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Emotions in the Sigmund Freud Museum

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Lena Andrea Burkart

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Abstract

Next to gaining new knowledge, humans also experience a range of emotions in museums. These are shaped by individual characteristics and experiences but are also affected by other factors, such as one's surroundings. Prior research suggests that emotions have an impact on museum visitors' well-being and might influence their motivation to engage with the museum exhibition, highlighting the need for further investigation. Thus, this thesis examines the emotions of visitors to the Sigmund Freud Museum, with a specific interest in the emotions joy, awe and boredom, the origins of emotions and their influence on visitors in the museum. Additionally, it investigates whether visitors' emotions fit into the explanatory framework of Pekrun's Control-Value Theory, which names individual appraisals of control and value as antecedents of emotions in education. Qualitative, semi-structured interviews were conducted with a sample of 20 museum visitors. The interviews were recorded, transcribed and analyzed following Mayring's approach to qualitative content analysis using the software MaxQDA. Study results indicate a variety of positive and negative visitors' emotions, including joy, awe and boredom. These were elicited by subjective control and value appraisals, in line with the Control-Value Theory, as well as by the museum exhibition itself and by external influences. Moreover, it was found that the emotions of museum visitors did influence their engagement with the museum, in the form of approach and avoidance tendencies. This holds important implications for museum practice and underlines the importance of taking visitors' emotions into account when curating exhibitions.

Keywords. Emotions, Museum, Control-Value Theory, Joy, Awe, Boredom

Abstract

Museen bieten Menschen die Möglichkeit, Wissen zu gewinnen, können jedoch auch eine Reihe von Emotionen in ihnen auslösen. Persönliche Eigenschaften und Erfahrungen prägen das emotionale Erleben, andere Faktoren, wie die Umgebung, spielen allerdings auch eine wichtige Rolle. Wissenschaftliche Studien legen nahe, dass Emotionen das Wohlbefinden von Besucher*innen und deren Motivation, sich mit den Museumsinhalten auseinanderzusetzen, beeinflussen können. Daher untersucht diese Masterarbeit die Emotionen, sowie deren Auslöser und Auswirkungen, von Besucher*innen des Sigmund-Freud-Museums, mit einem besonderen Augenmerk auf den Emotionen Freude, Ehrfurcht und Langeweile. Außerdem wird untersucht, ob sich diese Emotionen durch Pekruns Kontroll-Wert-Theorie erklären lassen. Diese definiert Appraisals, also individuelle Bewertungen, von Kontrolle und Wert als Auslöser von Emotionen im Bildungskontext. Mit einer Stichprobe von 20 Besucher*innen des Museums wurden qualitative, halbstrukturierte Interviews durchgeführt. Die Interviews wurden aufgezeichnet, transkribiert und mithilfe der Software MaxQDA durch die qualitative Inhaltsanalyse nach Mayring ausgewertet. Die Studienergebnisse zeigen eine Reihe positiver und negativer Emotionen bei den Besucher*innen, darunter auch Freude, Ehrfurcht und Langeweile. Entsprechend der Kontroll-Wert-Theorie wurden, neben der Museumsausstellung selbst sowie externen Einflüssen, Kontroll- und Wertappraisals als ausschlaggebend für die Emotionen im Museum identifiziert. Darüber hinaus konnte festgestellt werden, dass ihre Emotionen die Motivation der Besucher*innen, sich mit dem Museum auseinanderzusetzen in der Form von Annäherung und Vermeidung beeinflusst haben. Diese Erkenntnisse sind für die Museumspraxis sehr relevant und unterstreichen die Wichtigkeit davon, Emotionen von Museumsbesucher*innen bei der Kuration von Ausstellungen miteinzubeziehen.

Schlagworte. Emotionen, Museum, Kontroll-Wert-Theorie, Freude, Ehrfurcht, Langeweile

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Emotions in the Sigmund Freud Museum

Humans visit museums for a variety of reasons, a common one being the wish to explore and to learn new things (Schwyzer, 2023). Imparting knowledge is one of the core tasks of museums in their function as educational institutions. However, recently it has become apparent that museums also spark a range of emotions in their visitors (Varutti, 2022). Emotions are evaluations of internal or external stimuli, allowing humans to react quickly to a situation (Götz et al., 2023b). They are shaped by context, individual characteristics and prior life events, explaining why every person's emotional experience is unique. Emotions in a museum can influence visitors' well-being, satisfaction with and memory of the visit, since strong emotions enhance memory encoding (Dragija & Jelinčić, 2022; Del Chiappa et al., 2014; Phelps, 2004). Moreover, emotions can favor people's engagement with a museum beyond their visit: If they live through significant emotional experiences, visitors are more likely to plan to seek out further information about a topic and to return to a museum (Antón et al., 2018). Based on this, the emotional experience of visitors is highly relevant for museum management to ensure a lasting impact. This explains why the focus in museum practice is currently shifting to emotions, the so-called emotional turn. Nevertheless, there is still much unknown about the occurrence of emotions in museums, since research so far has mainly focused on emotions in more evident educational contexts such as school or university. It was found that emotions in formal education build upon appraisals of subjective control and value, as formulated by the Control-Value Theory, and that they have an impact on the motivation, action tendencies and performance outcomes of humans (Pekrun, 2006). Still, it is in question whether the present research findings extend to the museum context and if there are additional factors to consider. This thesis aims to contribute to closing this research gap and to infer implications for museum practice, with the goal of optimizing visitors' experience in a museum and creating a lasting impact. In the form of a qualitative interview study in cooperation with the Sigmund Freud Museum in Vienna, the emotional experience of museum visitors will be examined. The main interests of research are which emotions occur, the origin of visitors' emotions, specifically whether they can be explained by the Control-Value Theory, and the influence of emotions on visitors in the museum. The thesis focuses on three discrete emotions, namely joy, awe and boredom. Since joy is a positive emotion which often occurs in the museum context, awe has been found of particular relevance in the Sigmund Freud Museum and boredom is a negative emotion which is often experienced, this likely holds important insights into the antecedents and influences of these three emotions.

The following pages begin with an overview of important findings in emotion research, including the conceptualization, origin and influence of emotions and provide an operational definition of the term. Then, theory and research on emotions in education are discussed. This includes common groups of emotions, an introduction to the Control-Value Theory, findings on the three focus emotions joy, awe and boredom, as well as quantitative and qualitative methods of emotional assessment and relevant educational contexts. Next, attention is paid to emotions in the museum, examining research findings on museum visitors' emotions, how they arise and what impact they have, particularly focusing on joy, awe and boredom. The unique context of the Sigmund Freud Museum is introduced afterwards. The first part of this thesis concludes with the formulation of the research aims, questions and hypotheses. The methods section that follows outlines the sample, materials, procedure and data analysis of the study. Finally, the results are presented, discussed in light of previous research and followed by implications, limitations and future research interests.

Emotions

Emotions accompany humans through all kinds of situations in life. They influence the decisions we make, the way we remember experiences and direct our attention, and even how we perceive the world (Brosch et al., 2013). Due to their central role for human experience, emotions have been a topic of interest in psychology for a long time. Early research dates to the 19th century, where Darwin proposed emotions as universal physiological phenomena (Gross, 2010). Since then, this purely biological focus on emotions has evolved to integrate influences of culture and cognition, as well as advances in neuroscience. This has led to a large body of research and a variety of definitions of emotion. However, from a current psychological perspective, a consensus has been reached on certain aspects. It has been agreed that emotions encompass multiple components and that they serve the adaptive purpose of allowing someone to react quickly to a given situation (Götz et al., 2023b).

Conceptualization of Emotions

The idea that an emotion consists of multiple components is specified by the component process model, which also states that these subsystems interact dynamically (Moors, 2009; Scherer, 2009). Five central emotional components are differentiated, namely the affective, the physiological, the cognitive, the expressive and the motivational subsystems. While the affective component represents the feeling at the core, the physiological component holds how activating an emotion is. The cognitive component describes the thoughts linked to an emotion and the expressive component indicates how it is shared with other people, for

example through certain behaviors or facial expressions. Lastly, the motivational component includes adaptive responses elicited by emotion, such as approach or avoidance motivation. To give an example, a person experiencing joy would feel light and happy inside (affective component) and experience a boost of energy (physiological component). They would have positive thoughts related to the emotion (cognitive component) and might share the emotional experience with others by smiling or laughing (expressive component). This could initiate a motivation to approach, e.g. to engage further with the source of the emotion to maintain it (motivational component). Empirical support for the multi-componential nature of emotion is offered by research which found that the integration of these five subsystems improves emotion recognition (Menétrey et al., 2022). This suggests that to fully grasp an emotion, all its components should be considered. However, in reality this is very difficult to do, since usually parts of an individual's emotional experience go by unnoticed and are invisible to the outside observer. Next to acknowledging the multi-componential nature of each emotion, it is also important to differentiate between distinct emotions when aiming to make sense of someone's emotional experience.

A popular approach to the structure of emotions is the dimensional perspective, which organizes discrete emotions along a set number of dimensions (Götz et al., 2023b). The Circumplex model is most influential within this approach: It proposes valence and arousal as two orthogonal dimensions (Russell, 1980). Valence describes as how positive or negative an emotion is perceived, while arousal indicates how (de)activating it is. To illustrate this, joy is classified as a positive and activating emotion, awe as an activating emotion which can be positive or negative and boredom as negative and deactivating. Another crucial distinction is the one between state and trait emotions (Spielberger, 1985). Emotional states are situational and short-lived as opposed to emotional traits, which describe a disposition to experience some emotions more often or more easily than other people. For example, while most people feel frustrated about a failed exam (state emotion), people with a tendency for frustration feel this way more quickly and in situations where others are not affected (trait emotion). This thesis investigates people's emotional experience in a concrete situation, a visit to the Sigmund Freud Museum, therefore the research interest lies on state emotions. Now that the concept of emotion has become clearer, it seems intuitive to next ask the question of why humans experience emotions in the first place.

Origin of Emotions

Emotions help humans respond and adapt to situations (Frenzel et al., 2020). But which situations prompt emotional reactions? To give an example, a person on their way

home at night, who hears a sudden loud noise would recognize it as a potential danger and feel afraid. This fear might provoke an adaptive reaction such as walking home faster to be safe. If the same loud noise were to occur in a different situation, like a noisy train station, it would likely be evaluated differently and not lead to an emotional reaction. Thus, the situational context influences whether a stimulus elicits an emotion. However, stimuli do not necessarily have to originate externally to evoke emotions. Next to apparent external stimuli like auditory or visual information, internal stimuli in the form of memories, thoughts or imaginations have been found to elicit emotions too. Neuroscientific research shows an overlap in brain regions activated for processing external and internal emotional stimuli, including e.g. the amygdala (Suess & Abdel Rahman, 2015). If, apart from internal stimuli, the situational context was the only antecedent of emotion, however, everyone's emotional experience would be identical in the same situation. While this might be true in specific situations, it is not always the case. Emotions in one situation can be very different between people (Siemer et al., 2007). Indeed, it has been found that a stimulus must be meaningful to someone personally in a situation to evoke a specific emotion (Okon-Singer et al., 2013). This poses the question of how exactly this personal relevance of stimuli is determined.

The cognitive perspective on emotions explains this by suggesting that the relevance of an emotional stimulus is assessed through cognitive processes (Oatley & Johnson-Laird, 2014). In fact, emotion and cognition seem to be strongly intertwined: Brain regions linked to emotion, such as the amygdala, closely interact with brain regions linked to cognition, like the prefrontal cortex (Phelps, 2006). Appraisal theories are especially influential within this perspective. They state that instead of the situation itself, individual appraisals, namely subjective cognitive interpretations of it, grounded in personal beliefs and experiences, elicit emotional reactions (Lazarus, 1991b; Scherer, 2003). An appraisal is an evaluation of whether a situation meets current goals or needs and considers its possible consequences. Empirical support for this is offered by research which found appraisals to be sufficient and necessary for the emergence of emotions (Siemer et al., 2007). In the same situation, different emotions arose between participants which could be linked to distinct patterns of appraisal while those participants with similar emotions also made similar appraisals. Another research study found that different positive emotions of participants could be distinguished based on the appraisals they made and that these appraisals were comparable between participants from two different cultures, namely USA and Singapore (Tong, 2015). Based on this, it seems that appraisals are essential for human emotional experience and can differentiate emotions across cultures. However, there exist other approaches aiming to explain the origin of emotions.

The social-constructivist perspective considers emotions to be strongly dependent on an individual's culture and on the society they live in (Averill, 1980). From a biological view on the other hand, emotions stem from a physiological basis which motivates human behavior (Ekman, 1992). This general motivation to act can be adjusted to a specific situation, making emotions evolutionary adaptive (Nesse, 1990). However, the (unconscious) decision, which stimuli will create physiological arousal still requires cognitive processing (Ledoux, 1989). Furthermore, research found that culture largely influences cognition (Cole & Packer, 2019). Based on this, these other approaches could potentially be integrated into the cognitive framework of emotion. Mesquita & Frijda (1992) share this angle and state that research studies supporting social-constructivist or biological approaches each focus on different aspects of emotions that share little overlap and often use different levels of description. This could possibly explain diverging research findings. To summarize, while there exist multiple views on the origin of emotions, it has become apparent that cognition seems to be a crucial factor. To paint a full picture, next to examining their origin, it is important to also consider how emotions influence humans.

Influence of Emotions

While cognition plays a role in the formation of emotions, emotions have in turn been found to influence important cognitive processes. Examples are decision-making, memory, attention and perception (Brosch et al., 2013). It has been found that the emotional value of anticipated outcomes impacts which decision is made (Bechara et al., 2000). Furthermore, emotional events are deeply ingrained into memory. They are remembered better and can be recalled faster compared to other events and emotions color those memories more vividly than non-emotional memories (Kensinger & Ford, 2020; Phelps, 2004). The solidified memory for emotional events is likely facilitated by the influence of emotions on attention and perception. Emotionally relevant stimuli grasp one's attention and are perceived as meaningful, possibly also allowing them to be remembered better (Brosch et al., 2013; Vuilleumier, 2005). It has been established that emotions are involved in everyday cognitive processes. This, however, leaves the question of how these translate into actual behavior.

An emotion is an evaluation of a relevant situational stimuli which elicits a response or, in other words, an action tendency. Research confirms that affect automatically initiates approach or withdrawal (Cacioppo et al., 1999). This is also in line with the view of emotions as multi-componential constructs, including an affective as well as a motivational component. Depending on the nature of an emotion, it can initiate approach or avoidance motivation, thus, if someone acts on this tendency, the emotion would indirectly influence their behavior. It is a

common misconception that positive emotions generally initiate approach motivation and negative emotions only initiate avoidance motivation. Anger, a negatively perceived emotion, is often linked to the behavioral impulse to approach, for example in the form of aggression (Adams et al., 2006). Fear on the contrary, an emotion which, like anger, has been described in terms of negative valence and high arousal, has been linked to avoidance motivation and behavior, such as fleeing the fearful situation (Baumeister et al., 2007). This indicates that emotions classified similarly along the two dimensions of the Circumplex model, valence and arousal, do not necessarily initiate the same behavioral motivations, highlighting the urgency to differentiate between distinct emotions. Baumeister and colleagues (2007) share the view that emotions have an indirect influence on behavior and propose that they further facilitate learning through feedback. Drawing on the links between emotion, decision-making and memory, they suggest that past appraisals influence current choices of behavior. This would mean that the memory of previous actions and the desirability of their outcomes informs the emotional reaction and behavioral motivation in a situation. Indeed, in a card game task, it was shown that healthy participants quickly learned strategies to make beneficial and avoid risky choices, while participants with damage to the prefrontal cortex, a central area for emotion formation and cognitive processes, failed to do so (Bechara et al., 1997). This is in line with the recent neuroscientific finding that anticipated behavioral outcomes of healthy people are updated if they make new or different experiences (Rouhani et al., 2023). To sum up, it seems that, informed by previous experiences, emotions play an important role in the choice of action in a situation, through behavioral motivation in the form of approach or avoidance.

Operational Definition

Based on these research findings and in line with Götz and colleagues (2023), this thesis defines an emotion as a multi-componential evaluation of a relevant external or internal stimulus which guides an individual's perception of and immediate response to a situation. Emotions solidify memories of events and further initiate strong behavioral motivations. While emotions play a role in all aspects of human life, certain emotions are more pertinent in certain situations. This thesis focuses on the emotional experience of visitors to the Sigmund Freud Museum. Offering people a space to explore and to gain knowledge, museums form educational institutions, therefore the research interest focuses on emotions in the context of education.

Emotions in Education

Early research on emotions goes back to the 19th century, however the research field of emotions in education emerged much later. This might be partly explained by the fact that emotional and cognitive processes used to be studied separately, and emotions were viewed as merely disruptive of learning (Immordino-Yang & Damasio, 2007; Pekrun, 2000). Research has since then moved on to reassess the relationship of emotion and cognition, highlighting the connections between the two (Bechara et al., 2000; Lazarus, 1991a). Thus, the importance of emotions in educational contexts was recognized and implicated in psychological research, especially from the late 20th century onwards. This is in line with the so-called emotional turn, a recent shift across disciplines towards an increased consideration of emotions and the impact they have on humans (Leys, 2011). Earlier psychological research studies on emotions in education largely focus on the relationship of emotions and motivation in the context of academic achievement (Pintrich & De Groot, 1990; Spielberger, 1972; Weiner, 1985). While the phenomenon of test anxiety was paid the most attention to, other emotions in response to achievement feedback such as pride, shame, gratitude and anger were investigated as well. Later, more educational contexts like online learning environments and teacher education were considered too and the array of emotions of interest broadened to include e.g. joy, boredom, frustration and hope (Frenzel et al., 2021; Pekrun, 2006; Wu & Yu, 2022). Additionally, specific tools for the assessment of emotions in education were developed, such as the Achievement Emotions Questionnaire, a self-report questionnaire assessing multiple emotions in different academic settings (Pekrun et al., 2011). Thus, the field of research on emotions in education has expanded significantly, in terms of the emotions investigated, the ways of assessment and the educational settings examined.

Groups of Emotions in Education

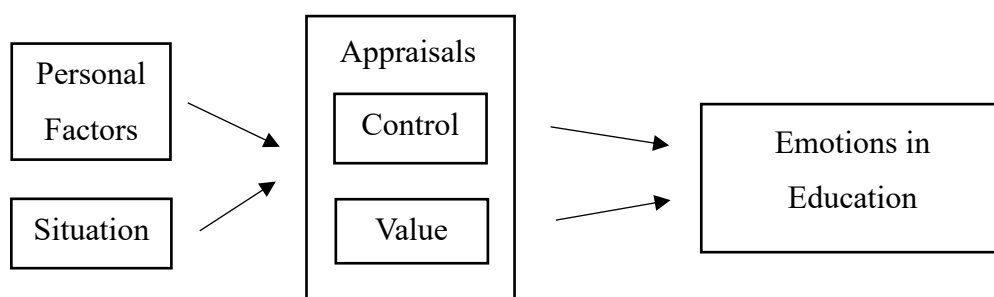
From existing research, it has become apparent that there seem to be certain groups of emotions which frequently arise in connection with education and learning. Commonly, four groups are mentioned, namely achievement emotions, epistemic emotions, social emotions and topic emotions (Götz et al., 2023b). Achievement emotions arise in the context of activities aimed at achieving a goal or in response to achievement feedback. Since there is usually no achievement feedback for museum visits, as opposed to e.g. exam grades in school, this thesis focuses on achievement emotions related to achievement activities, such as visiting a museum to learn something. Typical examples of activity-related achievement emotions are frustration, boredom and joy. Epistemic emotions are always associated with knowledge. They emerge either when dealing with existing knowledge or when gaining new knowledge.

Exemplary epistemic emotions are confusion, curiosity and surprise. Since education often happens in a social setting and involves other people who teach or learn, social emotions such as envy and admiration also play an important role. In the context of the Sigmund Freud Museum social emotions may concern other museum visitors or the people working in the museum, such as tour guides. Lastly, topic emotions are triggered by specific learning objects and are therefore restricted to a concrete topic. For instance, a student might enjoy studying biology but have negative topic emotions about climate change (Oberman, 2024). In the case of the Sigmund Freud Museum, topic emotions might concern Freud as a person or specific subjects of the exhibition, such as Freud's accomplishments or the family's flight into exile during World War II. Though achievement emotions have by far been researched the most, there is convincing empirical support for all four groups of emotions across research studies (e.g. Burnett et al., 2011; Camacho-Morles et al., 2021; Forsblom et al., 2022; Muis et al., 2018; Noordewier & Gocłowska, 2024; Pekrun & Stephens, 2012). Thus, there seem to be certain groups of emotions many people tend to experience in educational settings, but it is still unclear why this is the case. While it has already been established that appraisals play an important role for the emergence of emotions in general, the question arises of how this applies to emotions in the context of education specifically.

Control-Value Theory

Figure 1

Theoretical Mechanism of the Control-Value Theory



Pekrun's (2006) Control-Value Theory (CVT) offers an explanatory framework for the origin of emotions in education. Though the theory was originally developed for emotions in an achievement context, it has been argued that it extends to other groups of emotions in education (Pekrun, 2021). Grounded in appraisal theory, the CVT integrates other theoretical approaches such as expectancy-value theory and attribution theory (Weiner, 1985; Wigfield & Eccles, 2000). The theory holds that appraisals of control and value, informed by personal

factors (e.g. prior experiences) as well as the situation, determine the occurrence and intensity of emotions in learning contexts (see Figure 1). Control refers to the extent a person feels it is in their power, instead of dependent on external aspects, to reach a goal. Value describes how important and meaningful a thing, e.g. an achievement, is to someone. Generally, the CVT states that positive emotions occur in situations of high value and high control and negative emotions in situations of high value but low control. It makes sense for someone to be more emotionally involved if they care about the outcome of a situation. A situation of low personal value calls for less (strong) emotions, according to the theory. Boredom is the only exception to this, as a negative emotion that increases if a situation is of low value. The CVT is supported by empirical research. Students' value of mathematics was found to positively predict their enjoyment and math achievement (Forsblom et al., 2022). Another research study linked a low sense of control during an exam to the increased anxiety and decreased performance of high school students (Roos et al., 2021). Further, it was found that low personal value in the classroom positively predicted boredom while high personal value negatively predicted boredom, underlining boredom as the exception defined by the CVT (Putwain & Daumiller, 2023). The relevance of the CVT extends to teacher education and the university context. High school teachers' senses of value and control were found to predict their teaching emotions and a link was drawn between the control and value appraisals of university students and their achievement emotions (Götz et al., 2024; Parker et al., 2021).

Still, so far it has been largely overlooked to apply the theory to less formal educational contexts, such as museums. This would provide clarity on the generalizability of the CVT to emotions in leisurely education. Therefore, this thesis examines whether the CVT explains emotions in the museum context, specifically in the Sigmund Freud Museum in Vienna. While all four groups of emotions may play a role in the museum, this thesis is particularly interested in three discrete emotions, namely joy, awe and boredom. This is because results from a recent survey indicate that many visitors experience joy and awe in the museum, suggesting that a closer examination offer insight into the origin and impact of these emotions (Götz et al., 2023a). Moreover, since it has not been examined yet whether awe can be explained by the CVT, this would be highly interesting to investigate. According to the survey, boredom was experienced by fewer museum visitors but forms a unique exception in the CVT and is therefore critical to examine when discussing the applicability of the theory to the museum context.

Joy

Many visitors to the Sigmund Freud Museum seem to experience joy during their visit, as indicated by the results of a recent survey (Götz et al., 2023a). Joy is characterized by a very positive, pleasant feeling and is often experienced when making progress towards a goal (Lazarus, 1991b). Therefore, it is grouped as an achievement emotion, more concretely, an activity-focused achievement emotion (Pekrun, 2006). This means that the experience of joy is often linked to a personally meaningful and rewarding activity (Goodwin et al., 2023). In the Circumplex model, joy is classified in terms of high valence and high arousal, thus it is a positive and activating emotion. As specified by the CVT, joy arises in situations of personal value, where a high degree of control is experienced and thus, a success or personal gain is anticipated (Pekrun, 2006). It has been linked to approach motivation, for example in the form of pursuing goals, and to enhanced task performance (Cameron et al., 2018; Tornare et al., 2017). In the museum context, such motivation to approach might translate to spending more time in the exhibition or on certain parts of it or even to return to the museum. To the question of whether joy was experienced in the Sigmund Freud Museum, the survey's results show a mean value of 3.31 on a 5-point Likert scale from "not at all" (1) to "a lot" (5). Based on this, it seems that joy is a very relevant emotion in this context. This suggests a closer examination of the emotion could offer valuable information concerning the emergence and the impact of joy in the museum and on the applicability of the CVT. However, joy is not the only emotion which is prominent in the Sigmund Freud Museum.

Awe

Awe seems to be a very relevant emotion during the museum visit too. It stood out that even though compared to joy, the study findings showed a lower mean value of 2.95 on the same 5-point Likert scale for awe, the responses were also distributed more, meaning more visitors rated the emotion on the high or low end of the scale (Götz et al., 2023a). Thus, awe seems to be an intense emotion which is either there or not. While research often focuses on emotions assumed to be central to everyday life, such as anger and pride, other emotions like awe have received less attention so far (Yeo & Ong, 2024). In line with this, there is no clear agreement on the definition of the emotion, but two characteristics of awe are commonly mentioned in research (Keltner & Haidt, 2003; Shiota et al., 2007). Firstly, awe is experienced in response to stimuli so vast, meaning powerful or complex, they are difficult to comprehend and do not fit into a person's usual frame of reference. Secondly, from this follows that the experience of awe challenges someone to revise or expand their view of the world. Awe can emerge in many different situations, it can be felt for other people but can also arise when

witnessing a beautiful sight or even a natural disaster (Shiota et al., 2007). In research it has been described as a social emotion, for example in the form of deep admiration for someone, other studies classify awe as an epistemic emotion which can identify knowledge gaps and create interest (Keltner & Haidt, 2003; McPhetres, 2019; Noordewier & Gocłowska, 2024). Awe is often described as a positive emotion but it can be negative too, when feeling fearful of or threatened by something or someone very powerful (Chaudhury et al., 2022). There is agreement, however, on awe being an activating emotion. Positive and negative, threat-based awe can be activating in the same way, such as in promoting prosocial behaviors, threat-based awe however can also be activating differently, much alike fear, and for example increase risk-taking (Jiang & Sedikides, 2022; Pérez et al., 2023). Still, experiences of awe in the museum are expected to be positive, since it is unlikely to experience a large threat in this setting. So far awe has not been studied under the lens of the CVT. However, it seems likely that it fits into the theoretical framework, since awe typically arises in situations of personal value and is accompanied by an uncertainty and therefore by a loss of control. Research has linked positive awe to scientific thinking and it is expected to stimulate theoretical advance and scientific discovery (Gottlieb et al., 2018). This makes sense, since awe can motivate a person to revise and expand their existing beliefs, a necessity when it comes to scientific advance. In line with this, a recent study which asked participants to recall a situation in which they felt awe and to rate their action tendencies in response to it, found a link between awe and approach tendency (Noordewier & Gocłowska, 2024). Based on these findings, it seems highly relevant to study the multi-faceted emotion of awe, its antecedents, especially in light of the CVT, and its impact on visitors to the Sigmund Freud Museum.

Boredom

Similarly to awe, boredom as a state emotion has received relatively little attention from research compared to other emotions (Bench & Lench, 2019). According to the survey, with a mean value of 1.71 on the same 5-point Likert scale, boredom was less prominent in the Sigmund Freud Museum than e.g. joy and awe (Götz et al., 2023a). However, it forms a unique exception in the CVT, namely it is the sole emotion which increases as the personal value of a situation decreases (Pekrun et al., 2010). Furthermore, boredom arises in situations that do not align with the experienced level of personal control: When it is either perceived as too low and one feels overwhelmed or as too high and therefore not challenging. Thus, it is highly relevant to also include boredom when investigating whether the CVT is applicable to a context. Like joy, boredom is characterized as an activity-focused achievement emotion (Pekrun, 2006). It typically arises during an activity connected to learning and performance

and not in response to achievement feedback. In terms of the Circumplex model, boredom is defined by negative valence and low arousal. It entails feelings of weariness and deactivation and has been linked to avoidance motivation (Pekrun et al., 2010). Therefore it is not surprising that many empirical studies found boredom to negatively predict academic performance (e.g. Grazia et al., 2021; Sharp et al., 2020; Vilhunen et al., 2022). Results from a study conducted with university students even suggest that over time a reciprocal causation between boredom and achievement develops which could be explained by a further experienced loss of control (Pekrun et al., 2014). Still, there seems to be some positive to the emotion as well. By motivating desire for change from the current state, boredom can prompt the pursuit of novel experiences that could have been missed otherwise (Bench & Lench, 2013; Van Tilburg & Igou, 2017). Interestingly, this drive to escape the state of boredom seems to be so strong, that it can motivate people to choose a new experience over the current one, even if it is more negative (Bench & Lench, 2019). To conclude, boredom forms a unique and interesting exception in terms of control and value appraisals and has a strong motivational impact on humans. Its examination in the museum context could offer crucial information concerning the applicability of the CVT and provide further clarity on the influence the emotion has on people. To obtain a full account of the emotions of interest, their antecedents and influence on individual museum visitors, this thesis adopts a qualitative approach.

Quantitative and Qualitative Assessments of Emotions in Education

So far, there are relatively few qualitative studies within research on emotions in education. The field is rather predominated by quantitative studies, as it is often the case (Pekrun, 2019). This might be because quantitative research results are better suited to be generalized than qualitative research, which is beneficial when e.g. informing educational policy but omits subjective experience. Furthermore, quantitative studies allow for easier standardization and replication, which explains why they are usually preferred for publication and therefore opted for by researchers. Quantitative studies most often use self-report questionnaires to quantify discrete emotions. The Achievement Emotions Questionnaire is an established example of such a tool (Pekrun et al., 2011). It distinguishes concrete positive and negative emotions, such as hope, pride and anger, and assesses them across three specific educational settings, namely learning, classroom and test-taking situations. Other quantitative measurements of emotions in education include physiological measures, e.g. of heart rate variability or skin conductance, experience sampling, which involves emotion recording in real-time oftentimes using mobile devices, and behavioral analytics, for example of learning

patterns in an online environment (e.g. Donker et al., 2018; Götz et al., 2010; Rodríguez et al., 2020; Vilhunen et al., 2022). While self-report questionnaires often assess discrete emotions, some of the other quantitative approaches capture individual components of emotions, such as the physiological component, which can look similar for distinct emotions. Therefore, measurements of emotion (components) can be used to complement each other (Mauss & Robinson, 2009). However, due to their subjective nature, it is nearly impossible to measure emotions objectively, especially in all of their components (Scherer, 2005). In this lies also the drawback to self-report questionnaires: they allow little room for individual differences in the experience of specific emotions. Qualitative research studies offer an alternative to this. Emotions in response to achievement feedback and during achievement activities such as learning have been examined in the form of interviews, observations, reflection diaries, focus groups and think-aloud protocols (Alarcón-Espinoza et al., 2024; Hill et al., 2021; Mahfoodh & Pandian, 2011; Rowe et al., 2015; Zhao & Song, 2022). These qualitative methods allow for an open, person-centered approach and instead of merely investigating the expected, also leave room for new, unexpected topics. For these reasons, this thesis adopts a qualitative approach by means of semi-structured interviews to investigate the individual emotional experiences of visitors to the Sigmund Freud Museum.

Contexts of Emotions in Education

Research on emotions in education spans various contexts. However, most researched by far are formal education institutions, especially school and university and to a lesser degree early childhood and vocational education. It has been found that across formal education, emotions are of great importance: they influence the academic performance of students, predict future academic success of preschool children and the intention to complete vocational education (Camacho-Morles et al., 2021; Hutton et al., 2019; Leerkes et al., 2008). Empirical studies have investigated emotions both on an individual level and on collective levels, such as classroom or school climate (Alakoski et al., 2025). More recently, attention has been paid to teacher education and online learning environments as well. Findings indicate that teacher and student emotions and engagement can influence each other and that emotions predict students' motivation and success in online education too (Frenzel et al., 2021; Parker et al., 2021). Some research findings from studies investigating special education and international education also indicate the importance of considering students' emotions both in developing special education support and enhancing international students learning experience (Holm et al., 2020; Johnson et al., 2020). Concludingly, the relevance of emotions in education has gained a lot more awareness over the past years and empirical findings are even used to

inform teaching practice (Hoffmann et al., 2020). Still, research studies so far mainly focus on formal education contexts like school or university. Psychological research on emotions in informal educational institutions such as museums is still scarce, leaving the question open whether findings from research on emotions in education extend to this context too.

Emotions in the Museum

In their role as educational institutions, museums are of great significance and carry a certain responsibility in these current times of global crises. They offer a unique opportunity to learn about and, even more importantly, to learn from the past. The crucial role of emotions in learning and memory processes has been established. Recently, along with the emotional turn, the importance of visitors' emotions is receiving more consideration by museum practice (Varutti, 2022). Rather than just transmitting knowledge to visitors, museums are increasingly seen as places which allow visitors to interact with exhibitions in order to make their own meaning of them (Bedford, 2016). This makes sense, considering that everyone is shaped by different life experiences and brings unique interests and expectations into a museum which inevitably form their experience. A research study found that visitors experience the most fascination for exhibits which elicit emotional responses and therefore feel authentic to them, further underlining the relevance of emotions in the museum (Dahl et al., 2013). Museum curations are starting to take this into account and are developing ways to leave room for or to even induce certain emotions in visitors. An example is the Jewish Museum in Berlin, which incorporates small dark and empty spaces between the exhibition rooms for visitors to let everything sink in and to allow emotions and reflection without any distraction. Despite this awareness, so far there are few empirical research studies investigating visitors' emotions in the museum, as well as how those emotions arise, and which impact they have on people.

Earlier research studies on emotions in museums mainly focus on visitor satisfaction and enjoyment, which makes sense since these general indications of positive emotions are an important feedback for museum managements (Mastandrea et al., 2007). However, it is much more common for museum visitors to experience an array of emotions during their visit. Empirical support for this stems from a questionnaire study which found that among the most frequently experienced emotions in an US-American art museum were curiosity, awe and happiness (Rodriguez et al., 2024). The emotional experience of visitors is also not always exclusively positive. Results of a mixed methods study in a Chinese historical museum reveal a variety of visitor emotions, such as surprise, boredom and sadness (Zhang et al., 2023). Moreover, this indicates different groups of emotions in education, namely epistemic,

achievement and topic emotions, are represented in museums. This is extended further by a research study also observing social emotions, such as frustration, during family interactions in a biodiversity museum (Massarani et al., 2023). The research study of Zhang and colleagues combined physiological measures during the screening of a documentary in a museum room with subsequent questionnaires and a qualitative interview. This way, they were able to assess the immediate emotional experience of visitors and could put it into context. Based on their findings, researchers argue that the experience of negative emotions in a museum is not necessarily disadvantageous, since the sublimation of those negative emotions can enhance the overall emotional experience of visitors. On top of this, certain museums portray topics which commonly elicit negative emotions and are meant to do so. Examples are the Jewish Museum in Berlin, documenting the history of Jews in Germany, and the Sigmund Freud Museum in Vienna, which portrays Freud's biography including the family's flight into exile during the Nazi regime. This indicates an urgency to investigate museum visitors' full emotional experiences to understand their implications, which is also in the interest of museum management. To gain such an understanding, it helps to examine the origin of emotions in the museum and how it fits into the theoretical context of emotions in education, including the CVT.

Origin of Emotions in the Museum

A qualitative research study found that there are many ways to engage with an exhibition and that these individual differences determine visitors' emotional experience and the understanding they take away from their visit (Smith, 2014). Museum visitors' emotions and engagement were examined by interviewing over 2000 visitors to different museums and heritage sites in Australia and the US. One of the reoccurring themes of the interviews was that the museum visit was often about reinforcing what was already known or even more importantly, what was already felt or believed. Adding to this, a questionnaire study with visitors to five Spanish museums, including art, archeological and science museums, found that prior knowledge and interest predicted more active and emotional engagement in a museum (Antón et al., 2018). Another questionnaire study examined which kind of emotions were important to and expected by visitors to occur in museums. Most frequently named were interest, curiosity and inspiration (Bedigan, 2016). Personal beliefs, prior knowledge, interests and expectations can all be seen as facets of subjective value, they indicate the importance of a thing or a situation to an individual. Therefore, these findings are in line with the idea that subjective value appraisals predict emotions in education. Furthermore, they support the notion that visitors' emotional experience in a museum depends on personal factors next to

the contents of the exhibition itself. An empirical study combining qualitative and quantitative measures investigated the emotional experiences of visitors to two Norwegian history museums. They found that cognitive accessibility increased enjoyment of the museum visit (Dahl et al., 2013). Since being able to understand something gives a person the feeling of being in control, this might indicate that subjective control in a museum exhibition is linked to positive emotional experience, as suggested by the CVT. Concludingly, while there exist no research studies specifically applying the CVT to the museum context so far, it seems that visitors' appraisals of value and control do contribute to their emotional experience. Still, this needs further investigation to find out whether the CVT explains the occurrence of concrete positive and negative emotions. Next to the origin of emotions in the museum, it is of great interest to comprehend how visitors are influenced by their emotional experience in the museum to be able to take this into account in museum practice.

Influence of Emotions in the Museum

Research found that visitors' primary reasons to come to a museum differed from the experiences they described after a museum visit (Bedigan, 2016). While many participants first named learning and general interest as their motivation for the museum visit, this focus often changed to more personal experiences throughout their visit. The authors infer from this finding that building a personal connection is important for museum visitors' learning process and that this is closely tied to their emotional experience. They also state that emotions in the museum determine how well visitors remember the experience. This is in line with the finding that strong emotions enhance memory encoding (Phelps, 2004). But this also goes the other way: museum exhibits can bring up personal life memories for visitors, possibly contributing to forming a personal connection and being able to relate to certain topics (Anderson et al., 2021). In a qualitative research study, visitors to three different social history museums in Japan were interviewed about their episodic memories brought up by the museum visit. Researchers found that psychological factors, such as past affect at the time of memory encoding, and nostalgia influenced the vividness of episodic memories and visitors' affect at the time of memory recall in the museum. Next to their links to memory and personal connectedness, visitors' emotions during a museum visit can also influence how satisfied they feel with it. An empirical study found that visitors who experienced more positive emotions in an archeological museum were more satisfied with their visit than visitors who experienced less positive emotions and that this was the case across socio-demographic characteristics (Del Chiappa et al., 2014). In line with this, another research study found that visitors who experienced more positive emotions in art museums also reported higher levels of well-being

than visitors who experienced less positive and more negative emotions (Cotter et al., 2024). However, museums form unique learning contexts, and it is not necessarily their main purpose to promote well-being, but to initiate an engagement with important issues. Thus, museums are not always meant to elicit only positive emotions. The experience of negative emotions during a museum visit can even be beneficial for motivation. In a research study on emotions in science exhibitions using physiological measurements it was found that even negative emotions along with high arousal, such as confusion, could motivate stronger engagement with the exhibition (Chunhasuwan, 2016). This makes sense since people are likely motivated to resolve these negative emotions. Moreover, it is in line with the finding that emotions can initiate action tendencies. An observational study which examined family members' emotions during their visit to a biodiversity exhibit offers further support for this idea: Researchers found that activating negative emotions, like disagreement, posed a challenge which motivated participants to learn, indicating an approach motivation (Massarani et al., 2023). Positive emotions have been found to influence motivation too, in the form of the intention to return to the museum or to further engage with certain topics of the exhibition after the museum visit (Antón et al., 2018). However, so far it is not clear how negative emotions with low arousal, such as boredom, affect visitors in a museum and whether positive emotions also influence motivation during and not only after a museum visit. To sum up, emotions in museums have been found to shape visitors' experiences, including certain beliefs, learning and memory, and can influence their motivation to engage with the museum contents, though this still needs further investigation.

Awe, Joy and Boredom in the Museum

This thesis aims to contribute to closing these gaps in research by examining the emotions of visitors to the Sigmund Freud Museum in Vienna as well as the origin and the influence of those emotions. While it has been established that all groups of emotions in education are represented in museums, so far, very few studies have thoroughly investigated discrete emotions in the museum. Therefore, the research focus of this thesis lies on the three emotions joy, awe and boredom. Out of the three, awe has received the most attention by research in the museum context. An experimental study with visitors to two Danish art museums linked awe to critical thinking (Luke & Foley, 2025). Participants were randomly assigned to an experimental condition, where awe was induced by asking them to recall and describe in detail a situation during the museum visit where they felt in awe, or to a control condition, where the museum visit was reflected in a neutral way. They were then given a critical thinking task where they were asked to analyze aloud a painting, while researchers

assessed their thinking strategies. Results indicate that participants from the experimental condition used more critical thinking strategies than participants from the control condition. This fits in with the idea that awe encourages scientific advance since it motivates people to question their assumptions (Gottlieb et al., 2018). Furthermore, a questionnaire study found that prior knowledge predicted awe and that visitors' experience of awe was linked to a better memory for emotional experiences in an art and a science museum one week after the visit (Price et al., 2021). Based on these findings, it seems that value appraisals play a role in the experience of awe in the museum and that the emotion impacts visitors in the form of enhanced critical thinking capacity and memory. However, further research is needed to conclude on the origin of awe in the museum and whether it can be explained by the CVT. Additionally, the influence of awe on people during their museum visit requires investigation. While joy and boredom also seem to play a role in museums in general and in the Sigmund Freud Museum specifically, little is known about the origin and influence of the emotions on people in this context. On top of this, the Sigmund Freud Museum is a highly unique museum since it is the former home and workplace of Freud, and it particularly attracts people with a connection to him or the field of psychology. Thus, visitors' emotional experiences might differ from those of visitors to other, less personal museums.

Sigmund Freud Museum

The Sigmund Freud Museum, located at Berggasse 19 in Vienna, is the former residence and practice of Sigmund Freud and his family, including his daughter Anna Freud. Established in 1971 and renovated in 2020, the museum offers insights into the family's life and the works of Sigmund and Anna Freud. It portrays original photographs, writings, audio recordings, some personal items and glimpses into the old apartment, in the form of small spaces in the ground, the walls or the ceiling showing the old floor or tapestry. While Freud's theories and his work as a psychoanalyst are featured in the museum, the main theme is the biography of the family, including their flight to London in 1938 to escape the Nazis, because they were Jewish. Since the family were able to bring most of their interior with them into exile, the rooms of the museum are mainly kept unfurnished, except for the waiting room to the practice, representing the emptiness which resulted when they were forced to leave their home. For these reasons, the museum is set apart from others and its visitors might have a more specific interest in the topics it portrays compared to other museum audiences. Only a single empirical study could be found which investigated visitors' emotions in a comparable museum, namely the Gaudí historic houses in Barcelona (Palau-Saumell et al., 2016). Results of the questionnaire study identified visitors' perception of the houses, including e.g. the

aesthetic and architectural quality, a low amount of crowding and the experience of positive social interactions as antecedents of positive emotions in the museum. Further, it was found that a positive emotional experience increased participants' intention to revisit, which can be interpreted as an approach motivation. However, the questionnaire study did not differentiate between emotions, preventing any conclusions on the occurrence, origin and influence of distinct emotions in the museum. This would be important to determine visitors' full emotional experience in a museum context largely dedicated to the biography of one highly influential person.

This Thesis

While it has been established that emotions of all groups of emotions in education can occur in museums, that control and value appraisals likely play a role in the formation of museum visitors' emotions and that emotions can influence the experience and motivation of visitors, there are still uncertainties left. It remains unclear whether the CVT can explain the origin of discrete emotions in the museum, since this has never been explicitly investigated in a museum context. It is further still uncertain how negative, deactivating emotions as well as positive emotions influence visitors in the museum and generally whether past findings extend to the context of a unique biographical museum such as the Sigmund Freud Museum. Therefore, this thesis examines the emotions of visitors to the Sigmund Freud Museum in Vienna, in addition to the origin and influence of their emotions, by means of qualitative interviews. Special attention is paid to the three emotions joy, awe and boredom and to the applicability of the Control-Value Theory to this specific context. The research questions of this thesis inquire which emotions visitors experience in the Sigmund Freud Museum (1) and specifically whether they experience joy, awe and boredom (1a), what the origin of these emotions is (2) and whether it can be explained by the Control-Value Theory (2a) and finally what the impact of these emotions is on visitors (3). Based on empirical research findings, it is expected that visitors experience a variety of positive and negative emotions from different groups of emotions in education in the museum including the discrete emotions joy, awe and boredom. Furthermore, findings from prior research lead to the expectation that the origin of visitors' emotions can be explained by the Control-Value Theory and that their emotions influence visitors' motivation in the museum in the form of approach or avoidance tendencies. More knowledge about emotions in the museum, how they arise and in which ways they impact visitors, would be of great value to inform museum practice. Thus, practical implications of the research findings will be inferred.

Method

Participants

Participants were recruited at the exit of the exhibition area of the Sigmund Freud Museum, which enters the museum shop and café where the interviews took place. It was intended to approach visitors at random to obtain a sample representative of the population, namely all visitors to the museum of at least 18 years of age. Aligning with the researcher's time and resources, 20 interviews and five pilot interviews were conducted. Pilot interviews were used to test the interview guide and were not analyzed. Interviews were held in German (40%) or English (60%). One diverse/female, six male and 13 female participants with a mean age of 34.8 years ($SD = 13.75$) took part in the study. While there was a big age range - the youngest participant was 19, the oldest 70 years of age - half of the participants were between 20-30 years old. Since this does not reflect the actual population of the museum's visitors, it could point to a selection bias: The researcher might have unconsciously approached people from a similar age group as her own. However, it is also possible that visitors of the same age group could relate to the researcher and want to support her by participating. This seems likely, since participants from this age group generally asked more questions about the study and shared similar experiences of their own, than other participants. It also became apparent that twice as many women compared to men agreed to participate. Followingly this study's sample is in line with the finding that females are often the predominant demographic in psychological research studies (Zhang et al., 2023). It was further notable that the sample was international and highly educated. Participants were from 13 different countries on three continents, i.e. Europe (90%), North America (5%) and South America (5%). While most participants were European, only one person was from Austria (5%). Four participants were German (25%), three from England (15%), two from Switzerland (10%), and one each from Italy, Belgium, the Netherlands, France, Scotland, Serbia and Greece (5% each). Lastly, one participant was from the US (5%) and one from Brazil (5%). It also stood out that 80% of participants had completed or participated in tertiary education. To put this in perspective, in 2023 only 43% of the EU population of 25-34 years of age completed tertiary education (Eurostat, 2024). This high level of education could be ascribed to the intellectual nature of the museum. Interestingly, many participants (30%) worked in fields with a connection to Sigmund Freud and his work, such as healthcare and education, for example as psychologist, educator or doctor. Still, the occupations of other participants were unrelated to the contents of the museum, like software engineer, business consultant or archeologist.

Materials

Demographic Information

Participants completed a pen-and-paper questionnaire of demographic information, with gender, age, level of education, occupation and country of residence (see Appendix A).

Interview Guide

The main task of the study was a semi-structured qualitative interview administered by the researcher. It included questions about six central topics and corresponding follow-up questions, if the interviewer required more information or if the interviewee needed support. The first three central questions concerned which emotions were experienced during the museum visit (1), how the emotions influenced the person in the museum (2) and what caused the emotions (3). If only positive emotions were reported, it was inquired whether negative emotions were experienced too. Also, if not mentioned by the interviewee, they were specifically asked whether they experienced joy, awe or boredom and if so, how they were influenced by the specific emotion(s) and what caused them. The last three central topics cover the CVT, i.e. value (4) and control (5) in the museum, and the relevance of Sigmund Freud (6), which was included on behalf of museum management. Participants were asked about their expectations for and significance of the museum visit (value), how they could navigate the museum and whether they felt under- or overwhelmed (control) and whether Sigmund Freud was presented in the museum as a historical figure or as someone whose ideas are still relevant (see Appendix A for full interview guide). The interview was semi-structured, meaning that the order of questions was adapted to conversation: If the interviewee touched upon a subject which would have come up later, the interviewer went along with this and then came back to the other questions.

Procedure

Prior to participation, the study was explained to participants, and they signed an informed consent concerning the registration and evaluation of their personal data and the audio recording of the interview. They also filled in a short questionnaire of demographic information. This page was marked with a code, which was then used to name the audio file of the interview, ensuring participants anonymity. With the start of the interview, the audio was recorded on a smartphone. Interviews were carried out at a table in the museum café a bit further away from all other tables, to guarantee quiet and privacy. For the pilot interviews and a few study interviews a second researcher was (quietly) present, but for most interviews only one researcher was there. Each interview was conducted by a single researcher, with a single

participant. Data was collected over four weeks in November and December 2024. Depending on how much participants shared, interviews took between eight and 22 minutes, while most lasted around ten minutes. After the interview, the researcher stopped the audio recording, thanked the participant for their participation and sometimes talked to them for a few more minutes, e.g. if they had any questions. The audio recordings were deleted after transcription.

Data Analysis

Audio recordings were transcribed with the software Whisper and corrected manually (Open AI, 2022). Whisper turns audio files into text and works in different languages, in this case in German and English. The transcriptions were coded using MaxQDA, a software to create a thematic code system fragments of text can be sorted into (VERBI Software, 2024). New codes can be added progressively, and existing codes can be edited. Mayring's approach to qualitative content analysis was applied to categorize and evaluate the data (Mayring, 2022). This was done working both deductively and inductively. First, a deductive coding agenda with categories and corresponding definitions derived from theory was developed. It was then revised and expanded in terms of categories, definitions and anchor examples while analyzing the data (see Appendix B for both coding agendas). Emotions, origin of emotions, impact of emotions, Freud and feedback for the museum were selected as five main thematic categories. Results of the last two categories are not in the research interest of this thesis but in the interest of museum management and are therefore not included in the results section (see Appendix C for those findings). The first main category, emotions, includes the four groups of emotions in education, namely epistemic, achievement, social and topic emotions, as subcategories and for each group lists the discrete emotions, divided into positive and negative emotions. For example, boredom is listed as a negative achievement emotion. The second main category, origin of emotions, includes value and control as subcategories, the subcategory value being further divided into expectations and relevance, the subcategory control encompassing being over- or underwhelmed. Impact of emotions, the third main category, includes motivation as a subcategory, further split into approach and avoidance motivation. The final coding agenda includes more subcategories for other reoccurring themes in the data, within these main thematic categories. Frequency analyses of each category were automatically performed by MaxQDA. To assess intercoder reliability, Cohen's kappa was computed with the corresponding function in MaxQDA. A second researcher coded half of the interviews (ten) using the same final coding agenda and the overlap of assigned codes served as an indication for researcher agreement. It was not corrected for chance, since an elaborate

coding system was used for data analysis, making it very unlikely for researchers to use the same code for the exact same portion of text merely by coincidence.

Results

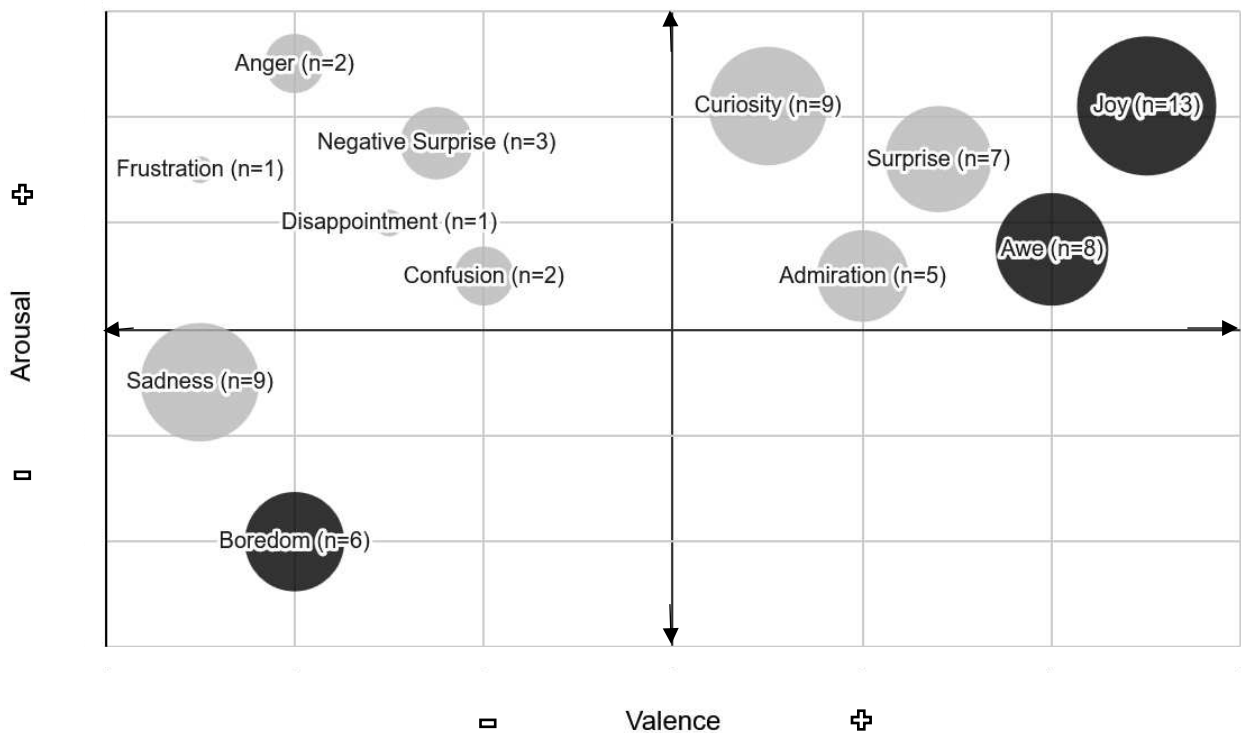
Based on the results of two researchers independently coding the same ten (out of 20) interviews, Cohen's Kappa was calculated. The resulting value of $\kappa = .77$ indicates substantial intercoder reliability, according to research (Landis & Koch, 1977).

Research Interest 1: Visitors' Emotions in the Sigmund Freud Museum

When asked about their emotional experience in the museum, participants reported a variety of positive and negative emotions with different levels of activation (see Figure 2).

Figure 2

Emotions in the Sigmund Freud Museum by Number of Occurrences and Level of Valence and Arousal

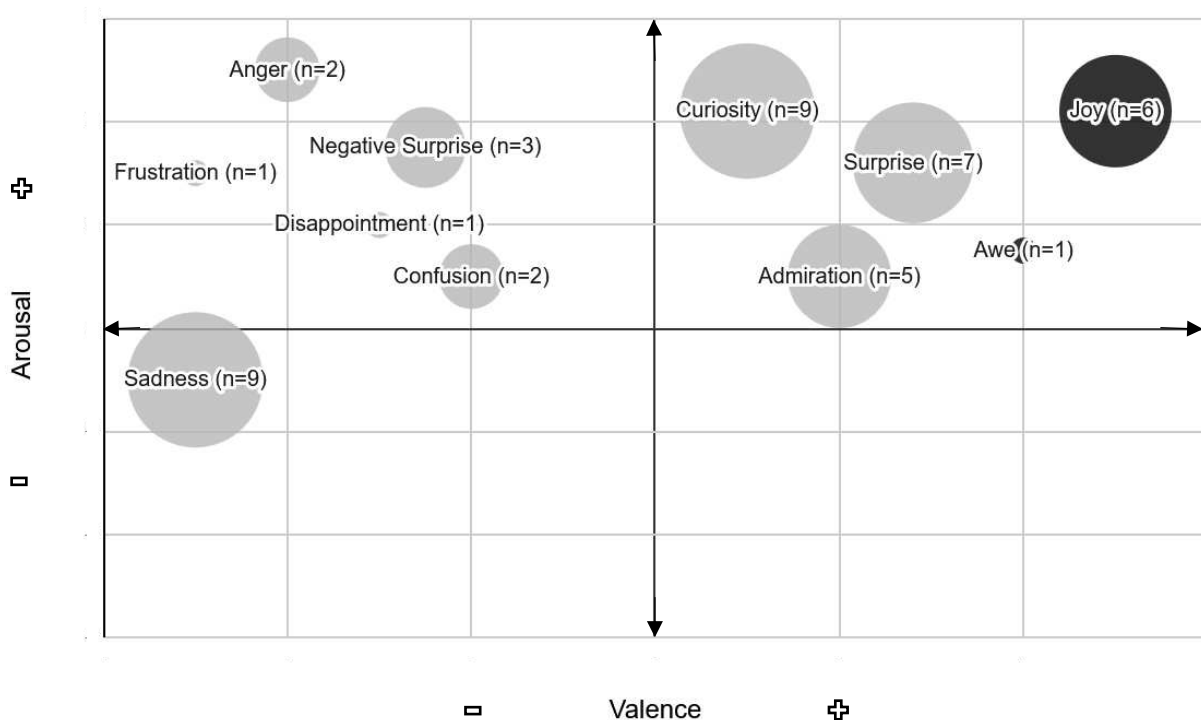


Note. In Figures 2 and 3 emotions are organized according to the Circumplex model, inspired by a paper by Massarani and colleagues (2023).

Participants' reported emotions stem from different groups of emotions in education, namely epistemic (awe, surprise, curiosity, disappointment, negative surprise and confusion), achievement (joy and boredom) and topic emotions (joy, admiration, awe, frustration, anger and sadness). No social emotions were named. If not mentioned, participants were asked whether they experienced joy, awe and boredom in the museum. When controlled for these prompts, joy and awe were reported less often and boredom was never named (see Figure 3).

Figure 3

Emotions in the Sigmund Freud Museum without Inquiry about Joy, Awe and Boredom



When talking about emotions in the museum, many participants also named empathy, the ability to understand and feel others' emotions. Furthermore, often indicators for positive emotions or negative emotions were expressed, in the form of general positive or negative states (e.g. contentment or uncomfortableness). Almost half of the participants mentioned finding it difficult to name their discrete emotions. Other reoccurring themes were that participants strongly denied having experienced any negative emotions in the museum and that they still needed more time to reflect on their emotional experience, having just left the exhibition. The frequencies (number of participants naming them) of all categories and subcategories can be found in Table 1 of Appendix C.

Research Interest 2: Origin of Emotions in the Sigmund Freud Museum

Without specific prompts, participants named indicators of value, i.e. interest in the topic, personal relevance, expectations and prior knowledge, indicators of control, namely feeling overwhelmed and difficulties navigating, the museum itself and external influences as causes of their emotions. If not named already, they were asked about appraisals of value, in terms of expectations and significance of the visit, and control, i.e. feeling over- or underwhelmed and ease of navigating the museum. Table 1 compares the numbers of participants expressing indicators of value and control with and without these prompts.

Table 1

Frequencies of Control and Value Appraisals in the Museum

Category		<i>n</i>	
		without prompt	with prompt
Indicators of value			
Interest/learning		13	17
Relevance		12	18
Expectations		7	19
Prior knowledge		7	10
Indicators of control			
Control low	Overwhelmed	6	9
	Complex contents	-	1
	Difficult to navigate	1	4
Control high	Easy to navigate	-	13
Control too high	Underwhelmed	-	1

Note. N = 20

Taken together what participants mentioned with or without prompt, interest in the topic and learning in the museum, the relevance of the visit and expectations were relevant for most visitors. Prior knowledge was discussed by half the participants. As one person put it: “I experienced positive emotions in the sense that I was learning stuff”, interest or learning were often named in connection with positive epistemic emotions like curiosity. A loss of interest was related to boredom. For example, when asked whether boredom was experienced, one participant responded: “Maybe sometimes when the text parts were really long.” When

discussing the relevance of their visit, most participants described it as significant. This often went along with a personal connection to the field, however, a few participants also said that it was significant, e.g. “for the science”, but not personal. What made it feel personally significant to participants was most often to be in the place where Freud lived and practiced, to see his personal things or the excitement for and anticipation of the visit. In connection with this, positive epistemic and achievement emotions like joy and awe were named. For example, to the question, whether they felt in awe in the museum, one participant answered:

Yes, without question. I'm quite honored as well. Quite privileged to be able to see where he's been. It made you feel quite sort of humbled to be in his presence. To feel that you'd been here and you'd been at the place where he'd worked, studied and actually treated his patients.

In terms of expectations, over a third of participants stated that they went into the museum openly and without concrete expectations, some said that their expectations were met exactly, were exceeded or not met. What was expected to see in the museum by several participants were the original furniture and belongings of the family, including the popular red couch, which are not actually there. Some participants also expected it to be bigger or smaller in size or had expectations about Freud himself, which were not confirmed during their visit. The epistemic emotions of surprise or negative surprise were named in connection with these unexpected things: “Definitely also surprise, you imagine it and you have expectations of what it will look like before you enter these rooms.” Prior knowledge was mostly discussed in a positive way by participants, when they could confirm what they already knew or could challenge prior opinions. However, one participant also described it as disappointing, having waited his turn only to read things he already knew.

The majority of participants stated that they were feeling in control in the museum overall, while half of the participants indicated that (at times) they did not feel in control. Most people found it easy to navigate the museum in general and only one person felt underwhelmed, therefore too much in control, because they would have wished for more insight into Freud's work and theories. On the other hand, one participant experienced a loss of control due to complex contents. Many participants stated that they felt overwhelmed in the museum at some point, common reasons for this were the amount of information presented and there being no clear directions in the museum. Related to this, a few participants named difficulties with navigating. One person felt under pressure because of her own time limit.

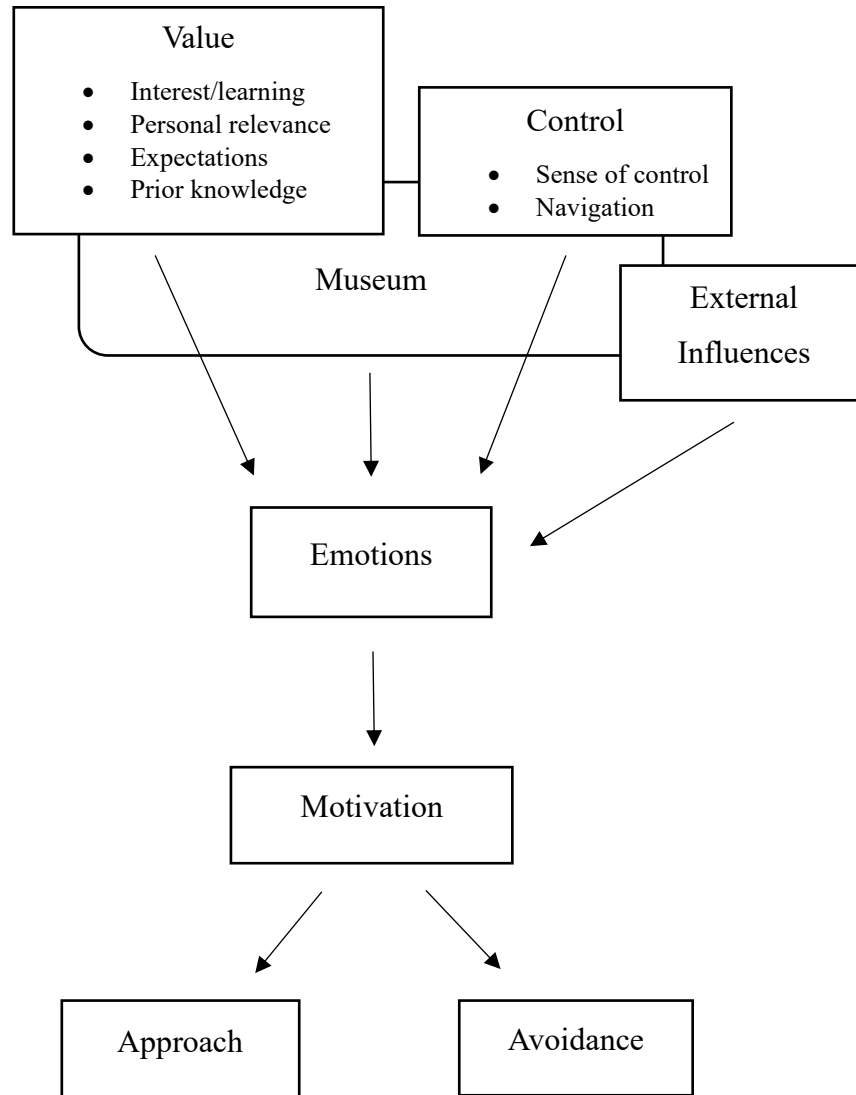
A sense of control in the museum was connected to positive emotions by participants. One person said: “It was really organized for me, which made me feel calm and confident.” A loss of control and difficulties with navigating were said by two participants to have caused confusion. They stated that they “just thought that in terms of logistics, it was a little bit confusing” and that they “would prefer to have like a clear line where to go.” Being overwhelmed, especially due to the amount of information, was named by three participants as the cause of feelings of boredom. One person described it as a saturation of knowledge: “You know, I’d been there a while. I was a bit bored towards the end. Like, my mind had just (...) I had learned a lot of material. I was ready to, yeah, to get going.”

The museum itself and its contents were additional sources of emotions, namely topic emotions. Most prominent were emotions in response to learning about the life circumstances at the time. These were often named together with feeling empathy. Participants experienced admiration, awe and frustration for Sigmund Freud, e.g. “I was impressed by what he was able to accomplish despite the times and circumstances he lived in”, and in a few cases for his family members and people living at the time. Negative emotions like anger and sadness were connected by participants to learning what the family and many others had to endure, namely war, loss and persecution. Two participants also mentioned sadness for Freud having to face opposition in his work. The depiction of women in the museum stirred a variety of emotions. Single participants named feeling sadness for the difficulties of being a woman at that time, anger for how little they had learned about Anna Freud’s work compared to her father’s but also joy to learn about the women in the family: “Joy. Yes, I felt joy when learning that the women around him [Freud] were actually quite emancipated. In particular his wife who achieved the same educational level as him.” Joy was also linked by participants to reading about positive aspects of the family’s life and to the progress that has been made in terms of the treatment of mental illnesses and reduction of the stigma surrounding it. Other reoccurring themes were that participants felt transported back in time by being in the museum, related aspects of the museum to their own life experience, recognized parts of the environment as familiar, e.g. “I felt like I was in someone's home”, and linked the emptiness of the space to their emotions. One participant said to have felt sad “because the environment is like that. Everything is white.”

Lastly, external influences played a role in some participants’ emotions. Examples are physical symptoms, such as tiredness, pain, anxiousness and feeling hot, or crowdedness in the museum. Participants brought these in connection with negative emotions, one person called it “physical boredom”. Figure 4 summarizes the origins of participants’ emotions.

Figure 4

*Framework for the Origin and Influence of Visitors' Emotions in the Sigmund Freud Museum
Based on this Study's Findings*



Research Interest 3: Influence of Emotions in the Sigmund Freud Museum

When asked how they were influenced by their emotions in the museum, most participants indicated an impact on motivation. This was expressed in the form of approach or avoidance tendencies (see Figure 4). Ten participants mentioned an approach motivation in the museum, such as taking more time and interest in certain parts of the exhibition. This was often connected to positive epistemic and achievement emotions, specifically awe, curiosity and joy. To the question, how they went about the museum when feeling in awe, one participant answered:

Quite slowly. I wanted to take everything in. Yeah, I mean, I could spend all day here, but I'm conscious of (...) we're time limited and there's not that much, like, there's other stuff to do. So yeah, just walking around really trying to take it all in. I want to read everything and absorb it all as well. So, I'm hoping to get a book maybe and read some more on it when I leave here.

Another participant said that because they “didn't know much I read everything, and I really was curious to learn more. I just wanted to read all that I could and, like, learn as much and stay open minded.” Ten participants brought up avoidance motivation, which entails spending less time or attention on some parts of the museum. It was usually linked to a loss of interest and/or feelings of boredom: “If I feel more uncomfortable or bored, I tend to move on quicker and spend less time there.” Finally, one participant also stated that her emotions increased the significance of the museum visit and made it more “relevant and special”.

Summary

These findings indicate that participants had unique, varied emotional experiences in the Sigmund Freud Museum. Positive and negative emotions of differing levels of activation were experienced, which could be categorized as epistemic, achievement and topic emotions. However, this was not always clear cut, since some emotions fit into multiple groups, e.g. joy could be an achievement and a topic emotion. No social emotions were reported. Emotions in the museum included joy, awe and boredom (see Appendix D for all citations concerning those three emotions). Results indicate that appraisals of value and control, the museum itself and external aspects shaped participants' emotional experiences. In terms of value appraisals, interest and learning led to positive emotions, loss of interest to boredom. High personal relevance of the museum visit elicited positive emotions, i.e. awe and joy. Experiences differing from participants' expectations either caused positive or negative surprise. Having prior knowledge mainly led to positive emotional experiences but could also cause disappointment. A high subjective control led to positive emotions, while a low sense of control caused confusion and boredom. The museum exhibition elicited both positive and negative topic emotions. External influences negatively impacted participants' emotions. Lastly, the study findings suggest that the emotions of participants influenced their motivation in the form of approach and avoidance tendencies. Positive emotions like awe, joy and curiosity induced approach tendencies, while boredom led to an avoidance motivation.

Discussion

This thesis was interested in the emotions of visitors to the Sigmund Freud Museum, in the origin of those emotions, specifically considering the Control-Value Theory, and in the influence, they have on visitors in the museum. These research interests were investigated by means of qualitative interviews. It was hypothesized that participants would experience a variety of positive and negative emotions from all four groups of emotions in education. This was the case, except that no social emotions were experienced. In addition to that, several emotions could be assigned to multiple groups, indicating that emotions might be more fluid in a museum context compared to other educational settings. Further, it was expected that joy, awe and boredom would occur in the museum. These were all experienced by participants, however, if not specifically inquired, less participants reported feelings of joy and awe, and boredom was never named. It was hypothesized that emotions in the museum could be explained by the CVT, and this was supported by results. However, other aspects, namely the museum itself and external influences, also played a role in the elicitation of emotions. Lastly, it was expected that visitors' emotions would influence their motivation in the museum, in terms of approach and avoidance tendencies. Results supported this hypothesis.

Discussion of Results

Emotions in the Museum

The finding that no social emotions were experienced in the museum could be explained by the nature of the Sigmund Freud Museum. The exhibition is very informative, including a lot of reading materials, possibly creating a quiet atmosphere where visitors tend to stay with themselves and do not seek social interaction as much. Also, only two of the 20 participants saw the museum by means of a guided tour, which could have been a potential source of social emotions. However, it is also possible that participants did experience social emotions, but that this was not apparent from the interviews. Since the interview was about the Sigmund Freud Museum, participants might have been more focused on their emotions related to the museum visit itself instead of to other people. To investigate this, in future studies it would be interesting to inquire whether emotions concerning other people, such as other visitors or museum workers, occurred.

It also seems possible that social desirability biases played a role in the interviews: Boredom was never named by participants themselves until they were specifically asked about it, signaling that it was alright to have felt the emotion. Only then six participants 'admitted' to having experienced boredom in the museum at some point. Moreover, multiple

participants strongly denied having felt any negative emotions, giving the impression of not even allowing the thought of it. This makes sense, since it is not as common to openly share emotions in our society, especially negative emotions. Due to this it seems that oftentimes, people have lost touch with their emotional inner lives. This could also explain why many participants had difficulties altogether naming their discrete emotions and often resigned to more general indications for positive or negative emotions instead. It further offers an explanation for the finding that next to boredom also the emotions joy and awe were reported more often following a prompt than by participants themselves. This was especially the case for awe, which is a less usual emotion compared to joy, possibly making it even more difficult for people to recognize. It might be easier to comprehend others' emotions rather than their own for some people, potentially accounting for the finding that many visitors experienced empathy along with topic emotions in the museum when learning about the lives of people depicted there. On top of this, most of the negative emotions participants reported were topic emotions, suggesting that it might be easier and more socially accepted to express negative emotions which seem less personal and are elicited by very concrete topics. However, it might also be the case that except for negative topic emotions, participants' emotional experiences in the museum were mainly positive. According to the CVT, this is in line with the finding that many participants' appraisals of subjective control and value in the museum were high, eliciting strong positive emotions. Another important aspect is that since it seems less intuitive for people to recognize their own emotions, this might take more time and reflection after the museum visit, as was also indicated by multiple participants. Thus, it could shed more light on this issue to ask visitors (again) about their emotions in the museum after some time passed.

Origin of Emotions

Next to the inquiry about joy, awe and boredom, participants were also specifically asked whether subjective value and control played a role in their emotional experiences. However, often aspects of these two appraisals were already mentioned by participants themselves. This was especially the case for facets of value, which were mentioned in the context of explaining positive emotions, speaking for the applicability of the CVT in the museum. Participants for whom the museum visit had a high subjective relevance often also indicated a personal connection to the topics of the museum and experienced strong positive emotions. This is in line with the idea that visitors do not only observe but interact with exhibitions and with the research finding that being able to connect with a museum's contents is important to visitors and influences their emotional experience (Bedigan, 2016). It could further explain the reoccurring themes of participants feeling transported back in time in the

museum, relating certain aspects of it to their own life experiences, recognizing parts of the environment as familiar and responding emotionally to the emptiness of the space, since these all indicate an interaction of visitors with the museum. Especially being able to personally relate to certain aspects of the museum, e.g. one participant shared that she could relate since her own family was Jewish, likely creates a strong emotional connection. This is in line with prior research which found that museum visits can bring up memories which contribute to visitors' affect (Anderson et al., 2021). As facets of subjective value, prior knowledge and interest in the topics also influenced participants' emotions, in line with prior research which found knowledge and interest to positively impact the active and emotional engagement of visitors in museums (Antón et al., 2018). However, while oftentimes the visit to the Sigmund Freud Museum was about reinforcing what was known or believed, as was found by earlier research, this was not always the case (Smith, 2014). A few visitors with more critical opinions and beliefs about Freud and his work welcomed to challenge those beliefs and sometimes even change their opinions to the positive. This is likely due to the museum's focus on Freud's biography, which elicited empathy in many people and therefore put him in a more positive light. Based on this, the narrative and the exhibits of a museum affect the emotional experiences of visitors, as was also shown by the variety of topic emotions many participants reported. However, oftentimes those topic emotions did not arise separated from personal characteristics and life experiences but were influenced by them. Personal factors determined which topics elicited emotions and what they looked like, which could differ between people, such as one participant feeling angry for only learning about Anna Freud's work through her visit to the museum, when she had been working as an educator for decades and another participant expressing joy over the fact, that the women in Freud's family were educated and emancipated.

In line with the prior research finding that cognitive accessibility in a museum positively influenced emotional experience, a sense of control in the Sigmund Freud Museum was linked to positive emotions (Dahl et al., 2013). However, due to the museum's design, which allows exploration and does not offer clear guidelines to visitors, almost half of the participants reported a short loss of control in the form of feeling overwhelmed at some point. Interestingly, in most cases this was not viewed as having a negative impact on (emotional) experience, since usually the feeling of control could be regained by finding one's own way through the exhibition. This likely led to the resolution of potential negative feelings or made them seem less important. On top of this, also exhibits or aspects of the museum which were contrary to expectations, therefore reducing subjective control, did not necessarily elicit

negative emotions. Next to negative surprise, in some cases unexpectedness could lead to positive surprise and in turn to interest or curiosity, potentially even serving as an impulse to challenge one's preexisting opinions. Some external influences which negatively affected participants' emotions, such as crowding in the museum, might be explained by experiencing a loss of control as well, i.e. not being able to decide when to see which room or when to read which text due to there being too many other visitors. However, despite temporary losses of control in the museum, most participants stated to have felt in control overall during the visit. This might have to do with the fact that they chose to visit the museum in their leisure time, possibly giving them a larger sense of control and setting the preconditions to enjoy it more than if they had to be there, as is the case with other educational settings.

Influence of Emotions

Interestingly, the same number of participants reported avoidance tendencies as approach tendencies in the museum, even though more emotions which are typically linked to approach motivation were experienced, e.g. awe, curiosity and joy. Avoidance motivation on the other hand, was sometimes linked to boredom and often connected to a loss of interest. It could be that other (negative) emotions did not arise or were not paid attention to because the loss of interest was quickly regulated by participants' avoidance behavior, such as moving on to something else of greater interest or leaving the museum. Even though this was not asked in the interview, a few participants mentioned an intention to engage with the museum contents beyond the visit, such as in reading a book on a specific topic. This is in line with prior research, which linked positive emotions in the museum to an intention to further engage with it (Antón et al., 2018; Palau-Saumell et al., 2016).

Implications of Results

Though prior research studies on emotions in the museum suggest that value and control are likely to play a role in visitors' emotional experiences, the CVT has never been explicitly tested in the museum context before. Therefore, it remained unclear whether the theory could explain discrete emotions in the museum, as has been found in other educational contexts. Hence this thesis applied the CVT to the context of the Sigmund Freud Museum, with findings indicating that control and value appraisals do contribute to visitors' emotions. A high sense of control as well as indications of high subjective value could be linked to strong positive emotions, such as joy and awe, while a low sense of control could be linked to boredom, confirming the exception of the theory. Based on these findings, it can be argued that the CVT does seem to extend to emotions in the museum context. Furthermore, awe, an

emotion which had not been examined in the context of the CVT before, seems to fit into its explanatory framework. From prior research it was also still unclear how positive emotions as well as negative deactivating emotions influence visitors in the museum. For this reason, the question of how their emotions influenced them in the museum was included in this study's qualitative interviews with visitors to the Sigmund Freud Museum. It was found that positive activating emotions, such as curiosity, awe and joy, could be linked to approach motivation, while boredom, as a negative deactivating emotion, could be linked to avoidance motivation of visitors in the museum. This is in line with general research on the motivational influences of discrete emotions. It further extends prior research findings, suggesting that emotions in the museum influence visitors' intention to engage with the contents in the future, to visitors' motivational engagement while visiting the museum.

As was already suggested by prior research, the findings of the current study indicate that visitors do not go through a museum passively but interact with it: their past experiences, beliefs and interests form their connection with the exhibition. Further important implications of this study's findings are that it does not seem to necessarily have a negative influence on emotional experience to not feel in control shortly, if it can be overcome by regaining control, and that leisure education might create an overall higher sense of control compared to other educational contexts. Since the important role of visitors' emotions in museums has been established recently and thus, the elicitation of a variety of emotions in visitors has become more desirable to museum management, some important practical considerations can be drawn from this study. Because it seems to be difficult for many visitors to recognize their emotions in the museum, which contribute to it being a memorable and valuable experience, ways could be developed to encourage this. Examples are impulses in the museum in the form of reflecting questions or in creating spaces in the exhibition to sit or simply be without further input (comparable to the Jewish Museum in Berlin). Furthermore, as was done in the Sigmund Freud Museum and was suggested by prior research as well, it might be beneficial to give more control to visitors in order to promote their engagement and in turn heighten their emotional experience (Bandelli, 1999). This could be done by granting visitors more freedom in how to go through an exhibition or giving opportunities for feedback. Lastly, since it was inferred from this study's findings but also found by prior research that connecting with a museum exhibition fosters the emotions of visitors, this might be reinforced as well. Research found that representations of real people in the form of voices and faces (audio and video) help visitors bring them 'to life' and therefore facilitate the formation of connections (Nilsen, 2024). Therefore, more varied forms of media could be integrated into exhibitions.

Limitations and Future Research Interests

Since this study was not without limitations, its findings and implications should also be differentiated carefully. Firstly, it should be kept in mind that the Sigmund Freud Museum is a unique biographical museum that attracts a certain crowd of museum visitors, who are often especially interested in its subject matter. Therefore, experiences in other museums with a larger variety of contents and visitors might look different and should be further examined. Secondly, a researcher selection bias might have influenced the recruitment of participants for this study, in that participants closer in age to the researcher were approached favorably. Still, it could also be that those people agreed more often to participate than people of other age groups. In the future, this could be controlled by writing down which people (of which age group etc.) were approached for participation compared to who participated. However, this would require a certain extent of speculation. Lastly, the questions in the interview guide concerning the experience of joy, awe and boredom might have been suggestive, since there was a noticeable difference between the number of participants who reported these emotions themselves and participants who agreed having experienced them when being specifically asked. If this were the case, this might have distorted the study's results, in that those three emotions seem more important in the museum than they are in reality. Even so, keeping in mind that many participants had difficulties naming their emotions, it also seems likely that the specific questions about joy, awe and boredom simply helped them with recognizing the emotions. Furthermore, the inquiry about boredom might have been beneficial regarding a potential social desirability bias, in that it signaled that it is okay to experience boredom during a museum visit.

In addition to what was already mentioned, future research studies might also investigate the link of state emotions in the museum to trait emotions as well. It has been proposed by empirical research that individual appraisal tendencies play a role for certain emotions to be experienced more often or more readily (Scherer, 2009). Therefore, this might further contribute to the explanation of people's emotional experience in museums. Next to asking about the influence of emotions on visitors in the museum, a question concerning an influence beyond the museum visit could be included too. Since some participants already mentioned it themselves, it seems possible that other visitors are also inclined to further engage with the museum contents, which would give further insight into the influence of emotions on visitors' motivation. In future research it would also be interesting to consider potential cultural differences and similarities when examining emotional experiences. For example, while in Western or individualistic cultures high-arousal emotions like excitement

are more prominent, in Eastern or collectivistic cultures emotions of lower arousal, such as calmness, are valued and experienced more often (Lim, 2016). Such differences might have also existed in this research study but were not taken into account. However, this seems important to investigate, especially when curating museum exhibitions, to try and appeal to people of different cultures.

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Appendix A

Study Materials

Demographic Information

1. Which gender do you identify with?

- ☐ male
- ☐ female
- ☐ diverse
- ☐ intersex
- ☐ open
- ☐ prefer not to say

2. How old are you?

_____ years

3. What is your highest level of education?

- ☐ Compulsory schooling
- ☐ Vocational qualification/Apprenticeship
- ☐ High school diploma
- ☐ University/Higher education
- ☐ Doctorate

4. What is your occupation?

5. In which country do you live?

Interview Guide

1. Emotions during the museum visit

- What emotions did you experience during your visit to the museum?
 - *Follow-up question:* What positive/negative emotions did you experience?
 - *If only one type is mentioned:* Did you also experience positive/negative emotions?
 - *If not mentioned:* Did you experience joy/awe/boredom?

2. Impact of emotions

- How did your emotions influence your museum visit?
 - *Follow-up question:* For example, how did they affect your behavior in the museum?
- *If mentioned before:* How did feelings of joy/awe/boredom influence your museum visit?

3. Causes of emotions

- What caused these emotions?
- *If mentioned before:* What caused feelings of joy/awe/boredom?
 - *Follow-up question:* In what situations did you experience this emotion?

4. Value of the museum visit

- What were your expectations for the museum visit?
 - *Follow-up questions:* To what extent did the museum visit meet your expectations? Were there any aspects that did not meet your expectations?
- What significance does the visit to the Sigmund Freud Museum hold for you?

5. Sense of control in the museum

- How did you navigate the museum?
- Did you feel underwhelmed? In what way?
- Did you feel overwhelmed? In what way?

6. Relevance of Sigmund Freud

- Was Sigmund Freud presented in the museum as a historical figure or as someone whose ideas are still relevant today? Why?

Appendix B

Coding Agendas

Deductive

Category, Subcategories	Definition
Emotions (in the museum)	Evaluations of (internal or external) stimuli which allow a reaction to them
• Epistemic emotions	Emotions related to (the acquisition of) knowledge
• Positive	
○ Awe	Feeling deep admiration and respect for someone
• Negative	
• Achievement emotions	Emotions related to achievement activities
• Positive	
○ Joy	Strong feeling of glee and happiness
• Negative	
○ Boredom	Deactivating emotion, loss of interest and wish to do something else instead
• Social emotions	Emotions related to (the evaluation of) other people
• Positive	
• Negative	
• Topic emotions	Emotions elicited by and restricted to a concrete topic
• Positive	
• Negative	
Origin of emotions	Where the emotions stem from/how they are elicited
• Value	The importance a person attaches to something
• Expectations	What one believes to happen
• Relevance	The importance or significance something holds to a person
• Control	The feeling of having a hold of a situation, being able to make decisions freely
• Overwhelmed	Feeling overcome by the situation, losing personal impact

Underwhelmed	Feeling that situation is not challenging oneself at all, therefore losing interest
Impact of emotions	In what way emotions influence the person
Motivation	Internal need or reason to engage in a certain behavior
Approach	Motivation to seek out or engage with something
Avoidance	Motivation to distance oneself from something
Freud	
Historical figure	Portrayed in the museum as someone from the past
Relevant	Portrayed in the museum as someone whose ideas still have an influence and are important today

Final (Deductive and Inductive)

Category, Subcategories	Definition	Example
Emotions (in the museum)	Evaluations of (internal or external) stimuli which allow a reaction to them	-
Epistemic emotions	Emotions related to (the acquisition of) knowledge	-
Positive		-
- Awe	Feeling deep admiration and respect in response to a powerful stimulus	“Did you also feel in awe being in the museum?” - “Yes, without question. I'm quite honoured as well.”
- Surprise	Astonished feeling in response to something unexpected	“Insofern war schon eine Emotion sowas wie, im positiven Sinne eine Irritation oder Überraschung auch, weil ich, glaube ich, Sachen auch falsch eingeordnet hatte.”
- Curiosity	Feeling intrigued by something, wanting to find out more about it	“Well, having studied his theories many years ago, I was curious to come and find out a little bit more about him as an individual and see where he came from and where he lived and a little bit of his background that would influence his research and writing.”
Negative		-

○ Disappointment	Feeling of unhappiness if something does not turn out the way one wished for	“Eventuell daran gekoppelt dann auch ein bisschen Enttäuschung, (...)”
○ Negative surprise	Feeling of shock and displeasure in response to something unexpected	“Teilweise vielleicht erschrocken. Also ich bin ja Ärztin und natürlich auch erschrocken über Dinge, die damals so gemacht wurden oder durchgeführt wurden.”
○ Confusion	Uncertainty about the situation or about one’s feelings and thoughts	“Eine Verunsicherung war schon auch dabei, weil eine gewisse Konfusion bleibt.”
• Achievement emotions	Emotions related to achievement activities	-
• Positive		-
○ Joy	Strong feeling of glee and happiness during an achievement activity	“I also felt joyful too, actually, because the area of psychoanalysis is so important and relevant to how we communicate with one another and how we grow as people.”
• Negative		-
○ Boredom	Deactivating emotion, loss of interest and wish to do something else instead	“At the end, it was just long. You know, I'd been there a while. I was a bit bored towards the end.”
• Topic emotions	Emotions elicited by and restricted to a concrete topic (such as Sigmund Freud)	-
• Positive		-
○ Joy	Strong feeling of glee and happiness elicited by a specific topic	“Ja, Freude hat es mir gemacht, wie die Frauen doch rund um ihn herum eigentlich noch recht emanzipiert waren.”
○ Admiration	Feeling impressed by someone or by their actions	“Vielleicht war auch ein bisschen Bewunderung dabei, dafür was die da alles geschaffen haben oder wie viel die da zu einem so frühen Zeitpunkt schon verstanden haben (...)”
○ Awe	Feeling deep admiration and respect regarding a specific topic	“Ehrfurcht an der Person selbst habe ich natürlich, auch vor den Werken, (...)”

• Negative		-
○ Frustration	Feeling upset with something or someone for not going/acting as one wished for	“Vielleicht auch eine gewisse Art von Bewunderung, aber auch Frustration für diese Person.”
○ Anger	Feeling tense and unpleasant in response to injustice	“Eben diese Anna, Anna Freud, die, ich bin selber, ich bin Pädagogin und ich habe von ihr nie etwas gehört. Und da bin ich fast etwas wütend geworden.”
○ Sadness	Feeling very unhappy caused by a loss or something bad that has happened	“(…) some sadness, like feeling loss for the family during the occupation, during the Nazi regime.”
• Indicators for positive emotions	More general positive states (contentment, happiness, ...) or other indicators of well-being (e.g. confidence, calmness)	“I think not joy, but like, I'm happy to be here because I know Freud and I know his work and stuff and he's really famous and I'm happy to see his place.”
• Indicators for negative emotions	More general negative states (sad/negative emotions, uncomfortableness)	“(…) aber auch traurige Emotionen und schlechte Emotionen. Also was heißt schlechte, ich meine negativere Emotionen.”
• Empathy	Empathizing with any contents/people portrayed in the museum	“I don't know, but it's just like being in a place where all of these things happened. But it's also because I have a lot of things on my mind. Otherwise, it's hard to say because I just arrived here after reading everything about the war, so I feel a bit sad and it feels heavy.”
• More time needed to reflect	Person states that they would need more time to reflect or to give a full account of their emotional experience in the museum	“So it would take me a while like I've got an hour walk back to my hotel and certainly I'll be thinking about it and talking about it as I go. So it's a longer, it's not an instant question for me to be able to answer.”
• Difficulty naming emotions	Person finds it difficult to make sense of their emotions or to find the right words for them	“It's kind of hard to really understand which were the emotions, because I directly want to go on intellectual points.”

No negative emotions	Person negates having experienced any negative emotions in the museum or states that they only experienced positive emotions	“But did you experience any negative emotions as well?” - “No, no. Any negative emotions? No, no, no, no, no, of course not.”
Origin of emotions	Where the emotions stem from/how they are elicited	-
Value	The importance a person attaches to something	-
Expectations	What one beliefs to happen	-
- Expected	What was expected from the museum (visit)	“I was hoping it would feel like an old house in Vienna. I was hoping it, I was hoping it would feel like Freud did live here and you could tell that.”
- Unexpected	What was unexpected in the museum	“I had forgotten that it was like in his actual apartment, so that was something.”
- No expectations	Person had no expectations for the museum visit	“No, I didn't really have a lot of expectations. So I went in really open minded, just wanted to learn more about Freud himself and I didn't really have any expectation of how it would look or anything.”
(Low) Expectations exceeded	Person had rather low expectations which were exceeded by the museum visit	“Also würden Sie sagen, dass Ihre Erwartungen vielleicht auch auf eine positive Art und Weise nicht ganz erfüllt wurden?” - “Ja, genau. Ich hatte eigentlich so Vorbehalte und war so etwas in meinem Ton so etwas verknarzt und habe mich sehr gut entspannt hier.”
- Expectations met	Person had expectations which were met by the museum visit	“But, yeah, I feel like I pretty much got exactly what I expected.”
- Expectations not met	Person had expectations which were not met by the museum visit	“Yes. I was expecting to see the bed, the couch. Yeah. The chair next to the bed in the way that the patient is not seeing Freud. Yeah. More furniture maybe. (...)”
Interest/learning	Person states interest in the topics or the museum itself or	“I think I experienced positive emotions in the

	expresses that they learned something	sense that I was learning stuff. So I was interested to learn and to know more about the family of Sigmund Freud. (...)”
• Prior knowledge	Person expresses prior knowledge on the subject(s)	“(…) it was a nice review of information for the most part.”
• Relevance	The importance or significance something holds to a person	-
○ Significant	The museum visit is significant to someone personally	-
• Place where Freud lived	Feels significant to be in the place where Freud lived/worked	“Yeah, just really like, I cannot believe I'm here where he was practicing (...)”
• Personal things	Feels significant to see personal things (or photos of them) from the time	“Yeah, for me it really helps seeing the personal items that are there. Because then I feel like I have more of a connection to the text and what I can see and feel about the subjects (...)”
• Anticipation/ excitement	Person anticipated museum visit or had a lot of excitement about it	“(…) it was something that I was really looking forward to (...)”
• Other reason	Feels significant for a different reason	“Durchaus. Es wird ein Teil der Erinnerung. Also das immer wieder vor Augen zu haben, dass man durch diese Wohnung gegangen ist, das Knarren des Holzes oder so. Ja, das wird immer, denke ich, ein Teil der Erinnerung bleiben. Das ist was, was man nicht zu schnell vergisst.”
○ Significant but not personal	The museum/the topics exhibited are perceived as significant but not in a personal way	“To me, less important, but for the science it is important.”
○ Personal connection	Person expresses a personal connection to psychotherapy, to psychology or to Freud	“Yes, the more positive emotions are because it's quite personal to me and my education and my career (...)”

• Control	The feeling of having a hold of a situation, being able to make decisions freely	-
• In control	Feeling in control in the museum	-
○ Underwhelmed (too much control)	Feeling that situation is not challenging oneself, therefore losing interest	“Überfordert nicht, manchmal vielleicht etwas unterfordert. Es wäre vielleicht interessanter gewesen, weniger so die Steckpunkte, der Biographie, über die zu iterieren, als auch vielleicht ein bisschen mehr Kontext in die eigentliche Materie zu geben, aber (...).”
○ Easy to navigate	No difficulty to navigate the museum	“Well, it was very easy to navigate, it was well signed and appreciated the writings in English and the little film was also in English, so that was helpful.”
• Not in control	Not feeling in control in the museum	-
○ Complex contents	Experiencing loss of control due to too complex contents	“It's more like. Yeah. For example, when they, they talk about libido. It's super hard. Like, I would work on this concept for, like, a month in my course, and I'm like, I don't know how people understand it.”
○ Overwhelmed	Feeling overcome by the situation, losing personal impact	-
• No directions	Overwhelmed due to no clear guidance through in the museum	“Überfordert? Ja, vielleicht mit dem, man ist ja dann sehr frei gezogen und plötzlich wusste ich nicht, wo bin ich jetzt hier, wo muss ich jetzt, wo muss ich jetzt hin und so, weil es ist doch sehr labyrinthisch jetzt für mich.”
• Time limit	Overwhelmed due to a time limit	“Yeah, I think for me wanting to spend longer here, but then like a conflict of "oh, I need to go as well. (...).”
• Amount of information	Overwhelmed due to a too large amount of information	“Ich glaube, es ist schon ein bisschen drüber. Auch weil es einfach sehr viele Texte waren, wo ich nicht weiß, ob

		ich alle richtig gut gelesen habe, manchmal habe ich auch überflogen.”
○ Difficult to navigate	Difficulty to navigate the museum	It was a little bit difficult to navigate, yeah. I think it's just because it's quite jumbled. So it was a little bit tricky to sort of like make sense of some of the information because you're not reading it in a logical or chronological order. Yeah.
• Museum/topics exhibited	In what way the museum itself or specific topics in it elicit emotions	-
• Imagination/feeling transported back in time	Imagining life back in Freud's time or feeling transported back to it by the museum	“Es hat mich fühlen lassen, als ob ich quasi Patientin oder Besucherin wäre. Es hat mich in diese Zeit versetzt.”
• Relating to own life experience	Relating aspects in the museum or aspects of the lives of people portrayed in it to own life experience	“And I was thinking all the way: "Oh, fuck, it looks like my own". Because my psychoanalyst has something super similar in the colors, like with the things on the floor and on the wall. (...)”
• Familiar environment	Recognizing museum or aspects of it (such as the doorbell) as familiar	“I felt very comfortable because it was like a home environment. So I felt like I was in someone's home.”
• Life circumstances	Mentioning (specific) circumstances of the family's or Freud's life or generally of the time they lived in, in relation to emotions	“Ja, der Verlust hat mich schon auch betroffen gemacht, dass er so viel Familie auch verloren hat, während der Kriegszeit. (...)”
• Emancipation	Mentioning the topic of emancipation in the museum in relation to emotions	“Dann eher auch teilweise auch, ja, teilweise Freude, dass halt die Frauen so ihren eigenen Weg gehen konnten (...)”
• Emptiness	Mentioning the emptiness/minimalism of the museum in relation to emotions	“Also, sadness, for me came from the visual aspect of the apartment being clean. Like, the family's material life felt like wiped away.”
• External influences	External influences (e.g. physical symptoms, crowdedness, ...) on emotions in the museum	“I'm like very anxious right now, I just drank a lot of coffee earlier, so I'm like (...). My brain is like buzzing.”

Impact of emotions	In what way the emotions influence the person	-
• Motivation	Internal need or reason to engage in a certain behavior	-
• Approach	Motivation to seek out or engage with something	“Und ja, da ist jetzt eigentlich noch mehr Interesse da, jetzt denke ich, ich möchte auch doch mal was lesen oder so.”
• Avoidance	Motivation to distance oneself from something	“And I didn't read much of that, but it wasn't, I mean, I just wasn't that interested in his family, I guess.”
• Relevance of visit	Expressing influence of emotions in the museum on personal relevance of the visit	“Made it more, I suppose, relevant and special because if you don't feel things, there's a little point in doing things. Is there? (...)”
Freud	Opinions about Freud himself or about how he is portrayed in the museum	-
• Historical figure	Portrayed in the museum as someone from the past	“In seiner Bedeutung für die Zeit, absolut signifikant. Aber mit seiner Bedeutung für heute, in meiner Sicht ist es höchstens eine historische.”
• Relevant	Portrayed in the museum as someone whose ideas still have an influence and are important today	“Definitely someone whose ideas will forever be relevant. (...)”
• Both historical and relevant	Portrayed in the museum as someone who is both historical and relevant	“I'd say both, to be honest, because he's very much a historical figure and it's where it started.”
• Freud as person	Highlighting how Freud's biography is focused on in the museum	“But then we also got to learn a bit about his family and his home life and how they grew up.”
• Importance of Freud	Highlighting importance of Freud and his work	“But he was one of the first doctors addressing these issues.”
• Research advances	Highlighting advances in research since Freud's time, making his work outdated	“Now, I think there are new studies about the mind and the behavior.”
• Positive (change of) opinion about Freud	Expressing positive opinion about Freud or positive change of opinion due to	“Und bin eigentlich sehr entspannt jetzt, weil ich ihn

	what was learned in the museum	doch, auch vieles gut ist, was er gemacht hat. (...)”
• Reservations/criticism about Freud	Expressing criticism or reservations about Freud	“Aber wenn ich so lese, was für Patientinnen dann zu ihm gekommen sind und so weiter, dann gehe ich auch wieder davon aus, dass das halt auch eine bestimmte Auswahl von Personen war.”
Feedback for Museum		-
• Importance of psychology/psychotherapy		“And it's important to allow emotions, even if you're learning something, because everything is connected and we're trying to break a stigma also with that.”
• Suggestion		“Vielleicht wäre zwischendurch manchmal so ein Medienwechsel oder so nicht so schlecht gewesen.”
• Positive feedback		“I think the cases in the middle of the rooms, it just created a different experience where I think normally I would be looking at walls and reading text on walls.”
• Criticism		“I think that (...) maybe the timeline (of Freud's biography) was a little confusing of like just how it was laid out.”

Appendix C

Table 1

Frequencies of all Categories and Subcategories

Category	<i>n</i>
Emotions (in the museum)	20
Epistemic emotions	16
Positive	15
Awe	5
Surprise	7
Curiosity	9
Negative	4
Disappointment	1
Negative Surprise	3
Confusion	2
Achievement emotions	12
Positive	9
Joy	9
Negative	6
Boredom	6
Topic emotions	13
Positive	10
Joy	6
Admiration	5
Awe	3
Negative	11
Frustration	1
Anger	2
Sadness	9
Indicators for positive emotions	12
Indicators for negative emotions	3
Empathy	10
More time needed to reflect	4

Difficulty naming emotions	9
No negative emotions	6
Origin of emotions	20
Value	20
Expectations	19
Expected	10
Unexpected	7
No expectations	8
(Low) expectations exceeded	3
Expectations met	6
Expectations not met	4
Interest/learning	17
Prior knowledge	10
Relevance	18
Significant	14
Place where Freud lived	8
Personal things	6
Anticipation/excitement	3
Other reason	5
Significant but not personal	5
Personal connection	10
Control	19
In control	14
Underwhelmed (too much control)	1
Easy to navigate	13
Not in control	10
Complex contents	1
Overwhelmed	9
No directions	5
Time limit	1
Amount of information	7
Difficult to navigate	4
Museum/topics exhibited	18

Imagination/feeling transported back in time	4
Relating to own life experience	8
Familiar environment	6
Life circumstances	12
Emancipation	2
Emptiness	7
External influences	6
Impact of emotions	16
Motivation	16
Approach	10
Avoidance	10
Relevance of visit	1
Freud	20
Historical figure	7
Relevant	5
Both historical and relevant	8
Freud as person	4
Importance of Freud	12
Research advances	4
Positive (change of) opinion about Freud	7
Reservations/criticism about Freud	4
Feedback for Museum	15
Importance of psychology/psychotherapy	3
Suggestion	4
Positive feedback	10
Criticism	3

Note. N = 20

Findings in the Interest of Museum Management

To the question, whether Sigmund Freud was portrayed in the museum as a historical figure or as someone whose ideas are still relevant, most participants answered that he was depicted as both historical and still relevant ($n = 8$). Seven people answered that he was portrayed only as a historical figure and five people perceived him as still relevant based on the exhibition. However, it seemed in most interviews that in answering this question, people also relied on their personal opinions, which might have been shaped by the museum visit but likely already existed before to some extent. Both, participants who viewed Freud as historical and those who found him still relevant highlighted the (past or present) importance of Freud and of his work in their interviews ($n = 12$). Some of them also mentioned the advances and developments in research which have happened since Freud's time, explaining why they found him no longer relevant ($n = 4$). Several participants also voiced their positive opinions of Freud or changes in their existing opinions of him to the positive due to the museum visit ($n = 7$). The latter was often connected to the way that Freud's biography is the focus of the exhibition, making him seem more 'human' and therefore more relatable. Four participants also expressed criticism about Freud or his work, such as of his scientific methods or theories about women.

Multiple participants also mentioned feedback for the museum in their interviews. This was mainly positive ($n = 1$): it was highlighted that the texts were placed in a way that was comfortable to read, that a good amount of exhibits were displayed, that everything in the museum was relevant and the topics were of great importance, several people found it very interesting to find their own route through the museum (one person called it "freedom"). It was also mentioned that the visit was worth it, that it was cool that the apartment was the way it is and that the doorbell was still there. Three people also underlined the importance of psychology and/or psychotherapy for society. A few people also voiced criticism of the exhibition ($n = 3$). One person each said that the information was too spread out, that they found some artifacts not as relevant (such as Freud's toothbrush) and that the tickets were too expensive (but worth it in the end). Some suggestions of visitors were to give more context to Freud's theories, differentiate more in the museum between Freud as a historical person and his ideas, include a timeline of Freud's life and an overview of the rooms (like a map) and lastly to expand the variety of mediums, such as including more audio and video elements and to create a more interactive exhibition.

Appendix D

All Quotations Concerning the Emotions Joy, Awe and & Boredom

Joy

Interviewee: Yeah, I'm happy because I was interested to come here. Interviewer: Yeah. Interviewee: And happy for the tour inside the museum. Interviewer: Okay, so you were happy to come here and to see everything (0802 transcript, S. 4)
Yeah, joy, happiness. Because I was really excited and looking forward to coming, so it was really nice to be here. Yeah. (0902 transcript, S. 2)
Also Freude in dem Sinne, das überhaupt mal zu sehen, also wie er so gelebt hat und was er so gemacht hat und (...) ja, genau. (1301 transcript, S. 2)
Interviewer: Did you also experience joy? Interviewee: Yeah. Interviewer: Okay. Interviewee: Yeah, I did. Yeah. And I think that comes with the comfortable feeling. For me, that's important. (1502 transcript, S. 1)
Und das war, glaube ich, so das erste Museum eines Psychologen, welches ich besucht habe darum hat es mich schon gefreut. (2601 transcript, S. 4)
Und ich habe auch Freude daran erfahren, hier sein zu dürfen, weil wir sind auf Klassenfahrt, wir sind aus Deutschland und wir haben ja, nicht jeder kann sich das leisten und ich bin sehr dankbar und sehr froh, dass wir sozusagen das Privileg haben, auf Klassenfahrten gehen zu können, dass wir hier sein können, dass meine Eltern mir die Unterstützung geben können, dass ich mitfahren darf. Also ist schon schön. Ich finde Wien auch sehr schön und die Geschichte. (2801 transcript, S. 2)
Also man geht natürlich an das Ganze mit einer gewissen Freude, wenn man sich auch dafür interessiert und deswegen wäre Freude wahrscheinlich die erste Emotion, die ich damit in Verbindung gesetzt habe. Es hat auch einen gewissen Erinnerungscharakter, weshalb das immer mal wieder, also ich habe auch viel mit Psychologie und Pädagogik zu tun gehabt oder habe es immer noch, weswegen die Emotion der Freude auch immer mal wieder hervorgerufen wurde. (2901 transcript, S. 1)
Also ich glaube die ausgeprägteste Emotion war tatsächlich die, die Emotion der Freude. (2901 transcript, S. 2)
I mean, I guess I just tend to feel joy because, you know, I'm being able to understand and learn more about that time. (4202 transcript, S. 1)
I can only say, like, joy from learning new things. That's pretty much how I, I think my, my brain operates. Just happy to learn and see new things. I guess. That's all I can really think about. (4202 transcript, S. 4)
Interviewer: Did you experience joy, like joy or happiness? Interviewee: Joy, happiness. Yes, yes, yes. (4402 transcript, S. 2)
Interviewee: Yeah, just because I'm here and he [Freud] was here 70 years ago. Interviewer: Yeah. Interviewee: That's a great thing for me, and that makes me happy. (2502 transcript, S. 7)
Ich finde das immer sehr, also wenn Frauen früher halt so etwas erreicht haben, das finde ich immer sehr toll und das wusste ich nicht, eben, dass auch sie [Anna Freud] so ein bisschen in seine Fußstapfen getreten ist. (2601 transcript, S. 1)

(...) sort of the happiness (...) (2702 transcript, S. 2)
Interviewer: Hast du Freude auch erlebt, würdest du sagen? Interviewee: Ja, schon im Sinne von, dass (...) ich habe halt irgendwie mitbekommen, dass er auch arbeiten konnte hier, weil er ja sozusagen die Erlaubnis bekommen hat, obwohl er Jude war. Und ich habe auch wie gesagt Freude empfunden, als sich herausgestellt hat, wie sich das schon weiterentwickelt hat und wie viel besser es geworden ist. (2801 transcript, S. 2)
Interviewer: Haben Sie im Museum auch Freude erlebt, würden Sie sagen? Interviewee: Ja, sehr. Ich habe (...), er hatte so einen schönen, also in den Räumen, vor allem wenn man hinten war, hat er auch so einen Wintergarten mit scheinbar drei ganz schönen Bäumen. Ich habe selber auch einen großen Baum bei meinem Haus. Und ja, das war ein sehr schöner Raum. Freude erlebt wie denken Sie das? Interviewer: Alles, was ihnen in den Kopf kommt und wenn Sie sagen, das haben Sie sonst nicht erlebt, dann ist es so. Interviewee: Nein, vielleicht bei der Beschreibung noch, dass er so sehr die Blumen und die Natur geliebt hat oder Freude bei den Hunden (3601 transcript, S. 2)
Freude. Ja, Freude hat es mir gemacht, wie die Frauen doch rund um ihn herum eigentlich noch recht emanzipiert waren. Also vor allem seine Frau, die ist auf einem gleichen Niveau jetzt bildungsmässig gewesen. (3601 transcript, S. 3)
Aber das sind Frauen, die ich finde, das hat mich jetzt, wenn Sie sagen, was hat mich gefreut, das hat mich gefreut, dass diese Frauenperson [Anna Freud] jetzt auch eigentlich ebenbürtig neben ihrem Vater stehen kann. Das hat mich jetzt wirklich gefreut. Das ist vielleicht Freude. Starke Frauen. Genau. (3601 transcript, S. 4)
Interviewer: Okay, spannend. Hast du Freude erlebt im Museum? Interviewee: Ja, schon. Interviewer: Woher kam die Freude? Kannst du das benennen? Interviewee: Dann eher auch teilweise auch, ja, teilweise Freude, dass halt die Frauen so ihren eigenen Weg gehen konnten (3801 transcript, S. 1 - 2)

Awe

So, yeah, a lot of excitement, awe. (0902 transcript, S. 1)
Interviewer: Would you say that you ever felt in awe because of the history of the building and the apartment, or is that too strong? Interviewee: I think that maybe is too strong. Okay. I think I get what you're asking, perhaps a little bit, just because of who it was that lived here and what it was used for, and it's past history. So maybe a little. (2702 transcript, S. 3)
Interviewer: Did you also feel in awe being in the museum? Interviewee: Yes, without question. I'm quite honoured as well. Quite privileged to be able to see where he's been. It made you feel quite sort of humbled to be in his presence. To feel that you'd been here and you'd been at the place where he'd worked, studied and actually treated his patients. (3002 transcript, S. 2)
Nein, Ehrfurcht schon vor seinem Lebenswerk (3601 transcript, S. 3)
Interviewer: Würden Sie so weit gehen, das als ein Gefühl von Ehrfurcht zu beschreiben oder ist das ein zu starkes Wort? Interviewee: Es dürfte treffend sein, ja. (4301 transcript, S. 1)
Interviewer: Würdest du sagen, du hast Ehrfurcht empfunden im Museum oder ist das ein zu starkes Wort? Interviewee: Ehrfurcht ist schon so das Wort, das ich benutzen würde . Also das geht mir meistens in Museen so, weil (...) Interviewer: Ein Wort, das du benutzen würdest? Interviewee: Ja, das ich benutzen würde in sehr vielen Fällen. Vor allem, weil er hat sehr viel geleistet. Er war ein sehr, man kann sagen über ihn was man will, ich habe von Studenten gehört, die wenn sie Freud hören, richtig genervt werden, weil es, also nicht weil es ein schlechtes Thema ist, sondern weil es halt ein hartes

Thema ist zum Lernen. Aber ich finde es persönlich interessant. Ich finde es persönlich super interessant und ich habe Ehrfurcht dafür, wie viel er geleistet hat und wie sehr er sich getraut hat, diese Sachen auch zu erforschen. Und er hat sich ja vor diese Leute gestellt und gesagt "ich denke, dass psychische Krankheiten existieren". Und er wurde ausgelacht und hat trotzdem weitergemacht und davor empfinde ich auch Ehrfurcht. (2801 transcript, S. 2 - 3)

Ehrfurcht an der Person selbst habe ich natürlich, auch vor den Werken, aber eben, um das jetzt hier in den Kontext zu setzen, auch mit der Örtlichkeit hat es nicht gereicht, würde ich sagen, um da Ehrfurcht zu empfinden. (2901 transcript, S. 3)

Interviewer: Würdest du sagen, du hast Ehrfurcht empfunden? Oder ist das ja zu stark vielleicht?
Interviewee: Doch, finde ich würde passen schon. Also schon Ehrfurcht irgendwie, wie modern die Familie war. Auch irgendwie der Vater von Sigmund Freud, dass er irgendwie seinen Kindern alles ermöglicht hat und sie relativ frei hat wählen lassen, was sie machen wollen und dass das für alle Kinder funktioniert hat. Und dass ja doch auch viel, ja schon alle schon sehr modern Dinge angegangen sind. (3801 transcript, S. 1)

Boredom

Interviewer: You said that you enjoyed the visit so much, then you probably didn't experience boredom at all?
Interviewee: I did sort of towards the end a little bit, because it's just the reading everything and taking it in, which is quite hard work. (0902 transcript, S. 2)

Interviewer: You said that the boredom was caused by maybe feeling a bit overwhelmed by the amount of text and all the things to take in.
Interviewee: Yeah. (0902 transcript, S. 3)

Interviewer: Did you ever feel bored? Maybe at times.
Interviewee: Maybe sometimes when the text parts were really long.
Interviewer: The texts were long?
Interviewee: Yeah. And when I felt like I already knew the stuff, maybe in some parts. (1502 transcript, S. 1 - 2)

Interviewee: Not a lot of boredom, but maybe in some pieces. I can't really tell which part it was, but then I felt like moving on a little bit quicker than in some other places.
Interviewer: Okay, so when you felt bored then you just moved on to something else.
Interviewee: Yeah. Then I scan more instead of reading everything. (1502 transcript, S. 2)

At the end, it was just long. You know, I'd been there a while. I was a bit bored towards the end. Like, my mind had just (...) I had learned a lot of material. I was ready to, yeah, to get going. (1602 transcript, S. 5)

Interviewer: And how would you say feeling bored influenced you?
Interviewee: Influenced me to leave faster.
Interviewer: Okay.
Interviewee: I'm like, well, just at the end there, I was like, okay, it's time to go. (1602 transcript, S. 5)

Interviewer: Hast du auch Langeweile erlebt im Museum?
Interviewee: Ich würde tatsächlich sogar ja sagen. Also gut, dass du da noch mal nach der Emotion fragst. Ich hätte sie wahrscheinlich selbst nicht genannt, weil es wenig auch mit den mit den Ausstellungsstücken an sich zu tun hatte oder den Werken, sondern eher mit Wartezeiten, die verknüpft waren, da viele Leute an einem Stand beispielsweise standen. (2901 transcript, S. 1)

Interviewer: Dann vielleicht eine ganz andere Sache, aber hast du auch Langeweile erlebt im Museum?
Interviewee: Vielleicht ein bisschen bei den ganzen Beschreibungen, wo welcher Stuhl stand oder so (lacht).
Interviewer: Okay, also ein bisschen zu detailliert teilweise?
Interviewee: Sehr detailliert und finde das jetzt grundsätzlich nicht schlimm, dass das so beschrieben wird, aber vieles fehlt ja auch und ich finde, für mich ist es ein bisschen schwierig, mit mir nachzuvollziehen.
Interviewer: Vieles fehlt an Mobiliar?
Interviewee: An Mobiliar, genau. Also ich glaube, ich fände es interessant, wenn es ja dann auch wirklich dort wäre und man das dann sieht, aber wenn man das nur liest, ist, finde ich, ja (...). (3801 transcript, S. 2)

Also ich finde alles, was das Arbeitszimmer, was so aufs Arbeitszimmer bezogen war und zur Arbeitsweise, das fand ich super interessant und so, dieser Lebensraum, ja, das fand ich irgendwie okay. (3801 transcript, S. 2)

Interviewer: Were you ever bored?

Interviewee: You mean in the museum?

Interviewer: Yeah, in the museum.

Interviewee: I would say a little bit. Because the thing is, besides there's one video in the room playing. Other than that it's just words and letters and paper. I think it would be really interesting if they have more interactive or like video or audio things rather than just like looking at the text and the papers.

Interviewer: Okay, so for you it was maybe a bit too minimalistic or too much text instead of other mediums as well.

Interviewee: Because usually in museums you will see like paintings and then you would read the text or listen to audio. But here it's like it's not paintings, it's like letters and books. And then you read more text about the letters and the books.

Interviewer: Yeah. So it gets too much.

Interviewee: Too much words, yeah.

Interviewer: Did you ever feel overwhelmed by it?

Interviewee: Not overwhelmed, just I will skip some words and skip some comments. I got bored. (4502 transcript, S. 3)

It's because I'm interested in it. I hate boredom, okay? For me, if the museum is boring I don't go inside. (0802 transcript, S. 2)

Yeah, maybe that if I feel comfortable, I tend to look around a little bit slower. So I take my time reading things and looking at things. If I feel more uncomfortable or bored, I tend to move on quicker and spend less time there. So maybe I stayed a little bit longer than I would have if it bored me way too much. (1502 transcript, S. 3)

No, I didn't find it boring because I guess when you go around somewhere like this, you read some bits more than you read others. So it wasn't exactly boredom. Some you'd really concentrate on and perhaps in other areas you'd sort of skim it (2702 transcript, S. 3)