Article

Research on the Path of Realizing the Social Responsibility of Chinese Private Art Museum from the Perspective of Expectation Confirmation and Value Judgment -- Based on the Empirical Analysis of Seven Private Art Museums

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Abstract: Based on the theory of expectation confirmation and the perspective of value judgment, this paper conducts an empirical study on the realization of social responsibility of seven private art museums in China by constructing the "Expectation confirmation - Value judgment" IPA model. The research designed questionnaires from three dimensions: exhibition and display, public services, and communication and promotion, collecting 2,134 valid samples. Mean analysis and sensitivity coefficient were used to evaluate the performance and priority of each dimension. The results show that the audience is highly satisfied and attaches great importance to dimensions such as the exhibition experience and display methods, while the detail of the communication content, although valued, is insufficient. The research further points out that private art museums are facing structural predicaments in terms of capital supply and operation models. Based on this, it proposes development paths such as shifting from "blood transfusion" to "combination of transfusion and production", promoting the integration and competition between public and private institutions, and turning to "light operation" for content output, in order to enhance their effectiveness and sustainability in fulfilling social responsibilities.

Keywords: expectation confirmation; private art museums; realization of social responsibility; audience cognition

1. Introduction

1.1. Research Origin

When the concept of Corporate Social Responsibility was first formed, it referred to the participation of businessmen, enterprises and commercial capital in a series of social affairs such as handling public issues, improving the community environment and safeguarding public rights and interests through the reinvestment of funds and resources after their business profits [1]. The vision and requirements aimed at achieving the goal of giving back to society. This concept was first proposed by Sheldon, who believed that business operations should be linked to social responsibility, and that business conduct should take into account morality, community interests, and public rights and interests [2]. In 1953, Bowen et al. first specifically defined corporate social responsibility as the social responsibility of businesspeople, taking the value consensus recognized by society as the behavioral norms and standards for business operations [3]. From this point on, the

academic circle began to attempt to conduct in-depth research on corporate social responsibility from different perspectives. On the other hand, the industry has begun to attach importance to the realization of its own corporate social responsibility. Meanwhile, the public has gradually formed a basic consensus on measuring and evaluating the value of enterprises through the realization of social responsibility. Admittedly, regarding the question of "Should enterprises be the main body for realizing social responsibility?" " This issue has yet to reach a consensus in the academic circle. The classical school of corporate social responsibility theory holds that social responsibility serves to achieve the commercial interests of enterprises, and solving social problems is the natural responsibility of the government. In this regard, the modern school of corporate social responsibility theory holds the opposite view. Up to now, how to better fulfill corporate social responsibility has become a hot topic of great concern to all sectors of society.

At the beginning of the 20th century, with the formation of the concept of corporate social responsibility, private art collections began to shift from merely catering to personal interests to being displayed to the public. For instance, the Museum of Modern Art (MoMA) in New York, sponsored by the Rockefeller family in the United States, the Guggenheim Museum established by the Guggenheim Family Foundation, and the Ohara Museum of Art founded by the Ohara family in Japan, etc. All of them were private art museums funded by entrepreneurs during the same period. Their aim was to serve the society and enlighten the public through art, as a manifestation of businessmen giving back to society. Since 1939, when the American IBM Group set a precedent for collecting artworks in the name of an enterprise, subsequently, morgan Chase, UBS, Deutsche Bank and other internationally renowned luxury brand enterprises have all systematically collected artworks and established corporate art museums. As a result, private art museums have become one of the important paths for enterprises to fulfill their social responsibilities. The development of private art museums in China started relatively late. The Yanhuang Art Museum, which officially opened in 1991, marked the beginning of the construction of private art museums in New China. At the end of the 1990s, the Shanghe Art Museum, TEDA Art Museum and Dongyu Art Museum, all funded by enterprises, opened one after another, triggering the first wave of construction. The Today Art Museum in Beijing was successfully registered as a non-profit private organization in 2006, marking that private art museums in China have entered a stage of compliant development. In 2013, the number of registered private art museums in China reached its peak and then entered a stable stage. The value positioning and functional realization of privately-owned art museums in China have gradually transformed from the medium for fulfilling corporate social responsibility to the main body for fulfilling social responsibility, which has triggered thoughts on the realization of social responsibility in private art museums.

1.2. Research Background

Some scholars believe that the modern development process of private art museums in China has gone through three stages: (1) The ideal period: In the late 1990s, the idealistic sentiments of merchants towards art promoted the development of modern and contemporary art museums in China; (2) Strategic period: With the compliance exploration of Today Art Museum, private art museums have become a potential path for business expansion of enterprises. The media effect on corporate image building and social resource exchange has gradually attracted attention. (3) Bubble period: After the expansion and development of private art museums, crises such as unclear strategic positioning, ambiguous strategic orientation, and poor expected benefits have made the hollow characteristics of the operational structure of art museums increasingly prominent. How to, under the background of cyclical adjustments in the external economic environment and structural transformation of industrial circulation, combine the comprehensive benefits of the enterprise parent to give full play to the social responsibility

function of private art museums, and make private art museums become a new type of cultural economy that is interwoven with the parent yet operates independently, might be the experimental path for the future development of private art museums in China. Based on this, this article will start from the perspective of expectation confirmation and value judgment, and explore the possible development of private art museums in China in the future by studying the realization of social responsibility of seven representative private art museums.

2. Theoretical Analysis and Research Design

2.1. Realization of Social Responsibility

Social responsibility is defined as the obligations and ethical requirements that enterprises have towards society [4]. The realization of corporate social responsibility should be independent of the business activities of enterprises, and thus cultural production has become a conventional path for the realization of certain corporate social responsibility [5,6]. In this context, private art museums have become a highly popular application path for the realization of corporate social responsibility in China. A further analysis of the actual functional significance of private art museums reveals that as an image carrier attached to the parent enterprise, the realization of the functions of art museums is in line with the inherent right of the public to enjoy culture. This not only fulfills corporate social responsibilities to a certain extent but also reconstructs the value judgments and cultural significance of private enterprises. Meanwhile, from the perspective of social responsibility realization, analyzing the social responsibility realization situation of private art museums in China is a different evaluation path from that of public art museums, and there is a possibility of better analyzing and improving the operation and management of private art museums.

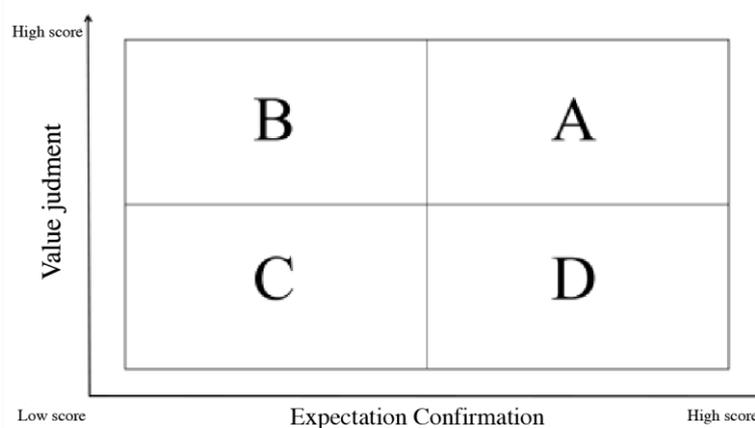### 2.2. Expectation Confirmation and Value Judgment

The Expectation Confirmation Theory was first proposed by Oliver. After continuous revisions by experts and scholars in the later stage, the ECT (Expectation Confirmation Theory) model was formed. Its core concept, "expectation confirmation degree", reflects the consistency between perceived performance and expectations [7]. Because it often shows good explanatory and predictive power in the measurement of traditional consumer satisfaction and sustained willingness behavior, the expectation confirmation theory is introduced into the study of the behavioral results of audiences towards private art museums in this research [8,9].

From an anthropological perspective, the audience's value judgments on private art museums are mainly reflected in basic assumptions about the relationship between humans and nature, assumptions about human nature, assumptions about the essence of reality and truth, assumptions about interpersonal relationships, and assumptions about time and space, etc. [10]. The above perspectives do not fully meet the actual needs of the audience's value judgments on the social responsibility of private art museums. From the perspective of the supply of corporate culture models, the value judgment of private art museums by audiences in the Chinese context is constructed based on dynamic characteristics, efficiency characteristics, order characteristics and harmony characteristics, and its essence is the value judgment of stakeholders on certain aspects of the exhibition. Therefore, this paper measures the significance of the dimensions for the realization of social responsibility in private art museums as perceived by the audience through value judgments, attempting to illustrate the priority of the indicators for the realization of social responsibility in private art museums [11].

2.3. Research Design

2.3.1. Research Perspective

The quartile model, as a satisfaction measurement model, measures the importance and the average satisfaction, and distributes them as horizontal and vertical coordinate points within the quadrant graph. This study adjusted the two measurement items to expectation confirmation and value judgment, thereby forming A quartile model of expectation confirmation and value judgment to study the situation of expectation confirmation and value judgment in the realization of social responsibility of private art museums (Figure 1). Among them: Zone A represents the highlight zone, where both expectation confirmation (satisfaction) and value judgment (importance) are relatively high and should be promoted. Zone B represents the expectation zone, where expectation confirmation (satisfaction) is relatively high and value judgment (importance) is relatively low, and it should be supplemented. Zone C represents the opportunity zone, where both expectation confirmation (satisfaction) and value judgment (importance) are relatively low and should be explored. Zone D represents the stable zone, where the expectation confirmation is relatively high and the value judgment is relatively low, and it should be maintained.

Figure 1. Expectation Confirmation - Value Judgment IPA model.

2.3.2. Research Method

Through on-site visits and the relevant key dimensions in the social responsibility evaluation system of private art museums in China as initial data, the text content was segmented to form data texts that could be used for keyword sample extraction. The keywords in the initially processed text were classified as the basis for dimension classification. Furthermore, referring to the coding categories of the art museum competitiveness evaluation system by experts and scholars, a questionnaire was designed based on the representation dimensions derived from the classification of keywords. The two main questions are each set with five options based on the Richter Scale: very dissatisfied, dissatisfied, average, satisfied, and very satisfied; Very unimportant, unimportant, average, important, very important.

The expectation confirmation and value judgment of the realization of social responsibility of private art museums are analyzed from three perspectives: IPA model, mean calculation and sensitivity coefficient. By collecting questionnaires to construct a quartile graph model, and based on the mean values of each dimension, the horizontal and vertical coordinates of each scattered point are formed and substituted into the model to determine the classification of each partition. Introduce the sensitivity coefficient w (1) to distinguish the priority levels of internal dimensions. This study can measure the overall situation of audience' expectation confirmation and value judgment regarding the

realization of social responsibility in the seven invited private art museums, and based on this, set priorities for the satisfaction of each dimension.

$$w = \sqrt{x^2 + y^2} \qquad (1)$$

3. Research Situation

3.1. Basic Data Collection and Processing

Through on-site investigations and system construction in the early stage, it was found that the audience is more concerned about the content production and service quality of private art museums, that is, the fulfillment of social responsibilities by private art museums. The above information can be summarized as the respondents's expectations and value judgments on the fulfillment of social responsibilities by private art museums mainly focus on three major sections: exhibition and display, public services, and communication and promotion. Based on the established evaluation system for the social responsibility (CSR) of private art museums in China, the author has refined the three classification sections within the three first-level indicators of intellectual production, public services, and operation management into 15 dimensional representations (Table 1)

Table 1. Item dimension setting.

Classification of social responsibility realization	Dimensional representation
Exhibition and display category	The degree of interest in the artist
	Satisfaction with the display method
	The comfort level of the exhibition experience
	The appeal of the exhibition theme
	The degree of fit between the exhibition and the space (tone)
Public service category	The rationality of ticket pricing
	The appeal of the event
	The degree of attention paid to special groups
	The degree of attention to hot social issues
	The degree of emphasis on the promotion of local culture
Communication and promotion category	The convenience of information acquisition
	The response speed to audience comments
	The level of detail of the disseminated content
	The attractiveness of the promotional planning
	The level of activity in information release

3.2. Questionnaire Design and Data Collection

This questionnaire is divided into two parts. The first part is a personal information survey, which includes the collection of information such as the respondents' gender, age, educational background, and whether they have visited or participated in related private art museum activities. The second part is the questionnaire design section for expectation confirmation and value judgment. After classification, the realization of social responsibility is sorted out into 15 dimensional examination items, and the degree of expectation confirmation and the importance of value judgment are respectively set for the same dimension for examination.

The survey period for this questionnaire was from September 12th to September 17th, 2024. A total of 2,298 questionnaires were released and collected on the Wenjuanxing platform. After excluding those filled out improperly or with invalid answers, a total of 2,134 questionnaires were obtained, with an effective rate of 92.86%. The basic information

and characteristics of the respondents in this survey are statistically shown in Table 2. As can be seen from the table below, 94.26% of the respondents have visited or participated in the relevant activities. Therefore, it indicates that the survey data has a certain degree of credibility and meets the requirements of survey statistics.

Table 2. Demographic frequency.

Statistical items	Options	Quantity (people)	Percentage (%)
Gender	Male	1232	53.61%
	Female	1066	46.39%
	Aged 12-18	208	9.05%
	Aged 18-25	488	21.24%
Age group	Aged 26-35	687	29.89%
	Aged 36-45	707	30.77%
	Over Aged 46	208	9.05%
Educational background (Including reading)	Junior college and below	611	26.59%
	Undergraduate	1401	60.87%
	Postgraduate	286	12.44%
	Have visited the exhibition	1280	55.70%
Have visited	Have visited and participated in activities	886	38.56%
	Haven't been there yet	132	5.74%

The reliability and validity of the questionnaire were tested and analyzed using the SPSSAU system. The results showed that the Cronbachs α coefficient value of the overall problem scale was 0.976, and the KMO value of the overall problem scale was 0.995. This indicates that the reliability quality of the research data is relatively high and the validity quality is good. It can be seen that the internal consistency of the questionnaire is high, making it suitable for further data extraction and analysis.

4. Data Analysis and Research Conclusions

After collating the results of 2,134 valid questionnaires, the average scores of the two items in each dimension were calculated (Table 3).

Table 3. Mean dimension score.

Dimension type	Dimension item	Sample size	Average value of x	Average value of y	Sensitivity coefficient
	The degree of interest in the artist	2134	3.306	3.299	4.670
	Satisfaction with the display method	2134	3.315	3.304	4.680
Exhibition and display category	The comfort level of the exhibition experience	2134	3.332	3.317	4.701
	The appeal of the exhibition theme	2134	3.251	3.290	4.625
	The degree of fit between the exhibition and the space (tone)	2134	3.303	3.302	4.671

Public service category	The rationality of ticket pricing	2134	3.296	3.287	4.655
	The appeal of the event	2134	3.291	3.289	4.653
	The degree of attention paid to special groups	2134	3.298	3.304	4.668
	The degree of attention to hot social issues	2134	3.299	3.301	4.667
	The degree of emphasis on the promotion of local culture	2134	3.293	3.296	4.659
Communication and promotion category	The convenience of information acquisition	2134	3.294	3.264	4.637
	The response speed to audience comments	2134	3.295	3.307	4.668
	The level of detail of the disseminated content	2134	3.256	3.300	4.636
	The attractiveness of the promotional planning	2134	3.267	3.294	4.640
	The level of activity in information release	2134	3.266	3.285	4.633

The average value of x is 3.2908, and the average value of y is 3.2959. The author visualized the data in Table 3 as a four-quadrant scatter plot, with the intersection points of the xy axes being (3.2908, 3.2959).

Zone A is the highlight zone, that is, the zone where both the degree of expectation confirmation and value judgment are relatively high. The comfort level of the exhibition experience, the response speed to respondents comments, the degree of attention to special groups, the satisfaction with the display methods, the fit between the exhibition and the space, the degree of attention to social hot issues, the degree of interest in the artists, and the degree of interest in the artists are all in this zone. This indicates that the respondents is relatively satisfied with and attaches great importance to the above-mentioned manifestations of social responsibility realization. This reflects that the performance of private art museums in the dimension representation of exhibition and display meets the expectations of the respondents, and the high value judgment reflects the basic functional requirements that private art museums need to meet.

Zone B is the expectation zone, that is, the zone where the degree of expectation confirmation is relatively low, but the value judgment is relatively strong. There is only one dimension in this zone, which is the level of detail of the dissemination content. This indicates that the respondents' understanding of the detail and practicality of the dissemination and promotion content of private art museums is relatively insufficient. However, the respondents attach great importance to this dimension. This reflects that during the communication process, private art museums have failed to fully, continuously and in detail disseminate the relevant elements of the daily content of the museums. However, as a medium for the respondents to understand the real-time consultation of the museums, they believe that the communication content of private art museums is of great significance. In this regard, the communication of private art museums should consciously focus on and increase the content to improve and broaden the channels for respondents to understand the daily activities of the art museums, and promote the development of social responsibility realization elements in the zone towards advantageous zones.

Zone C represents the opportunity zone, that is, the zone where both the degree of expectation confirmation and the degree of value judgment are relatively low. This zone

encompasses three dimensions: the attractiveness of promotional planning, the appeal of exhibition themes, and the activity level of information release. This indicates that respondents are less satisfied with and do not attach much importance to the above-mentioned dimensions of social responsibility realization. This reflects its status as a relatively secondary priority dimension in the operation of private art museums, and the respondents' perception of its value is not obvious. On the other hand, it indicates that improving the representation dimensions within this zone and cultivating the perceptual utility of the museum's respondents will make it easier to form a stable base respondents and user stickiness.

Zone D is the stable zone, that is, the zone where the degree of expectation confirmation is relatively high, but the degree of value judgment is not as strong. It includes three dimensions: the activity level of information release, the rationality of ticket pricing, and the rationality of ticket pricing. This indicates that the respondents are relatively satisfied with this, but they feel that the degree of satisfaction is relatively weak. This reflects that the art museum has relatively complete operational measures for this and the respondents' value judgment is relatively less sensitive. Because it is not given relatively significant attention, increasing operational investment in it does not necessarily yield remarkable results.

Based on the above research, the dimensions representing the realization of social responsibility in private art museums, ranked by priority, are as follows: the comfort of the exhibition experience, the satisfaction with the display methods, the fit between the exhibition and the space, the interest in the artists, the attention to special groups, the concern for social hot issues, the response speed to respondents comments, and the emphasis on the promotion of local culture The detail of the dissemination content, the attractiveness of the publicity planning, the activity of the information release, the attractiveness of the exhibition theme, the rationality of the ticket pricing, the attractiveness of the activities, and the convenience of information acquisition.

5. Conclusion

Through the above research, it is found that at present, the audience's judgment and confirmation of the realization of social responsibility by private art museums are more concentrated on the exhibition experience and service supply. This indicates that what private art museums need to focus on addressing at present is the optimization and upgrading of exhibition content, display space and service facilities. But all of this points to a core question: How can private art museums obtain sufficient financial support to complete the above improvements? The essence of this lies in the fact that the patience of social capital in building private art museums has gradually waned, and the focus of public capital's construction is on cultural infrastructure, with more resources being allocated to public art institutions. Therefore, in light of the above situation, this article attempts to put forward the following suggestions:

1) From self-sustaining to the combination of transfusion and synthesis. From the perspective of the ontology of institutional operation, the traditional cost structure that relies on strong capital injection can no longer support the current development needs. Private art museums have already begun to explore how to achieve self-sustenance. A series of measures such as IP sales and cultural and creative development, as well as participation in cultural and commercial projects, have been explored for a long time, but there is still a long way to go. We need to admit that relying solely on the self-sustenance of institutions is not enough to cover their expenses. It is still necessary to actively respond to the cultural construction plans of government agencies in order to strive for public funds and relieve some financial pressure. At the same time, it is necessary to explore the diversification of supply mechanisms and actively cooperate with other private art institutions. For instance, the establishment of the China

Private Art Museum Member Alliance can not only promote mutual recognition of member rights and interests but also provide a mechanism basis for multi-museum cooperation and resource sharing.

2) From barrier protection to integrated competition. From the social perspective of cultural facility construction, currently, the resources of construction and operation capital are inclined towards public institutions. However, the content production vitality of private institutions is superior to that of the public system, but the stable supply they obtain is not as good as that of public institutions. Therefore, this article attempts to propose releasing some funds to promote healthy competition and cooperation. The government can establish cultural bidding projects, inviting both public and private institutions to submit proposals for competition simultaneously, thereby providing opportunities for private institutions to receive financial support. At the same time, this suggestion can also promote the self-optimization of public institutions to adapt to market competition.

3) From symbol construction to content output. From the perspective of the reality of content generation, is the architectural space of an art museum still important? The operation and maintenance of spatial entities account for the majority of operating capital, which might be a major reason for the predicament of private art museums. At the same time, content output is also one of the important functional positioning of art museums. Therefore, private art museums can attempt to break away from the symbolic limitations of individual Spaces and transform into the main body of content output. For instance, institutions can share exhibition Spaces or display them in different Spaces through flexible leasing, which can effectively enhance resource utilization. Alternatively, they can act as content providers, licensing or selling high-quality content to public institutions, etc. This approach reduces the cost pressure on institutions in the form of light operation, and private art museums can also focus more on how to fulfill the essential function of social responsibility through cultural services.

Regrettably, one of the research subjects of this article, the Qingdao Xihai Art Museum, announced its long-term closure in May 2025. In recent years, a large number of well-known private art museums have closed down one after another. The phenomenon reflected behind this is now extremely urgent: private art museums in China are struggling to move forward. The above-mentioned research still has many limitations and has not yet touched upon the issue of deep structure. Admittedly, the above suggestions cannot completely improve the current predicament, but we are still willing to continue exploring and trying. Although the results are meager, the significance of art lies in: growing flowers from ruins and preserving the faint light of culture.

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