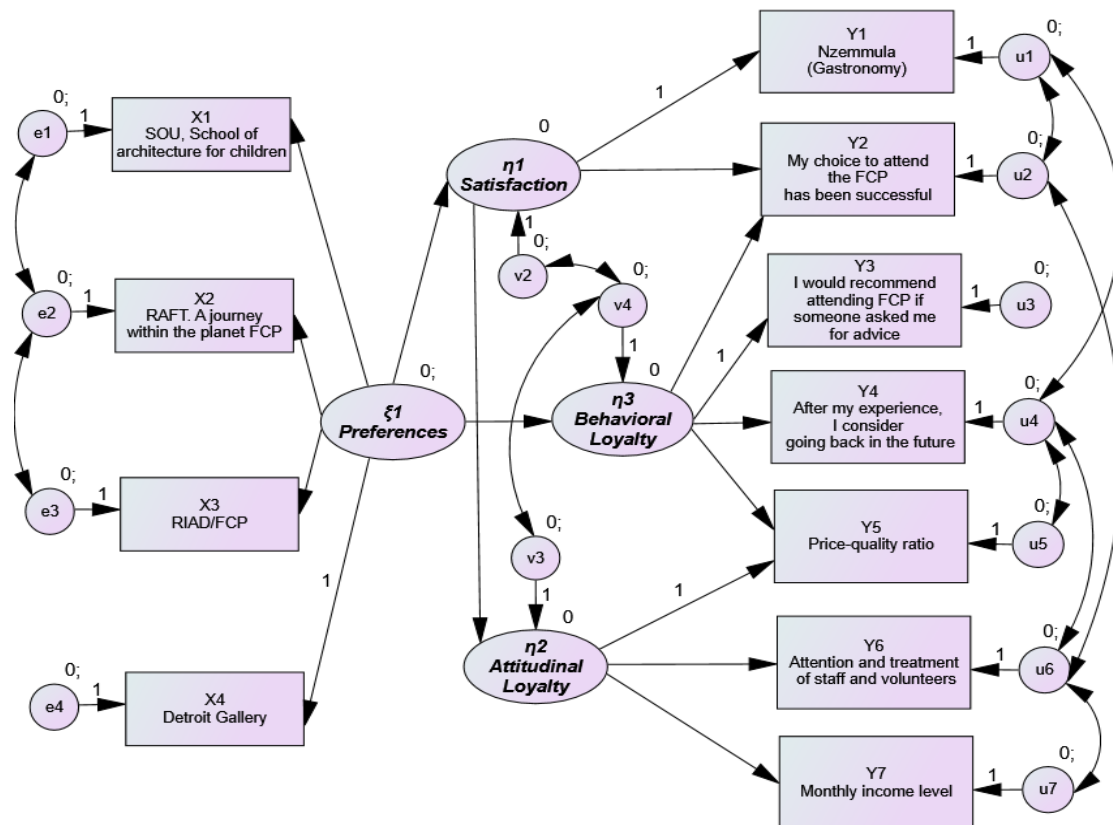


Figure 1. SEM proposed (Source: Own elaboration)

Diagnosis of the model

As will be seen below, the results of the designed model support the research hypotheses. Based on Byrne (2001) and Browne and Mels (1992), the goodness-of-fit test is necessary to assess the global fit of the observed data to the proposed model. In this sense, the log likelihood ratio statistic, CMIN is used (Lind et al., 2001). And its *p*-value supports the acceptance of the model. The rest of the goodness of fit measures such as *FMIN*, *CFI* and *RMSEA* are all close to their optimum values. Also, the individual tests on the estimated coefficients show their significance, both in the latent model and in the measurement models.

Global assessment and goodness of fit

a. Global goodness of fit likelihood-ratio test

The result obtained with CMIN is very good, 31.4, which has a *p*-value, $p = 0.346$ with 29 degrees of freedom (DF). That is, the model estimated with the 302 observed cases is accepted at any level of significance $\alpha < 0.346$. The optimum value for the goodness of fit is close to zero (and its *p*-value would then increase) showing the closeness of the observed and expected data.

b. Goodness of fit measures

AMOS provides several goodness of fit measures and an interval of variation for most of them. The limits of these intervals correspond to the independence and to the saturated models. The later corresponds to a theoretical perfect fit (and no degrees of freedom), while the former is associated to uncorrelated observable variables, which corresponds to an hypothetical situation when there are no relations between the observed variables. These intervals are quite useful to assess the values obtained for the proposed model (Cheung and Rensvold, 2009).

Some measures are based on the correlation matrix (or in the covariance matrix) between the observed variables, such as CMIN. The root mean square absolute error, $RMSEA = 0.017$, is independent of the sample size, and the estimated value is close to zero quite smaller than the independence model limit of 0.236; Browne and Cudeck (1993) recommend values below 0.05, so the *RMSEA* obtained is excellent. The confirmatory fit index, $CFI = 0.998$, close to 1, the optimum value for the saturated model; Bentler (1990) recommends values over 0.9. The Tucker-Lewis index, $TLI = 0.995$, is also near its optimum value; it includes penalizations associated to over-parametrization of the model. Some measures based on the information matrix are Akaike information criteria, $AIC = 127.4$, value which is near its optimum value (154) and quite distant for the independence model extreme (614.6). In summary, using different goodness of fit measures, the proposed model shows a high degree of fit to the sample data, and, thus, can be globally accepted. \

c. Coefficient estimates

The estimated coefficients of the SEM model are presented in the following table 3, with their standard errors, the critical ratio statistics and their corresponding *p*-values. The objective hypotheses (point 1.3.) are confirmed, accepting the influence

of the exogenous latent variable upon the endogenous latent variables, in the structural model. Most of the critical ratio have *p*-values under 0.02, and many under 0.01 and even 0.001. The satisfaction of the attendees clearly influences the two types of loyalty considered, and the assessment attributed to the museum, which is also dependent of the attendant preferences.

CONCLUSION

FCP is 11 years old. And in light of the events, it can be asserted that, during these years, it has been an agent of transcendent change for the social and cultural life of Favara and the neighboring towns. And today, it is a notorious reference of contemporary museum art in the department of Agrigento. Likewise, this study has made it possible to affirm that the experiences of private organizations such as FCP, which were born in Italy in recent years, are all in the direction of sustainability. In other words, it not only concerns the natural environment, but also the social impact that contemporary art, as a transversal activity, helps to develop. This is corroborated when appreciating that some events offered in the FCP, configure an aid to think - starting with the children - thus contributing to create a climate of dialogue, discussion, and even confrontation, but a framework of respect.

FCP plays an increasingly important role in the diffusion of contemporary art, carrying out a meticulous and qualifying work on the territory aimed at the community, an experience of social micro-projecting in the city of Favara, a focal point of aggregation for the territory. The survey shows that the different events offered, such as participatory evenings, festivals, educational activities, art galleries, and even aperitifs, manage to attract not only tourists, but also curious visitors, many families and people with different cultural levels, ages and origins. The two aspects of visitors analyzed in hypothesis 1 both attitudinal, which leads to recommend the museum, and behavioral, linked to the number of editions in different years and the number of activities attended are strongly influenced by the variable "origin" and "level of education" of the tourist. By answering the questionnaire, the visitor expressed his or her impressions of the site, which had an important side effect in improving the image of the place visited. As for the reason for the choice of the FCP visitors - with the exclusion of local residents - it was the result of an investigation carried out through social networks and the recommendation of friends and acquaintances. Tourists have come with the precise interest of visiting an open museum, which offers many of its events outdoors, both during the day and at night, therefore, with a very high social and participatory component. Likewise, the questionnaire made it possible to understand if the visitors were fully satisfied by the staff who welcomed them, who were able to provide assistance in guided tours and indicate the activities offered in the evenings in progress. They were able to express their preferences on the individual spaces and experiences lived in relation with their attitudes and tastes.

A medium-low level of spending was observed, linked to consumption inside the museum. And unfavorable opinions were expressed on a lack of signage to arrive in FCP. In FCP is open to everyone, young or not, to share the deep emotion of discovering both the work itself and the territory that welcomes it. This is due to the increase in research for authentic sensations linked to the culture of the destination visited, which has given rise to the appearance of tourists who consider the local culture and the sensations experienced as the main motivation to travel and choose one destination rather than another. Within the different types of tourism, experiential tourism is one of the greatest potentials to improve the image and attractiveness of tourist destinations. Thus, in Sicily, in general, and Favara, in particular, despite all its monumental historical cultural potential, however, over the years, it has struggled to attract and retain its visitors. This objective still stands, and the FCP is one of the tools to promote tourism on the island. In this regard, one of the famous phrases of the American journalist from the Chicago Tribune, Mary Schmich (The Pulitzer Prizes, 2012), who is very present in FCP, is lapidary: "Good art is art that allows you to enter it from a variety of angles and to emerge with a variety of views".

A limitation of this study has been the atypical year - due to the pandemic - in which the surveys were conducted. Thus, a possible second survey that leads to the continuation of the prospective analysis should focus on the economic impact of the FCP in the city of Favara and in neighboring towns. It would be very important for Sicily to show that tourism on the island could not be seasonal, due to the magnificent climatic conditions that prevail throughout the year.

It would also be crucial to expand research on the synergies of cultural tourism that could be generated between the Valley of the Temples, in Agrigento, and the FCP, in Favara. In this way, a greater range of sites would be offered that concern various interests and ideas, both for the department's business community, as well as for tourists. In other words, a free path induced by sustainable and innovative tourism strategies linked to cultural tourism that would impact on economic and social benefits for the 34,000 inhabitants of Favara and also on the income of the FCP. At this point it would be original, and healthy, to include the intervention of the children of SOU, FCP's school of architecture.

In this sense, knowing how the little ones visualize their Favara, and Agrigento, in 20 years' time, when they will be young professionals, would not only be unique and beneficial, but would also constitute a magnificent opportunity to

Table 3. Model coefficients Source: Own elaboration

Variables		Estimate	S.E.	C.R.	<i>p</i>
Satisfaction	← Preferences	1.094	0.115	9.508	< 0.001
Attitudinal Loyalty	← Satisfaction	0.495	0.134	3.702	< 0.001
Behavioral Loyalty	← Preferences	0.897	0.094	9.564	< 0.001
X2	← Preferences	0.919	0.097	9.455	< 0.001
X3	← Preferences	0.895	0.092	9.775	< 0.001
Y1	← Satisfaction	1.000			
Y2	← Satisfaction	0.143	0.086	1.651	0.099
Y3	← Behavioral Loyalty	1.000			
Y4	← Behavioral Loyalty	0.841	0.073	11.576	< 0.001
Y7	← Attitudinal Loyalty	0.705	0.332	2.124	0.034
Y6	← Attitudinal Loyalty	1.541	0.414	3.721	< 0.001
Y5	← Attitudinal Loyalty	1.000			
Y2	← Behavioral Loyalty	0.879	0.084	10.508	< 0.001
X1	← Preferences	1.175	0.113	10.431	< 0.001
X4	← Preferences	1.000			
Y5	← Behavioral Loyalty	0.333	0.111	2.994	0.003

demonstrate what they have learned at SOU. Therefore, the final objective of this departmental strategy would be the creation of a unitary and integrated tourism system of the nine departments of Sicily, which pilot test would begin in the department of Agrigento. The program should start with a project to modernize the road infrastructure, as well as a program aimed at strengthening the economic and social integration of the department. The corollary of these actions would be to increase the presence of Agrigento on the map of international cultural tourism. All this should be capable of transforming, enhancing, and making known the richness of territorial diversity, traditions, and historical and environmental contexts, first in the department, and later, throughout the island. Obviously, a mature policy of synergy will be necessary, and a demonstration of real interest between the different municipalities involved and the different political institutions, as well as regulated tourist associations, that makes the tourist from Agrigento to move to Favara.

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