

MA thesis

The British Visiting the Netherlands:
CROSS-CULTURAL COMMUNICATION IN MUSEUM MARKETING

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“Markets are people, not products.
There may be global products,
but there are no global people.”

— Marieke de Mooij (2011)

Table of contents

List of abbreviations _____	4
List of figures and tables _____	5
Abstract _____	6
Introduction _____	7
Chapter 1: Literature Review _____	11
Chapter 2: Methodology _____	18
Methodological approach _____	18
Survey _____	19
Sample _____	22
Limitations _____	22
Chapter 3: Results & Discussion _____	24
Part one – Tourism _____	24
Part two – Cultural Scores _____	30
Part three – Translation Assessment _____	36
Tender vs Tough Index _____	37
Uncertainty Avoidance Index _____	44
Long Term vs Short Term _____	50
Other Influences _____	55
Effect of Gender _____	55
Effect of Age _____	56
Effect of Education _____	57
Chapter 4: Conclusion _____	59
References _____	62
Appendix A: Translation Assessment _____	66
Appendix B: Survey Questions _____	94

List of abbreviations

ST = Source Text

TT = Target Text

OTT = Original Target Text

NTT = New Target Text

PDI = Power Distance Index

IDV = Individualism versus Collectivism

TTI = Tough versus Tender Index

UAI = Uncertainty Avoidance Index

LTO = Long Term Orientation Index

STO = Short Term Orientation Index

CM = Cultural Marker

TQA = Translation Quality Assessment

NL = the Netherlands

UK = United Kingdom

List of figures and tables

Figures.

1. House's (1977) original model
2. House's (2015) revised model
3. Cultural scores according to Hofstede's cultural dimensions (1991 & 2010)
4. Answers to question 1
5. Answers to question 2
6. Answers to question 3
7. Answers to question 4
8. Answers to question 5
9. Two boxplots of the cultural scores
10. Distribution of the research sample by age group
11. Distribution of the research sample by gender
12. Distribution of the research sample by level of education.
13. Boxplot of the cultural scores for the dimension TTI
14. Boxplot of the cultural scores for the dimension LTO

Tables.

1. Contingency table of choice of translation on all three dimensions TTI, UAI and LTO
2. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension TTI
3. Contingency table of choice of translation on the dimension TTI
4. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension UAI
5. Contingency table of choice of translation on the dimension UAI
6. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension LTO
7. Contingency table of choice of translation on the dimension LTO
8. Contingency table of choice of translation separated by dimension and further separated by gender
9. Contingency table of choice of translation separated by dimension and further separated by age group
10. Contingency table of choice of translation separated by dimension and further separated by level of education

Abstract

This thesis aimed to determine whether and to what extent the quality of translations can be improved by taking into account differences in cross-cultural discourses and communication. In particular, this thesis researched the quality of translations of Dutch online museum marketing texts into British English and the possibility of improving this quality by using a dimensional model of culture. It was expected that Dutch respondents would favour the original translated text, as it paralleled the original text which was written for a Dutch audience and that British respondents would favour the new translated text, as it was adapted to fit the communicative needs of a British audience. The results of this thesis did not meet the expectations. The choice of translation only significantly differed between nationalities on the dimension long-term orientation. No significant differences were found on the dimensions Tough versus Tender Index and Uncertainty Avoidance Index. Furthermore, both the statistical results and the qualitative survey responses on all dimensions were not as expected. There were some indications that individuals remarked on certain changes in the text, but there was no evidence that supported the hypothesis that Dutch respondents would notice different cultural markers than the British respondents. Overall, the new translated text was preferred over the original translated text (67% said they preferred the new translated text) and the new translated text was, in general, commented on in a more positive way than the original translated text. This means that while the results did not prove that cultural dimensions were a determining factor in choice of translation, the texts that were translated by a professional bilingual translator using systematic translation assessment and a cultural dimensional model were preferred and valued more positively.

Keywords: translation, cross-cultural tourism, museum marketing, cultural dimensions

Introduction

Cross-cultural communication permeates our everyday lives. From social media to international business relationships, the average ‘global citizen’ is confronted with different linguistic communities on a daily basis. This intensive cross-cultural contact has sparked an ever-increasing demand for information that is simultaneously available to members of all these different linguistic communities. An indispensable part of this provision of information is translation. Not only does translation aid in the provision of information, it aids in the transmission of culture. This thesis looks at this cultural transmission through the cultural experience of tourism and in particular museum visits.

Translation training often gives too little attention to the translation of advertising and marketing. The translation of marketing texts, in general, is important in an ever-globalizing economy as it “adds economic value to the value chain of the whole marketing process” (Ho, 2004, p. 221). While translation is thus only part of the whole marketing process, “the success or failure of a marketing campaign is determined in part by the quality of the commercial translation” (Ho, 2004, p. 224). The focus of such a global marketing process must be on the consumer rather than on the product itself. Product must here be considered as a broad category that encompasses goods as well as services. The tourism sector relies heavily on the marketing and sale of cultural services and experiences such as museum visits. In the Netherlands, for instance, more and more people own the so-called *Museum Jaarkaart* (Museum Year Card), which is bought for a set fee and grants entrance to all major museums in the Netherlands. The number of people that own such a card has been steadily increasing since 2013 and in 2016 almost 1.3 million people owned a *Museum Jaarkaart* who used the card to make a staggering 8.5 million museum visits (Kruijt, 2017). According to de Mooij (2011), the United Kingdom is one of the heaviest spenders in terms of leisure expenditures in all of Europe. These expenditures are not all made nationally, the international cultural market

is also growing. A recent poll by the CBS showed that of all the people that visited a museum in the Netherlands in 2015, nearly 28% came from abroad (NRC). Both tourism activities themselves – including cultural experiences – and the marketing campaigns to promote them should be consumer-focused rather than product-focused, “as without an adequate and sufficient understanding of the tourist market and its cultural conditioning the industry cannot expect a significant increase in the number of tourist arrivals” (Reisinger & Turner, 1998, p. 80).

Tourism communication relies heavily on translated texts due to its inherent international character. However, as Hogg, Liao and O'gorman (2014) have also argued, the effects of translation on tourist communication are under-researched. Though there is a wide variety of research on the subject of cross-cultural communication, few studies bring this knowledge together with the specific needs of the tourist sector. This can also be seen in the fact that there has been research on the quality of translated texts *within* museums (Bal, 2001; Neather, 2005), which is considered to be an artistic form of communication, but not much on the translated texts *by* museums to attract visitors e.g. museum marketing texts. Furthermore, there is a distinct lack in cross-cultural research that takes British English specifically as its primary or secondary language. In a review of cross-cultural marketing research, Engelen & Brettel (2011) found that 66% of the reviewed research focused on the US compared to only 11% of research that focused on the UK. Furthermore, a lot of research focuses on language pairs that are disparate and from different language families. This thesis positions itself in this knowledge gap by both focusing on British English and its close linguistic relative Dutch. By using these closely related West Germanic languages, this thesis illuminates that cultural differences influence translation even in very similar language pairs.

In general this thesis aims to determine whether and to what extent the quality of translations can be improved by taking into account differences in cross-cultural discourses

and communication. In particular, this thesis will investigate the quality of translation of Dutch online museum marketing texts into British English and the possibility of improving this quality through the use of a dimensional model of culture. The main motivation for this thesis is a wish to popularize Hofstede's dimensional model as a way for translators in training to increase their awareness of cultural differences and to underline the importance of these differences within the practice of translating. Besides general translation skills and a high degree of linguistic competence of both the source and the target language and culture, it is important that translators of advertising texts have "knowledge of appropriate culture-based marketing strategies" (Ho, 2004, p. 227). While the museums chosen for this research are major crowd pullers, and one would assume they could afford to hire a professional translator, it is still expected that the current translations are inadequate. Additionally, it is expected that the ST and the back translation of the TT will not differ significantly because currently no consideration has been given to the cultural differences in communication. It is further expected that Dutch respondents will favour the original translated text, as it is written for a Dutch audience, whereas British respondents will favour the new translated text, as it was adapted to fit the communicative needs of a British audience.

It is important to define some of the key terms used in this thesis. Of these key terms, translation is perhaps the most discussed in the field of translation studies. This thesis will limit the meaning of the term *translation* to the following definition by House (2015, p. 23): "translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language." Equivalence in this sense means that the TT is of "approximately equal value despite some unavoidable differences" due to the inherent differences between languages (House, 2015, p. 23). Though value and quality are subjective terms – who decides what is good or bad quality? – in this thesis, *quality* will denote that which meets the end-user requirements (Oakland, 2004, p. 5). Thus the aim of this

thesis is to improve the extent to which the target texts meet the cultural requirements of the end-user. *Culture* is another broad and much-debated term and will be used according to Rice's (1995) definition as: "the values, attitudes, beliefs, artefacts and other meaningful symbols represented in the pattern of life adopted by the people that help them interpret, evaluate and communicate as members of a society" (p. 242). Culture is never isolated and the archetypal form of cultural exchange is tourism, which in this thesis is defined as the "short-term movement of people to places some distance from their normal place of residence to indulge in pleasurable activities" (Horner & Swarbrooke, 2016, p. 4). Marketing campaigns are an essential tool to increase the number of tourists that visit a country and the overall expenditure in the tourist section. This thesis considers a *marketing text* to be any text that is published for the express purpose of giving information about a product or service persuading people to buy or use this product or service. The product that will be discussed in the sections below is the cultural experience of visiting a museum.

This thesis is composed of three chapters. The first chapter is a literature review in which the relevant literature on translation studies, cultural dimensions, marketing discourse and tourist communication is reviewed. The second chapter outlines the methodology of this thesis and describes the research design and sample characteristics. Chapter three will summarize and discuss the results of the research. This chapter is subdivided into three parts that deal with the three separate parts of the research: Tourism, Cultural Scores and Translation Assessment. Lastly, Chapter 4 will offer a general conclusion and some recommendations for further research.

Chapter 1: Literature Review

Too often texts seem to be translated on the surface level, that is, the grammatical, lexical, and syntactic level. (Scholarly) translation assessment appears to perpetuate this practice by placing disproportionate focus on this surface level. For a language pair such as Dutch-English this is understandable; the languages are similar enough to render a somewhat understandable translation without having to dive deeper into the cultural-linguistic characteristics of each language. For some purposes such an ‘adequate’ translation will be enough to relay the message to the target audience however, for other purposes, the translator must aim for an ‘acceptable’ translation. The difference between adequate and acceptable was first described by Gideon Toury in 1995. Toury (1995) argued that adherence to the source norms, both grammatical and cultural, determines a translation’s *adequacy*, while observance of the target norms determines its *acceptability*.

To determine a translation’s adequacy and acceptability, Juliana House developed a scheme for analysing and comparing original and translated texts (see figure 1). First, the field, tenor, mode and genre of the ST and TT are analysed. As figure 1 shows, field is concerned with the subject matter and social action. The subject matter of a text is its topic. Social action relates to the meaning of text outside’ of the sentences—that is the way the utterances function in the situation in which they are uttered (or read in this case). Tenor describes the author’s stance and attitude and his or her relationship with the reader. Mode consists of the medium on the one hand and participation of the reader (e.g. direct/indirect addresses or rhetorical questions) on the other. Genre analyses the text within a larger textual tradition. Then, based on this analysis, a statement of function is created. Function must here be understood as “the application or use which the text has in the particular context of a situation” (House, 2015, p. 26). Last, the matching and mismatching between ST and TT are compared and a Statement of Quality is made.

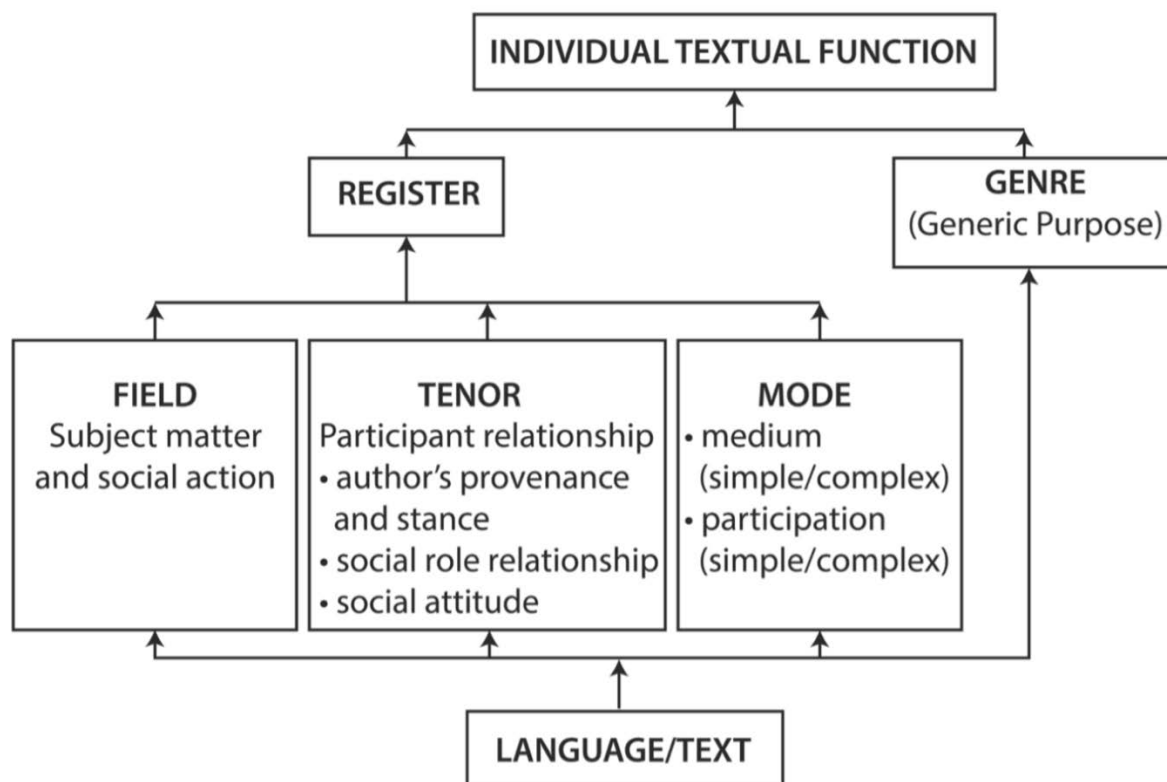


Figure 1. House's (1977) original model for analysing and comparing original and translated texts.

In House's original model, any mismatch between the ST and the TT was seen as an error (1977). However, certain mismatches were, in actuality, not real errors because the target language or culture demanded the change for the translation to be acceptable. Therefore, in 2015, House revised and simplified her model to incorporate what she has termed 'cultural filtering.' To explain this cultural filter, House distinguishes between *overt* and *covert* translations. An overt translation does not present itself as a second original; it does not directly address the addressees of the translated text (House, 2015). Contrarily, in a covert translation the translator must use a 'cultural filter' to mediate underlying socio-cultural differences between the SC and the TC to reproduce the function of the original in the target text (House, 2015). The choice for an overt translation that lacks the use of a cultural filter is not 'bad' per se; rather, a conscious choice for a covert translation can markedly

improve a text's function. Thus, the difference between overt and covert translation lies not in the reception of the text but rather in the way the translation is being presented by the translator. When we connect the concepts of overt and covert translation with the TQA model (see figure 2) it follows that for an overt translation the ST and TT are equivalent on the TQA levels of language/text, register and genre. For a covert translation, the levels of language/text and register of the ST and TT need not be equivalent, but the translation must be equivalent on the levels of genre and individual textual function (House, 2015).

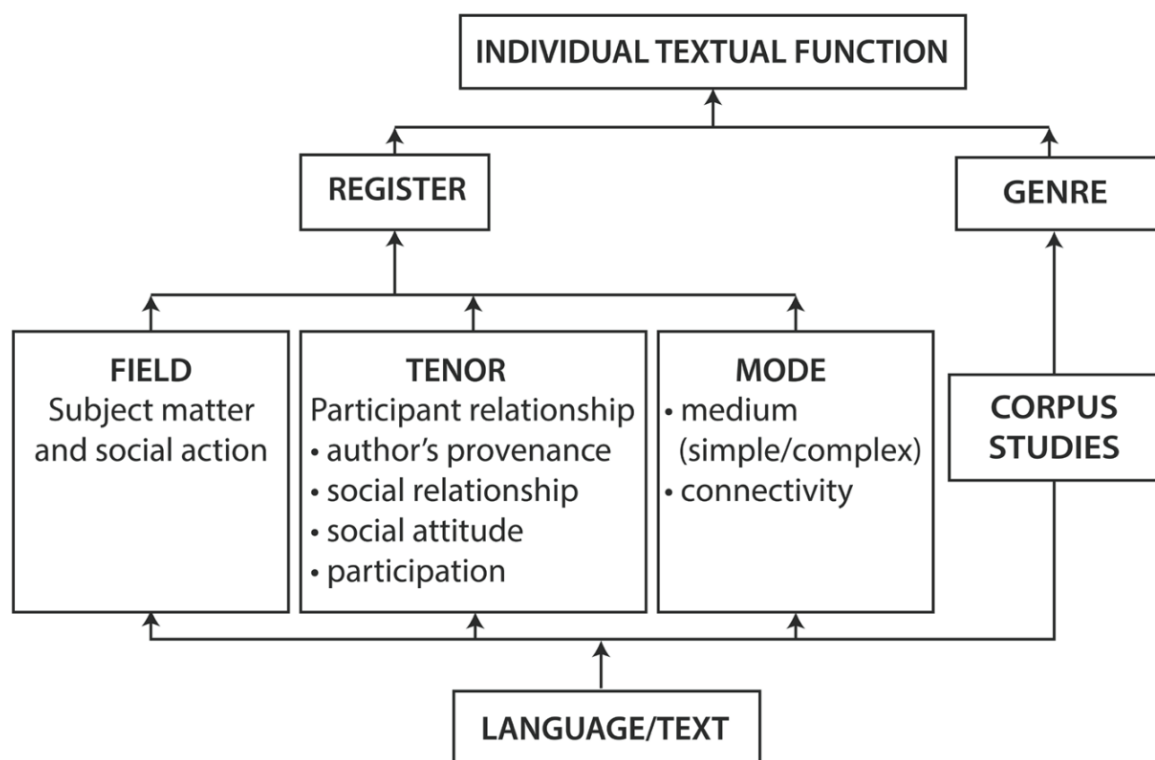


Figure 2. House's (2015) revised model for analysing and comparing original and translated texts.

A problem arises when the function of the TT calls for a covert translation, but the translator produces an overt translation. While the target audience is being addressed in its own language, it is not being addressed with its own cultural norms. For example, when the

neutral form of address ‘you’ is erroneously translated as the informal Dutch *jij* in a formal text or the formal *u* in an informal text. The TT effectively repels those readers it is trying to attract with the availability of a translation. This is an unintended negative side effect of the otherwise laudable effort of making texts available to an international audience. The translators of such texts, and in general, should be acutely aware of both the SC and TC norms in any language pair. Many translators are hesitant to change or completely transform a text in order to appeal to the TC. However, to achieve true functional equivalence, as House has argued, a translator must “view the source text through the eyes of a target culture member” (House, 2015, p. 57)—the translator must use a cultural filter.

Each translator’s cultural filter can be used at his or her own discretion and translation choices inevitably involve a certain degree of subjectivity. To ensure a high degree of translation quality, it is therefore important to operate within objective frameworks. Furthermore, translators must not be led by stereotypes, but rather examine assumed cultural differences systematically and as objectively as possible. For the purpose of this thesis, the ‘cultural filter’ will be based on Geert Hofstede’s cultural dimensions. In 1991, Hofstede used a massive dataset of survey responses (160,000) by IBM employees from seventy-two countries in twenty languages to create a multi-dimensional model of cultural differences (Hofstede, 2009, p. 41). Within this model, Hofstede distinguishes five different dimensions: the power distance index (PDI), individualism versus collectivism (IDV), masculinity versus femininity (MAS), uncertainty avoidance index (UAI) and long term orientation versus short term orientation (LTO). The term masculinity versus femininity has been much criticized and contested for its heteronormative gender stereotyping therefore, in this thesis, the dimension will be referred to as the tough versus tender index (TTI).

Power distance is “the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally”

(Hofstede, 2010, p. 61). Individualism and collectivism is measured in the type of relationships people have with one another. In individualistic societies “the ties between individuals are loose: everyone is expected to look after him or herself and his or her immediate family.” In collectivist societies, people are “integrated into strong, cohesive in-groups” (Hofstede, 2010, p. 92). Tough societies are those in which “emotional gender roles are clearly distinct: men are supposed to be assertive, tough, and focused on material success, whereas women are supposed to be more modest, tender, and concerned with the quality of life.” Tender societies are those in which “emotional gender roles overlap: both men and women are supposed to be modest, tender, and concerned with the quality of life” (Hofstede 2010, p. 140). Uncertainty avoidance is defined as “the extent to which the members of a culture feel threatened by ambiguous or unknown situations” (Hofstede, 2010, p. 191). Societies that are long-term oriented foster virtues “oriented toward future rewards – in particular, perseverance and thrift.” Societies that are short-term oriented foster virtues “related to the past and present, in particular, respect for tradition, preservation of ‘face,’ and fulfilling social obligations” (Hofstede, 2010, p. 239).

While the original data used by Hofstede stems from 1977, the outcomes of his research have been the basis of many other studies with varying samples that have confirmed the existence of these cultural dimensions (Hoppe, 1990; Shane 1993; Helmreich & Merritt 1998; de Mooij 2001; Lukka & Mouritzen 2002). Of these studies, the most relevant for this thesis is the research by Marieke de Mooij who focuses on the influence of culture on consumer behaviour and spending patterns. Global marketing is an attractive concept for many businesses: the idea that an advertisement in a lingua franca such as English will reach multiple international markets simultaneously. While this seems like a cost-effective way of promoting, it is wishful thinking to trust that this imaginary ‘global audience’ will respond equally to the same message. Rather, reactions to a single ad will differ per country due to the

differences in their scores on Hofstede's dimensions. De Mooij (2011) calls the framework of dimensions a person's 'schema' i.e. "structures of knowledge a person possesses about objects, events, people or phenomena" (p. 213). If the advertisement does not fit within the schema of a consumer the message will be ignored (de Mooij, 2011). Thus, an advertisement that ignores the importance of the consumer's cultural dimensions will inevitably result in a loss of profit. For a global marketing campaign to be successful, the idea of a homogenized market must be rejected, and instead the "culture of the consumer [...] should be reflected in advertising" (de Mooij, 2011, p. 7).

In a study of 99 articles on cross cultural research, Engelen and Brettel (2011) point out that "there has been a strong growth in cross cultural studies, especially in terms of studies on consumer attitudes and behaviour and on promotion-related topics" (516). However, there is a serious lack of research that brings together knowledge about cultural dimensions, translation theory and the tourist sector. Some research that has attempted to incorporate these three fields was limited to published materials such as brochures (Kelly, 1998; Snell-Hornby, 1999; Sumberg, 2004; Hatim, 2004; Mason, 2004). The brochure as a medium is subject to many constraints, of which the most important is space. Especially multilingual brochures will have to ensure that the texts are of equal size. Furthermore, the longer the text is the more expensive it will be to print. Another issue with brochures is that it is very costly to change them. Webpages, on the other hand, allow for much more freedom. A web-based text can be changed at any time and webpages do not often provide a side-by-side translation. Rather a mirror website is added for each individual language. Additionally, since the introduction and consequent popularization of infinite scroll layouts, space limitations are no longer a factor in web-based texts. It is not surprising that more recent research, such as Pierini (2006), Würtz (2006), and Sulaiman (2014), has been conducted on web-based texts. In the year that Kelly (1994) published her article on the translation of texts from the tourist sector, there were only

2,738 websites. In March of 2016, the website counter reached and surpassed the 1,000,000,000 mark (InternetLiveStats).

Another important research that brings together tourism, cultural dimensions and translation theory, as well as information about web-based texts, is Hogg et al. (2014), who performed a comparative corpus study of British English-Chinese source and target texts on the websites of the Beijing Capital Museum and the Victoria and Albert Museum. They also argued that a translation that does not take into account the norms of the target community is a poor translation. They even argue that a poor translation could have a “detrimental effect on the tourist experience” (Hogg et al., 2014, p. 157). To ensure that instead the translated text enhances the tourist’s experience, a translation should be “multidimensional i.e. culturally sensitive to their target audience and take account of the considerable theory now available in translation studies” (Hogg et al., 2014, p. 157). Like House, they argue for a systematic approach of translation assessment and practice. To accomplish this cultural sensitivity, they propose a three stage translation process whereby the translator keeps three different ‘spaces’ in mind while translating: (1) the textual space, which includes lexicogrammatical features, rhetorical devices and intertextuality, (2) the socio-cognitive space, which focuses on the relationship between text-internal and text-external factors, and (3) the social space, in which social identities, social structures and the functioning of social institutions are recognized (Hogg et al., 2014). It is in stage three that Hofstede’s cultural dimensions could provide a much-needed framework for translators.

Chapter 2: Methodology

This thesis brings together the recently updated translation quality assessment (TQA) model by Juliana House (2015) and the cultural dimension framework by Hofstede (2010) to assess whether the quality of online museum marketing translations can be improved by taking into account differences between Dutch and English marketing discourse and cultural communication.

Methodological approach. As this thesis focuses on the language pair Dutch-English, only the scores for the Netherlands (henceforth NL) and the United Kingdom (henceforth UK) will be discussed. Both nations score fairly close together on PDI and IDV (respectively: NL 38 vs UK 35 and NL 80 vs UK 89). Therefore, this thesis focuses solely on the dimensions TTI, UAI and LTO (see figure 3).

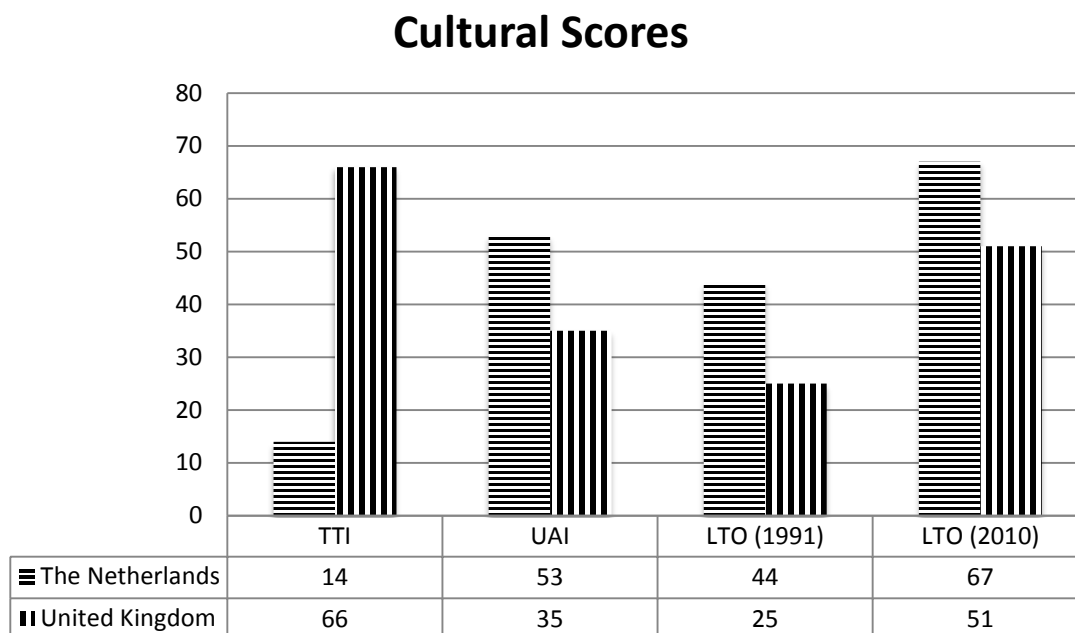


Figure 3. Cultural scores for the Netherlands and the United Kingdom according to Hofstede's cultural dimensions (1991 & 2010).

The largest difference between the NL and the UK is on the dimension TTI (respectively 14 and 66) which means that the NL is a tender culture (one of the most tender

to be exact) and the UK is a tough culture (again one of the most tough). Therefore, it is expected that the difference on choice of translation between Dutch and British respondents will be most pronounced in questions about TTI. The difference between the scores on UAI and LTO is relatively the same. The NL scores 53 and the UK 35 on the dimension UAI and the NL scores 44 and the UK 25 on LTO. The NL is thus a strong uncertainty avoidance and long-term oriented culture, while the UK is a weak uncertainty avoidance and short-term oriented culture. It must be noted that the scores for LTO were updated in Hofstede's recent book. Here, new data were added because the first dataset only contained twenty-three countries. The research by Minkov (2007) showed that the NL and the UK scored closer together than in Hofstede's original data set. Whereas Hofstede's research showed a score of 44 (Dutch) versus 25 (British), Minkov's research showed a score of 67 versus 51.

While there has been some criticism on the over-use of Hofstede's model (Engelen & Brettel, 2011) and discussion on the validity of some of the dimensions (Schmitz & Weber, 2014), other frameworks available tend to be very complex and cumbersome and thus not fitted for small-scale research such as this thesis. Of these frameworks only Trompenaars and Hampden-Turner's (1997) seven-dimension model of culture is theoretically comparable. In a study spanning almost 10 years they researched the preferences of over 46,000 managers in forty countries on which they built their dimensional model. While this framework is more recent, Hofstede's data set is nearly four times as large – there were 160,000 respondents from over seventy countries – and, as mentioned earlier, Hofstede's research has been replicated numerous times.

Survey. A survey of thirty-nine questions was distributed via LinkedIn, Twitter, Facebook and e-mail. Jiang (2010), in an article on the translation of museum texts *inside* museums, is critical of House's assessment because "neither register analysis nor function categorization is further supported by detailed systemic data analysis" (p. 114). Therefore, the

need exists for a survey design aimed at obtaining both quantitative data and qualitative data. Both types of data are pivotal in sketching a complete picture of the current translation landscape and cultural differences. As Jiang (2010) further argues, “the judgment of the translation quality requires empirical analyses based upon both interlingual and intertextual comparison” (p. 109).

Part one – Tourism. The first part of the survey consists of four demographic questions asking for the participant’s age, gender, nationality, and level of education. Participants were also asked to answer five questions about their travelling habits including frequency of traveling abroad and the importance of museum visits.

Part two – Cultural Scores. The second part of the survey provides questions of which the answers could aid in an interlingual comparison. The question is laid out as a randomized list of eighteen adjective antonym pairs aimed to assess where respondents are situated on three of Hofstede’s cultural dimensions. The adjective antonym pairs were selected on the basis of the secondary literature, in particular de Mooij’s characterization of typical advertising strategies and appeals in different cultures, which were, as outlined in the literature review, based on Hofstede’s dimensions.

Part three – Translation Assessment. The third part of the survey poses three sets of two translations, an OTT and a NTT, in random order, about which four questions were asked each. In addition, about all three excerpt sets the question was asked: ‘which of these two texts do you prefer and why?’

The original texts and their translations were selected via the following method. First, on the basis of the reviewed literature, characteristics associated with the three cultural dimensions were compiled and catalogued according to high and low scores. Using these characteristics, a ‘stereotypical’ Dutch marketing text profile was created for each dimension. Second, websites of museums were searched for texts that fit this Dutch marketing text

profile. The search focused on museums that (1) were located in the Randstad and (2) had an English¹ version of their website, which included a translated about page. This resulted in three museums located in three large cities popular among tourists, namely NEMO in Amsterdam (TTI), De Hallen Haarlem in Haarlem (UAI), and Boijmans Van Beuningen in Rotterdam (LTO). These museums were also selected because they offered three different types of exhibitions: NEMO is a hands-on, experience-oriented science museum; De Hallen Haarlem is a contemporary art museum; and Boijmans Van Beuningen is a varied museum with art and everyday objects, both historical and modern. These websites had very long and elaborate about-pages, which provided good samples for translation assessment. Third, from these about-pages three snippets were selected: one for each discussed dimension.

To reach functional equivalence between the ST and the TT it is necessary to analyse the ST “in such a way that the equivalence to be sought for the translation can be stated in detail” (House, 2015, p. 27). Therefore, ST was divided into sentences by using Roman numerals and provided with a back translation. First, the ST was analysed via the abovementioned TQA model by House (see figure 2). Then, the OTT was analysed and compared to the ST along the same model in the same level of detail. Finally, a ‘statement of quality’ was drafted on the basis of the linguistic analysis and comparison (see appendix A).

At the level of genre, the matrix ‘Cultural Markers’ (CM) was added to identify, analyse and compare the characteristics associated with each of the three cultural dimensions. The level of genre is appropriate for the discussion of cultural markers because genre, according to House (2015), connects the text “with the ‘macro-context’ of the linguistic and cultural community in which the text is embedded” (p. 64). The cultural markers compiled on the basis of the reviewed literature formed the cultural filter for the NTT. By using this cultural filter all three snippets of text were optimized for a British readership.

¹ While these websites use the UK flag to indicate that their site is available in English, it is doubtful that their texts specifically cater to a UK audience (or are written in British English for that matter). Rather, it is likely that the UK flag is seen as the international symbol for the English language, as opposed to the American flag.

Sample. The survey was open for one month from October 28, 2016 to November 28, 2016. By the end of the survey period, data had been collected from 146 individuals of whom 32 had the British nationality, 86 were Dutch and 28 responded 'Other.' Because this thesis focuses on the differences between Dutch and British culture, all respondents with other nationalities were removed from the dataset. Thus, the final dataset consists of 118 respondents. The majority of the respondents are female (67.8% vs 32.2% male). There are more females in both the Dutch and the British group, though the difference is much greater in the Dutch group ($\Delta 44.18\%$ vs $\Delta 12.5\%$). All respondents are between the ages of 18 and 74. Most respondents are between the ages of 18 and 34 (55.93%). The British respondents are somewhat older with 59.38% between the ages of 35 and 74, compared to 38.38% of Dutch respondents. As mentioned above, 32 respondents are British (27.12%) and 86 are Dutch (72.88%). This unevenness can be explained by the way in which the survey was distributed. As most of my direct contacts are Dutch, it follows that most respondents would be Dutch. The validity of the research would have been higher if the research samples were of comparable size. Efforts have been made to reach British respondents via LinkedIn and translation forums. Most respondents had an education level of BA or higher (83.9%), which can, again, be explained by the fact that most of my direct contacts are somehow affiliated with a British or Dutch university. An overrepresentation of BA and MA students can potentially skew the results, as the sample population is not an accurate reflection of the actual population in terms of level of education.

Limitations. The survey was not able to take into account smaller speech communities that exist within a culture. However, providing translations for even smaller communities than the national language community is not practical, feasible or cost-efficient. The survey's internal validity was not statistically tested, which could have influenced the test results. However, the face validity of the survey questions was deemed satisfactory.

Furthermore, this survey was limited to isolated texts. The texts are isolated in the sense that they are only small parts of a broader text. The scope of this research did not allow for inclusion of the entire texts, the passages were already perceived to be very long and the total time of the survey was too much for many respondents (as can be seen from the fact that many did not fill it out completely). The text was also isolated in the sense that a website is so much more than just the text and there are “culture-specific colour connotations, preferences in layout, animation, sounds, and other effects” (Wurtz, 2006, p. 275) that this survey did not take into account. The creation of two different websites with different colours, layouts etc. is also well beyond the scope of this research though a very interesting design for a follow up research.

Chapter 3: Results & Discussion

The results of this survey are partly qualitative and partly quantitative; the discussion will therefore include both statistical analyses and in-depth text analysis. Because the survey was intended to extract information on three separate but interwoven themes the results will be discussed in three separate parts. The first part will lay out some information about the travelling frequency and habits of the respondents as well as the importance of museum visits to British and Dutch respondents. This part will discuss the entire data set. The second part will serve to see if the data collected in this survey corroborates Hofstede's results on cultural dimensions. This part will also discuss the entire data set. The third part of this thesis will provide an in-depth textual analysis of the responses per cultural dimension. The groups that have answered these questions vary in size, as not all questionnaires were completed. All statistical analyses in this part have taken into account the varying size of the groups. The reliability of the questionnaire has not been compromised by the variance in number of respondents per group.

Part one – Tourism.

This section of the questionnaire required respondents to give information on travelling frequency and habits. There were 118 responses to this part of the questionnaire.

How often do you travel abroad? In response to Question 1 (see figure 4), most of those surveyed, both British and Dutch, indicated that they travel abroad on a regular basis. There was only one respondent who indicated never to travel abroad. While 75% of British respondents travel abroad more than once a year, the Dutch seem to travel abroad more frequently, with 14 respondents travelling more than once a month or even more than once a week. This result shows that traveling is a significant part of the respondent's lives. The wish or need to travel inevitably causes the need for information about where one travels to.

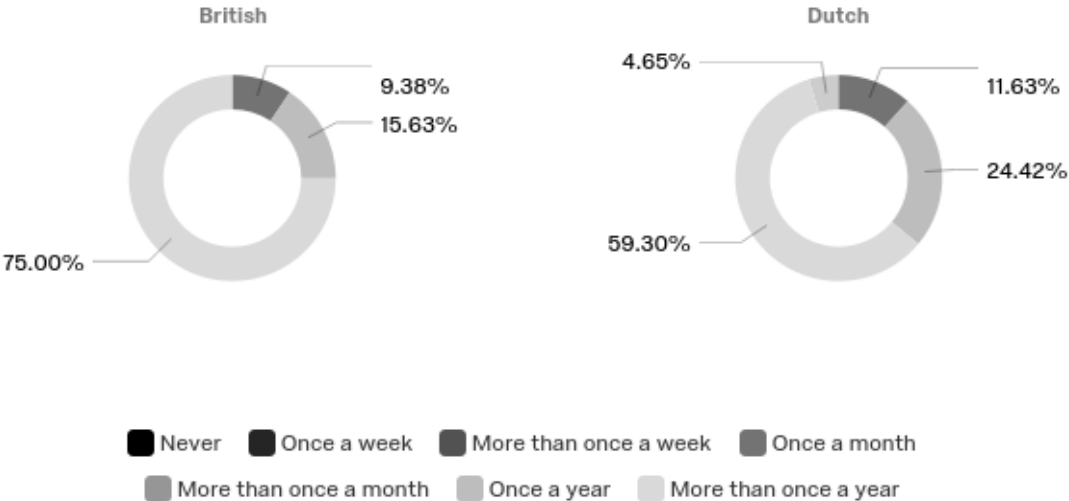


Figure 4. Answers to question 1: ‘How often do you travel abroad?’ in percentages.

Before you go abroad, do you plan your visit? As can be seen in figure 5, in accordance with Dutch predisposition for structure and planning due to their high UAI, the majority of respondents always or at least most of the time plan their visit ahead of time (91.76%). However, more British respondents plan their visits than expected (81.26%).

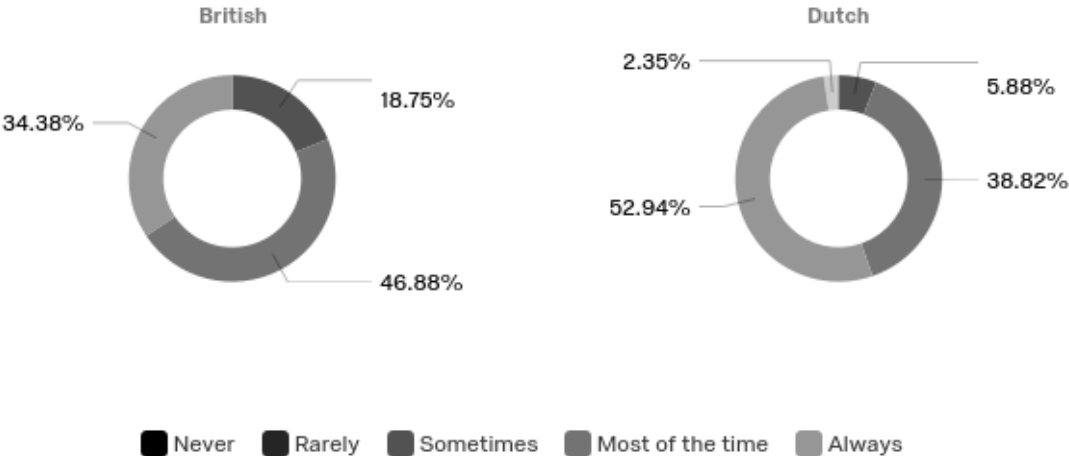


Figure 5. Answers to question 2: ‘Before you go abroad, do you plan your visit?’ in percentages.

This result is incongruent with their low UAI score. Overall the majority of respondents always or most of the time plan their trip beforehand (88.89%). This is important because it shows that readily available information about cultural attractions is vitally important for the traveling and tourism sector. If most people plan their visit beforehand, it is important that they have easily accessible and correct information and that this information is available in their native language. This thesis argues that this information also needs to be appealing and persuasive to the target reader and the information must therefore be presented in a way that is consistent with the reader's culture.

Where do you look for information on the country you are visiting? As can be seen in figure 6, the distribution of answers is equal between British and Dutch respondents. 'Websites' is by far the most important source of information about the country the respondent is visiting. This underlines the importance of improving the quality of marketing texts available online. As mentioned before, there has been some research on the translation of texts aimed at tourists; however, these have mostly focused on print media such as brochures. We can see in figure 6 that only 20.51% of people use tourist brochures. Therefore, focusing research and translation efforts on web-based texts and transferring these texts to brochures is a much more efficient way to ensure the highest quality in both. It is important to note that while web-based texts should receive more attention both from academics and translators, books are also used by more than half of the respondents (54.70%). The translation of travel guides or even non-fictional travel stories should also be considered a genre worthy of academic interest.

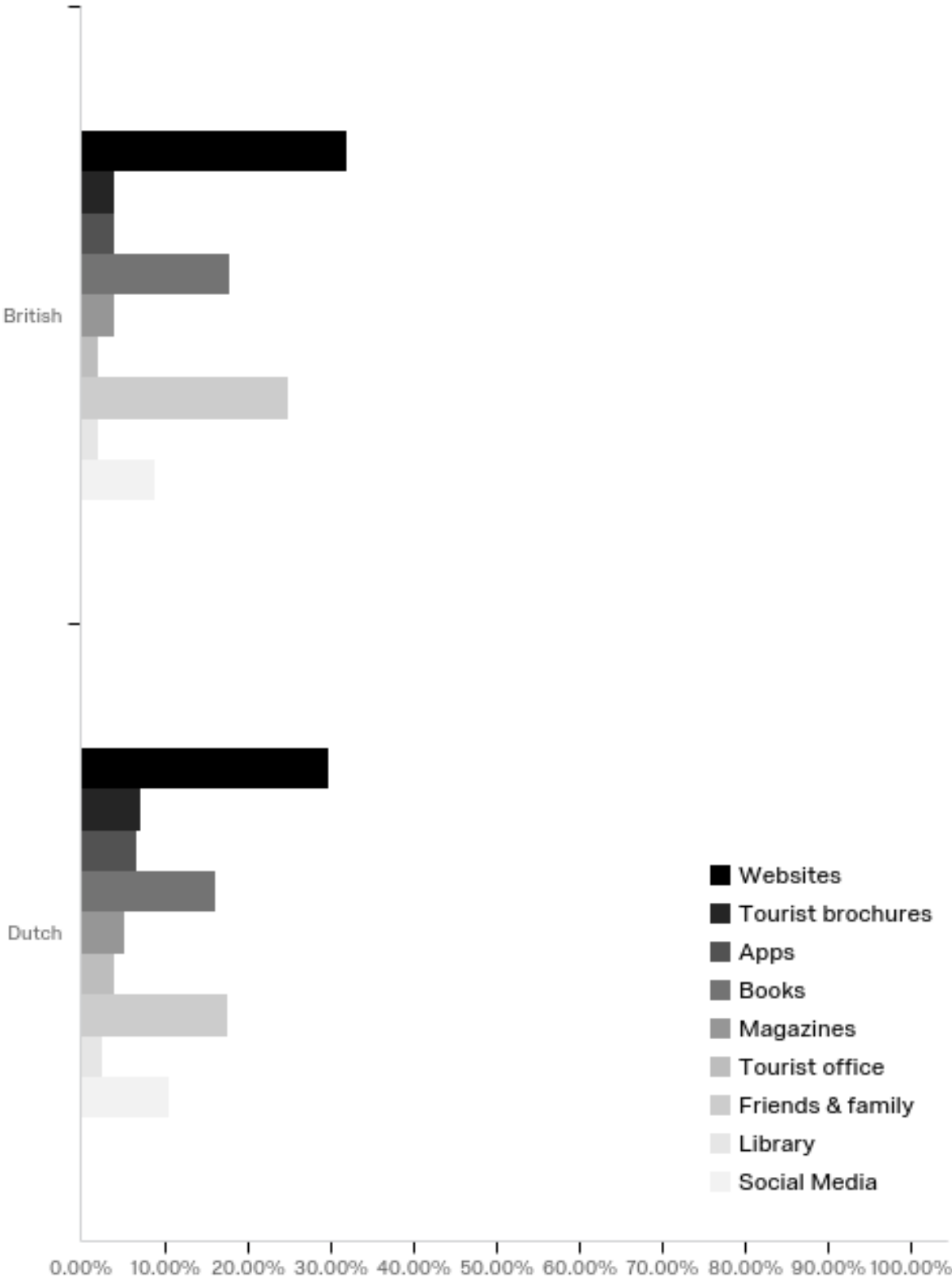


Figure 6. Answers to question 3: ‘Where do you look for information on the country you are visiting?’ in percentages.

When you go abroad, how often do you visit a museum? Questions 4 and 5 were aimed at measuring the interest in museums among the respondents. Dutch respondents more often visit museums than British respondents, with 60% of Dutch respondents answering ‘always’ or ‘most of the time’ versus 43.75% of British respondents answering the same. According to de Mooij (2011, p. 334), high uncertainty avoidance tends “to explain more passive leisure activities like [...] visiting museums” and cultures with a high UAI like the NL “show relatively more interest in the arts” (2010, p. 335). Furthermore, long-term orientation also correlated with number of museum visits (de Mooij, 2011, p. 336).

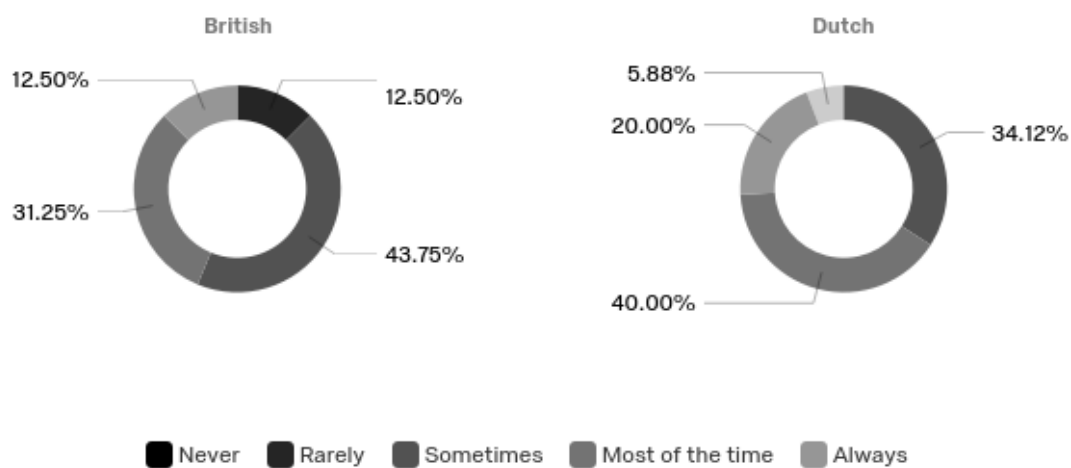


Figure 7. Answers to question 4: ‘When you go abroad, how often do you visit a museum?’ in percentages.

While the distribution of the answers is somewhat different, figure 7 nevertheless shows that both British and Dutch respondents visit museums regularly (always or most of the time). This stresses the importance of museum marketing in particular being readily available, accessible and, perhaps even more important, aimed at the target culture of the traveller.

How important are museum visits to you? There are people that go to museums because they feel they have to or perhaps they are just tagging along with their friends and

families. Question 5 was aimed at measuring the importance of these museum visits to the respondents (see figure 8). Dutch people considered museum visits slightly more important (45.78% very to extremely important) than British respondents (31.26% very to extremely important).

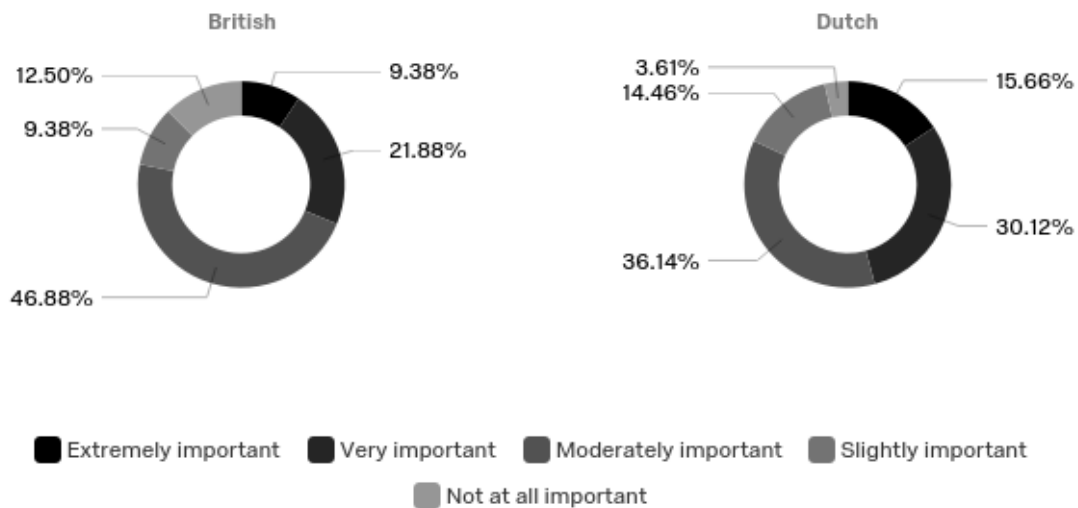


Figure 8. Answers to question 5: 'How important are museum visits to you?' in percentages.

Again, while the distribution differs somewhat between the nationalities, as can be seen in figure 8, over 40 per cent of all respondents said that museum visits were either very or extremely important to them (41.74%). If we were to include all those that felt that museum visits were slightly important to them the number shoots up to over eighty per cent (80.87%). It is clear that museum visits are indeed an important part of respondent's visits abroad. This further shows the importance of research in museum marketing, as advertising is a preminent factor in persuading and attracting tourists.

Part two – Cultural Scores.

Six adjective pairs were selected for each of the three dimensions (see appendix B). The left adjective represented the Dutch culture (Tender, high UAI and LTO) and the right adjectives represented the British culture (Tough, low UAI and STO). These were placed on a 1-5 Likert scale and respondents were asked which of these qualities is most important to them. 118 respondents answered this question. The adjectives were presented to the respondents in random order. On the basis of Hofstede's research (2010), it is expected that British respondents will, on average, score higher than Dutch respondents. To test this expectation the following null-hypothesis and alternative hypothesis were used.

H_0 = there is no significant difference between the scores of British and Dutch respondents.

H_A = there is a significant difference between the scores of British and Dutch respondents.

A preliminary boxplot in figure 9 shows that there are multiple extreme outliers in the Dutch cultural scores outside of the upper and lower outer fence. These extreme outliers were removed from the data set because they could distort the average cultural score.

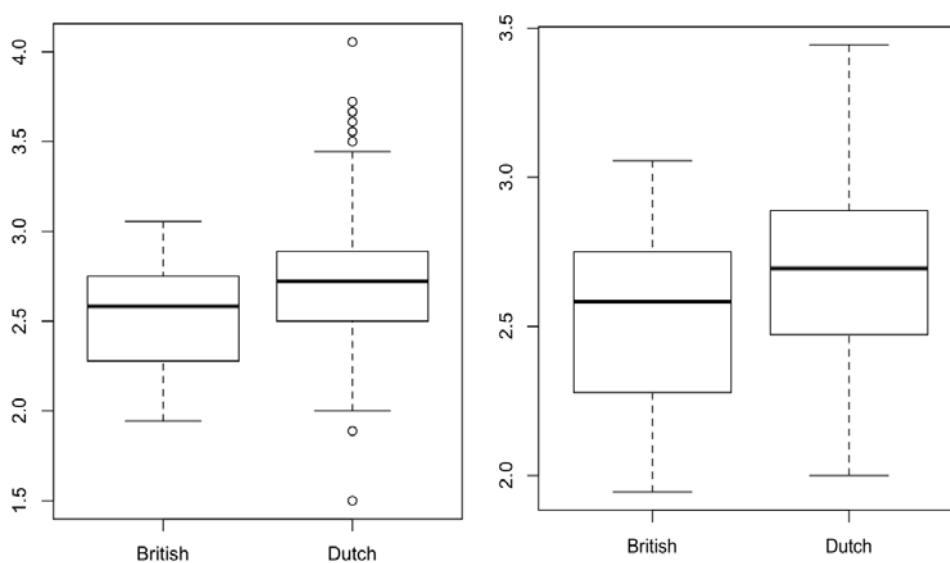


Figure 9. Two boxplots of the cultural scores. Left boxplot shows outliers, right boxplot shows clean boxplot.

A two-sample t-test was conducted to compare cultural scores of respondents with the British and Dutch nationality. There was a significant difference in the scores for British and Dutch nationality; $t(106) = -2.235, p = 0.027, p < 0.05$ so the H_A is accepted. These scores suggest that nationality influences cultural scores; however, the results are not as expected. Contrary to the expectation, British respondents scored lower ($M = 2.530, SD = -0.270$) than Dutch respondents ($M = 2.673, SD = -0.016$).

These unexpected results could be caused by the different distributions between the two samples in gender, age, and level of education (see figure 10, 11 and 12).

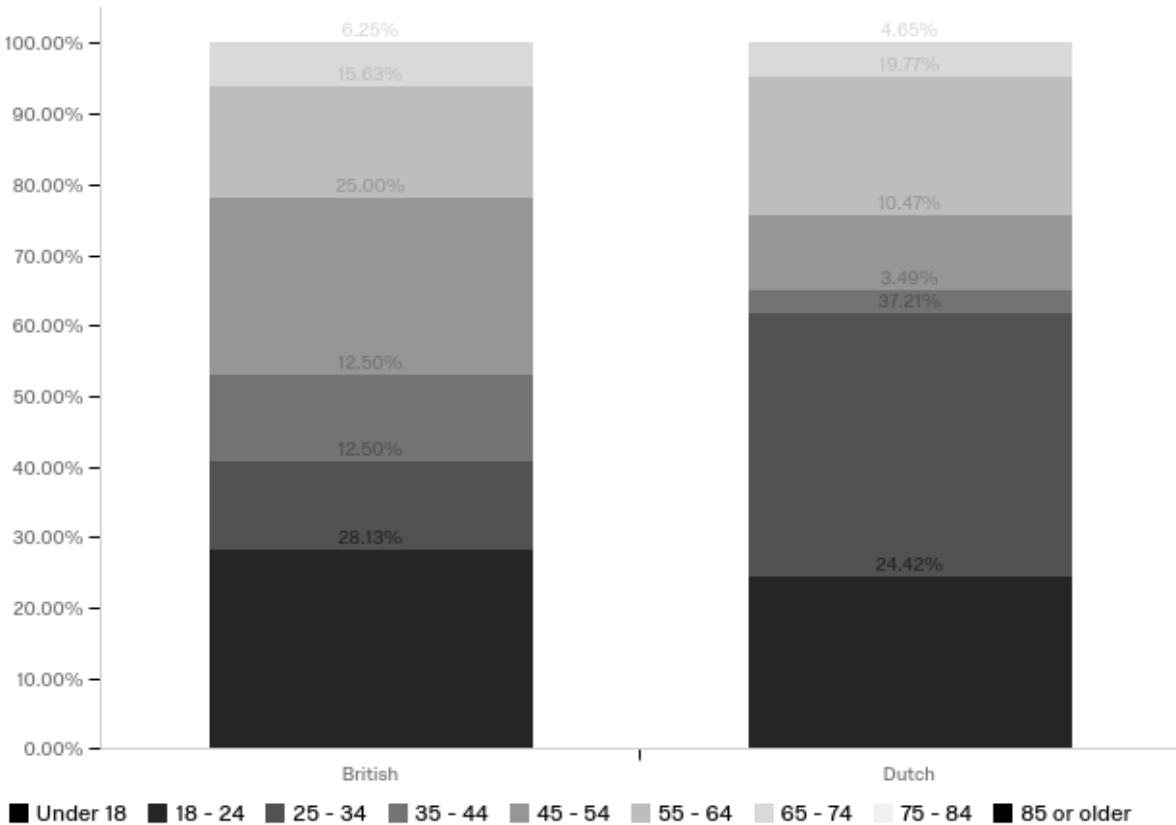


Figure 10. Distribution of the research sample by age group.

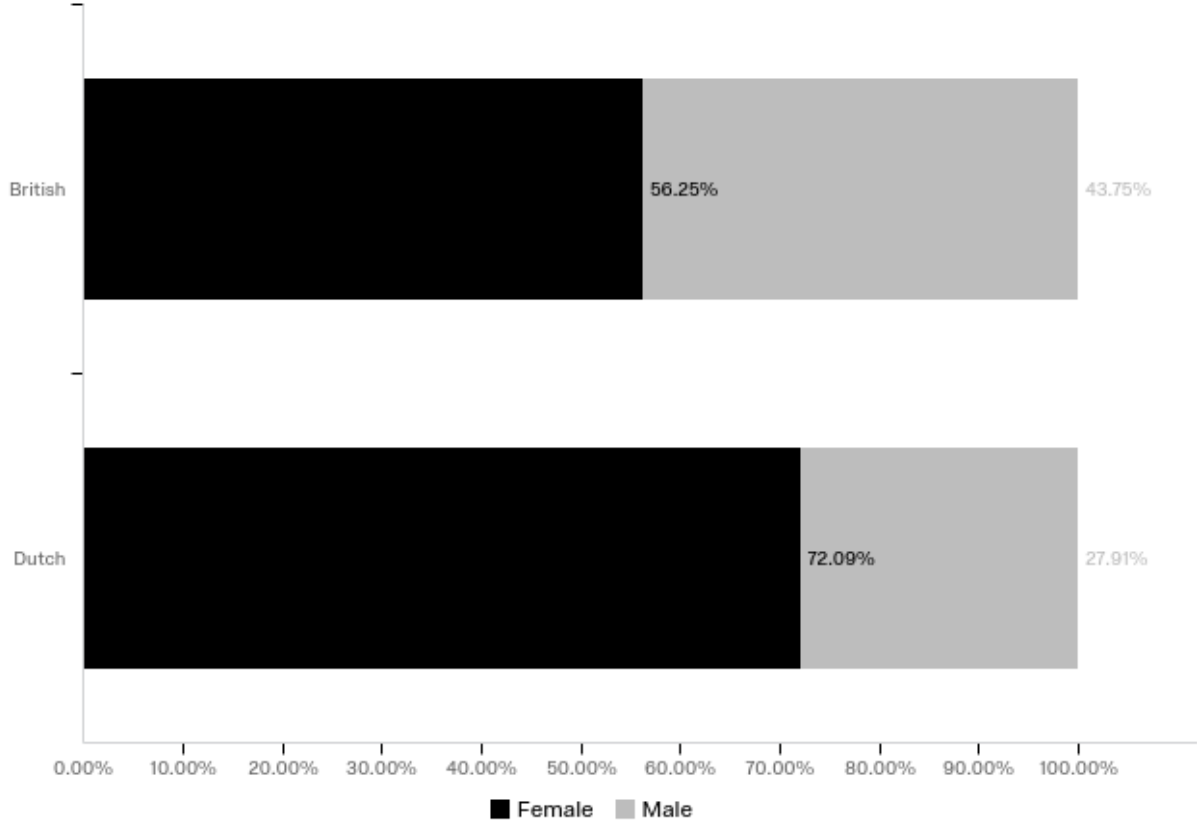


Figure 11. Distribution of the research sample by gender.

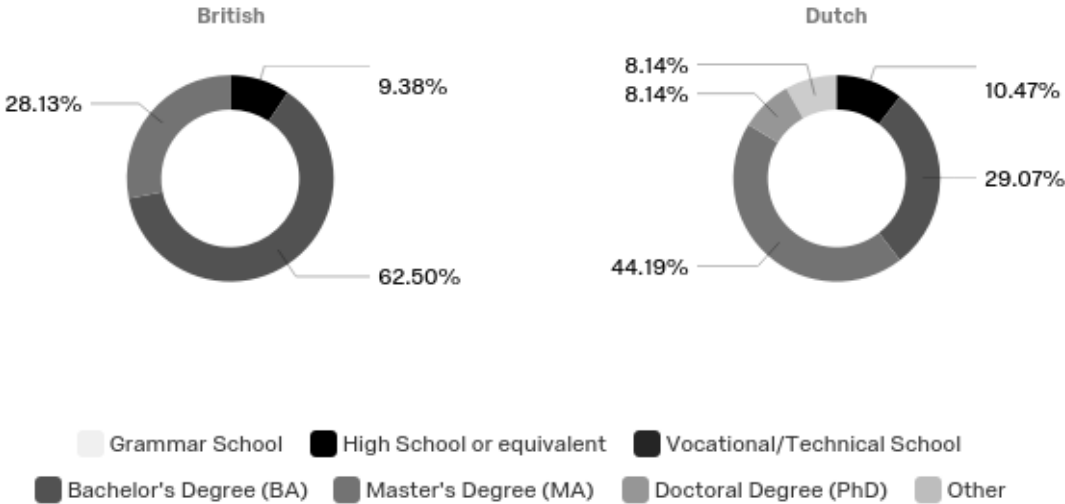


Figure 12. Distribution of the research sample by level of education.

There is a clear overrepresentation of females and of respondents between the ages of 25-34 in the Dutch group. In both groups, there is an overrepresentation of higher educated people (BA or higher, see figure 12). In terms of age and gender, the British group is more representative of an actual population due to the normal distribution of the data in this group as can be seen in both figure 10 and 11. Therefore, it is likely that the British average score is more in line with reality than the Dutch average score. Consequently, the average scores of the Dutch group and the British group cannot accurately be compared.

To see whether the significant difference was also present in each of the dimensions, the scores were also tested separately. A preliminary boxplot of the cultural scores on the three dimensions TTI, UAI and LTO showed that the data sets TTI (see figure 13) and LTO (see figure 14) contained extreme outliers.

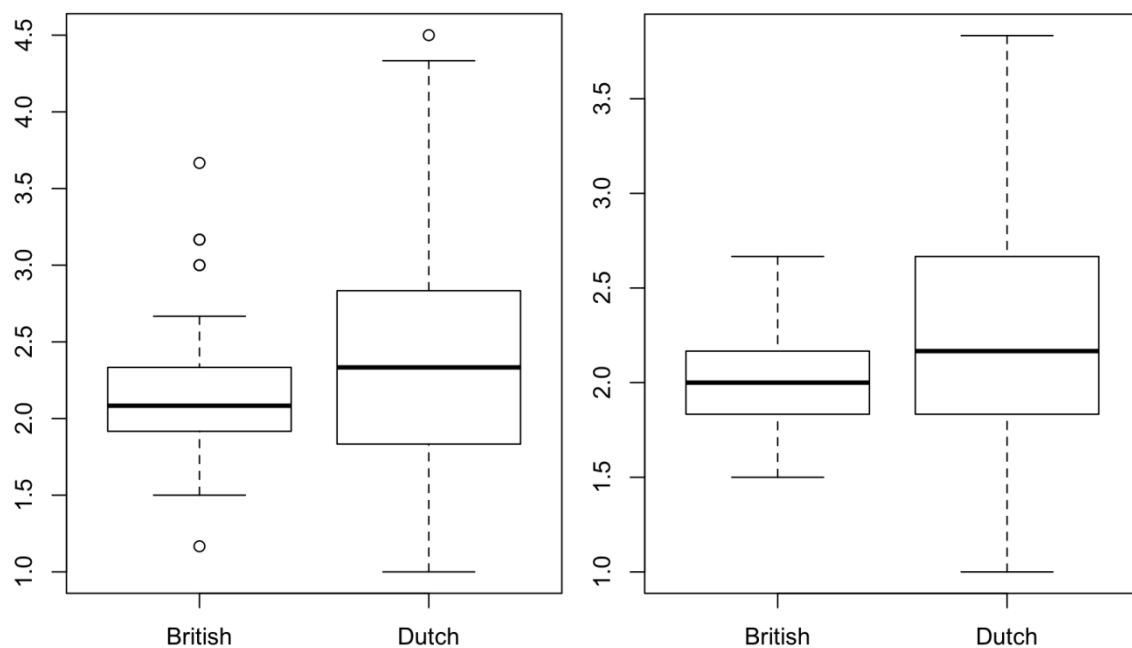


Figure 13. Boxplot of the cultural scores for the dimension TTI. Left boxplot shows outliers, right boxplot shows clean boxplot.

On the dimension TTI there were multiple extreme outliers in the British and the Dutch cultural scores outside of the lower and upper outer fence. On the dimension LTO there

were multiple extreme outliers in the Dutch cultural scores outside of the upper and lower outer fence. These extreme outliers were removed from the data set because they could distort the average cultural score.

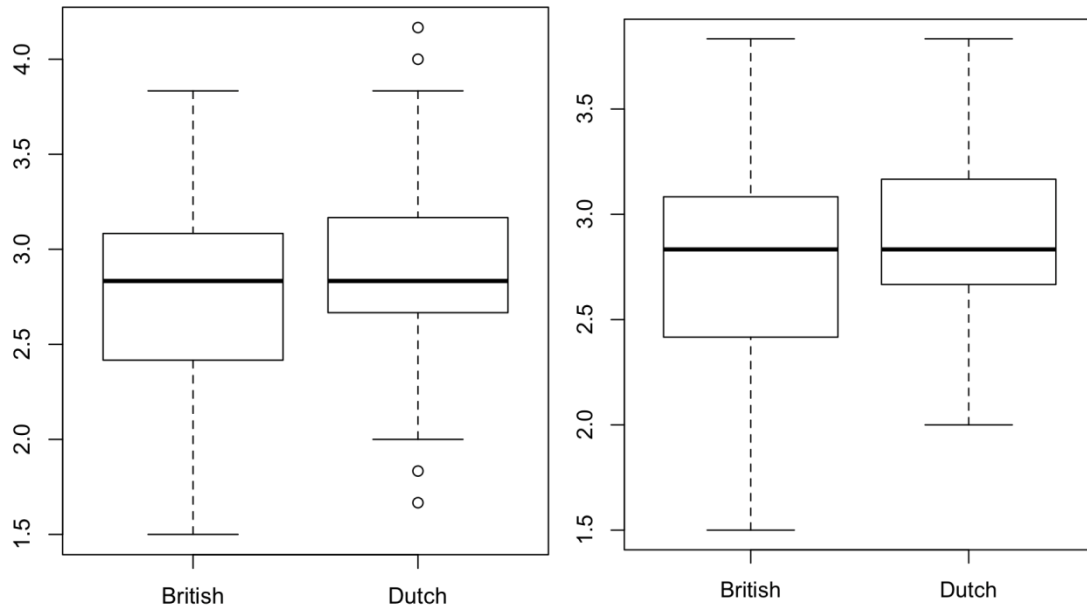


Figure 14. Boxplot of the cultural scores for the dimension LTO. Left boxplot shows outliers, right boxplot shows clean boxplot.

Three separate two-sample t-tests were conducted to compare cultural scores of respondents with the British and Dutch nationality on the three dimensions TTI, UAI and LTO. There was no significant difference in the scores British respondents and scores of the Dutch respondents on the dimensions TTI and LTO; $t(104) = -1.791, p = 0.076, p < 0.05$ and $t(112) = -1.729, p = 0.087, p < 0.05$, respectively. Again contrary to the expectation, British respondents scored lower on both dimensions ($M = 2.038, SD = 0.489$ and $M = 2.729, SD = 0.359$, respectively) than Dutch respondents ($M = 2.271, SD = 0.025$ and $M = 2.896, SD = 0.025$, respectively).

There was only a significant difference in the scores of British and Dutch respondents on the dimension UAI; $t(116) = -2.021, p < 0.05$ with British respondents scoring lower ($M =$

2.667, $SD = -0.510$) than Dutch respondents ($M = 2.924$, $SD = -0.005$). This result is probably caused by the skewed distribution in the age, gender, and level of education of the respondents. However, it would be interesting to perform subsequent research that zeroes in on the dimension UAI to see if the scores on this cultural dimension as a whole have gone up or down or have remained stable.

In conclusion, these results do not support Hofstede's findings. There was a significant difference in the overall score and when testing the dimensions separately, on the dimension UAI. However, the difference was opposite to what was expected. British respondents scored lower than Dutch respondents on all three dimensions. It is especially interesting that there is no difference in TTI as the difference in scores between the NL and the UK in Hofstede's original research was the greatest on this dimension, but there was a significant difference on the dimension UAI, while these scores were much closer together in the original research. Additionally, the samples of the IBM studies were "similar in all respects except nationality"(Hofstede, 2010, p. 30), while the samples in this thesis, and in particular the Dutch group, were more diverse both in age, education and gender. Therefore, the results are very different. Furthermore, Hofstede has argued that, due to the statistical nature of the data, one would need comparative information from at least ten different countries to detect the dimensions (2010). It would, therefore, be interesting to replicate Hofstede's research on a larger scale, with the inclusion of many more countries. It would greatly improve the quality and the results of this research, but this is, unfortunately, not within the scope of a Master's thesis.

Part three – Translation Assessment.

This section of the questionnaire was aimed at documenting the reception of the OTT and the NTT by Dutch and British respondents. Questions were asked about their first impression, about the words that stood out to them and whether or not this text appealed to them. The respondents were also asked to choose which of the two texts they preferred. It was not explicitly mentioned that these texts were translations; however, many respondents either found that some of the texts “read as a translation” or realized that because these were Dutch museums, the text must be a translation. The following discussion will be divided into three sub-parts (TTI, UAI and LTO), in which each question will be discussed comparing and contrasting responses of Dutch and British respondents to the OTT and the NTT. As can be seen from table 1, not all respondents completed the survey. Therefore, statistical tests were performed for each dimension separately.

Dimension	Nationality	OTT	NTT	Total
TTI	Dutch	17	36	80
	British	7	20	
UAI	Dutch	14	30	69
	British	11	14	
LTO	Dutch	8	30	63
	British	12	13	

Table 1. Contingency table of choice of translation on all three dimensions TTI, UAI and LTO.

While the translation assessment touched upon some of the grammatical issues in the translations, the purpose of this thesis is to look beyond the surface meaning and assess whether quality can be improved in the deeper layer of the text—in particular the cultural level. Therefore, comments about the grammar of the text or awkward sentence structures have been noted but will not be discussed further, unless it was relevant to the question asked.

For each question, it will be made explicit what the expected result was based on the literature review. Because this part of the research consists of qualitative data, an outline and in-depth discussion will function as a way to gain insight into the answers of the respondents. The only exception to this is the question “which of these two texts do you prefer and why?” on which statistical tests were conducted.

Tender versus Tough Index.

The following is a discussion of the answers to the survey questions asked about excerpt 1 NEMO Science Museum. For an in-depth analysis of the ST and OTT, see appendix A, pp. 66-76.

What was your first impression of this text? It was expected that the OTT would appeal to Dutch respondents the NTT to British respondents due to the presence or absence of CMs associated with the Tender versus Tough Index.

A few Dutch respondents commented on the Dutchness of the OTT. This can be explained by the high number of people in the sample set that study translation or have a background in translating. However, it can also indicate that Dutch respondents recognize their own syntax, sentence structure and grammar in the English text. ‘Information’ was mentioned in both a positive sense (“Good, informative”) and a negative one, (“too much information”). Regarding the TTI markers, a few respondents mentioned that this museum is child or family oriented. Unlike expected, this was not perceived as a positive characteristic of the text and the museum, but rather as a negative influence on the museum experience. This could be related to the overrepresentation of young (and arguably childless) respondents. A few respondents also mentioned the enthusiastic tone of the text, though some respondents felt that the OTT was exaggerated. As to the effectiveness of the OTT, a few respondents found the OTT convincing and persuasive, which shows the extent to which the text fulfilled

its intended function. The grammatical mistakes and Dutch style were problematic for some respondents.

Surprisingly, the British were more positive about this text than the Dutch, despite the obvious Dutch structure and marked grammar and lexicon. Among the British respondents there too were some mentions of the “Dutch style” and “structure.” These five respondents were all in the age category between 55-74, which could indicate that these are British nationals that have lived in the Netherlands for a longer period of time. Unfortunately, the survey did not ask about expat status to confirm this conjecture. There is not much difference in the British responses to this text in terms of CMs. A few respondents mentioned that the museum seems child-oriented and aimed at a “younger audience.” Concerning the effectiveness of the text, some respondents recognized it as a translation, which shows that the English is marked. Others indicated that some phrases were “odd” or written by someone with an “advanced grasp of the English language, but a weak grasp of writing conventions.” Some of the more positive characteristics of the text were: enticing, exciting, interesting and engaging.

The following changes were made in the NTT: (1) larger emphasis on persuasion (2) enthusiastic tone of the ST is enhanced, (3) use of hyperbole and comparative advertising, and (4) stronger focus on success, skill and experience.

Both British and Dutch respondents mentioned 1 and 2 as positive changes (“much more enthusiastic” and “much more inviting and exciting”), while 3, especially the use of “too many exclamation marks”, was mostly seen as a negative change. The focus on success, skill and experience was not explicitly mentioned in any of the answers. There was no real difference in the answers of Dutch and British respondents to this question. The NTT is more effective to both Dutch and British respondents, thus not providing evidence that the text has become “more British” by adopting changes in line with British CMs.

What words from this text stood out to you, and why? It was expected that Dutch respondents would more explicitly remark on the available CMs in the OTT, as they would be drawn to these cultural markers (de Mooij, 2002; 2010; 2011; 2014). This, however, was not the case. Both British and Dutch respondents remarked on these CMs. In general the responses to the OTT stated the same words that stood out; they were all related to the pre-identified Dutch CMs namely “cultivating knowledge, stimulating the mind, emphasis on education, relation between humans and the world, multifaceted experience.” These words include: fascinating, learning, experiencing, “learn by doing,” and discover. The fact that both groups recognized these CMs goes against the hypothesis that they would be more visible or even more important to Dutch respondents.

In both the Dutch and the British group, the words ‘cram’ and ‘full’ stood out most. Surprisingly, Dutch and British respondents had different reasons for why this word stood out. For Dutch respondents “crammed full” had a very “negative feel” because it indicated that the museum is unorganized and “too full”. Most British respondents, against the prediction, had fewer problems with the word *crammed* and actually thought it showed there was a lot to do. However, some actually did comment on the negative connotations of the word, which shows that a connotation mistake can potentially overshadow the message one is trying to convey.

Both Dutch and British respondents saw the NTT as more inviting and more personal due to the use of “invite” and “you”. The questions at the end were seen as showing how active the museum is. Dutch respondents felt there was a larger emphasis on exploring though some felt it implied something sexual.

British respondents too felt there was a sexual innuendo in the sentence “explore yourselves” this underlines the need to read your translations out loud and ensure that your text is not ambiguous. They were generally positive about the concretization of the

experiments, making it more inviting and active. In the British group, the most frequent word in the responses was ‘fascinating.’ Some people found this word to have a positive connotation while others felt the combination with “incredibly” was too much of a hyperbole. This is surprising as tough marketing usually focuses on or uses hyperbole and comparative marketing.

What is the most important message in this text? Despite the fact that *crammed* had a different connotation and that some found the text to be too Dutch, the message of the OTT has clearly been conveyed. There was no discernible difference between the answers of Dutch respondents and British respondents. It stood out that the TTI markers of caring and nurturing (“a day for the whole family” and “fun for all ages”), were only mentioned as being (part of) the most important message in the text by Dutch respondents. This is in line with their high Tender Index. The majority of the people felt that “learning” either on its own or “by doing” and the topic of the museum was the most important message. This is a logical response as this text was taken from the about page of the website.

In terms of effectiveness of the OTT message, the responses showed this text to be lacking. The most important message of this text and of all other marketing texts for museums is arguably ‘visit this museum.’ Only very few respondents pointed to “visit NEMO” and “come to NEMO” as the most important message of this text. If the text was more successful in conveying the message, and thus more effective, it would follow that more people would have recognized ‘visit this museum’ as the most important message.

Dutch and British respondents agree that the NTT message is the same as that of the OTT. Taking the three most frequent words, in order of frequency, in the answers to this question we find that for the OTT the core message seems to be ‘NEMO science museum’ and for the NTT ‘NEMO museum learn.’ Thus, while the OTT was thought to have a stronger focus on the virtues of education, it was the NTT that sent this message more clearly. It was

also expected that there would be a difference in perception between Dutch and British respondents, but this was not the case. It was reiterated by a few respondents that this text is more inviting. The focus is much more on visiting and the visitor, it's more personal according to the respondents and more often than before did respondents say that "come to NEMO" was the most important message of the text. This shows that the NTT is indeed more effective and the function of the text, persuasion, is better fulfilled. However, there is still no significant difference in the answers of Dutch and British respondents so no evidence was found that this improvement was based on changes in the CMs of the text.

Based on this text, would you visit this museum and why/why not? This question was aimed at seeing whether the reasons people did or did not want to visit this museum were related to the content of the museum or the quality of the marketing text or both. Most respondents mentioned the content of the museum as their reason to visit the museum or not. There was no real difference between the qualitative answers of Dutch and British respondents. There was, however, an increase in the percentage of people that wanted to visit the museum after having read the NTT.

	Original translation (OTT)		New translation (NTT)	
	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
Dutch	49.21	50.79	58.49	41.51
British	63.33	36.67	75.86	24.14

Table 2. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension TTI.

Original Target Text. Three Dutch respondents that said 'yes' attributed this to the text or qualities of the text. The rest of the respondents find that the museum "sounds interesting" (10 responses) or are drawn to the museum because of its active nature (6 respondents). The

respondents that answered 'no' gave various reasons for not wanting to visit. Again, only three respondents commented on the text itself. One respondent said that the text "lacked coherence, was too repetitive, and was therefore uncomfortable to read." Another Dutch respondent was concerned that if the English of this marketing text was bad they were afraid that the English inside the museum would not be "good enough [...] to enjoy." This response is in line with a high UAI score, as it shows an unwillingness to 'chance it' and visit the museum even if the marketing text is not perfect. In terms of content, a lot of people mentioned that they were just not interested in science. Some respondents recognized that this text was targeted towards families with children and did not feel addressed by the text.

British respondents that answered 'yes' commented on the "fun" and "excitement" and the active nature of the museum. Four respondents that answered 'no' commented on the text itself. One respondent said that the "text isn't punchy enough. You need to read it too carefully to find out what NEMO is." Another said that the text is "not catchy enough, doesn't make me curious, sounds ordinary, and 'crammed' sounds a bit claustrophobic!" Others judged more harshly and said, "if they can't advertise correctly I doubt they would curate a valid exhibit" and "I have a personal distaste for these types of ads trying to lure people in." The content related answers of the British respondents did not differ from Dutch answers.

New Target Text. As can be seen in table 2, there was an increase of almost ten per cent (9.28%) of Dutch respondents who would visit this museum based on the NTT. This increase was even higher in the British group (12.53%). The reasons for visiting were again mostly content related. However, there were some answers that mentioned the nature of the text as a basis for their choice whether or not to visit the museum. One striking response in the Dutch group was: "*Nou, ik hoef iets minder: je denk toch al snel (als een echte Nederlander): veel geschreeuw, weinig wol.*" This answer is an example of the difference in TTI between Dutch and British culture. Based on de Mooij's research (2011), the Dutch favour down to

earth and straightforward texts while British prefer the use of hyperbole. There were others that felt that the text was "too much" saying that "the text seems a bit desparate [sic] to attract me to go there" and that "it comes across as phony marketing."

The British respondents also responded in a similar way to this question as to the previous question. There were more people that claimed that the text influenced their decision on whether to visit the museum. They did not mention whether they changed their mind from no to yes or vice versa. The text was termed "catchy" and "appealing". Reasons for not visiting were still topical, though one respondent did say that the text sounded "insincere and made up" clearly not appreciating the newly added hyperbole.

Which of these two texts do you prefer and why? As can be seen in table 3, both groups preferred the NTT to the OTT. However, to answer the question of this thesis, whether quality can be improved by taking into account differences between Dutch and English marketing discourse via the use of CMs, a statistical test was performed. A Chi-square test of independence was calculated comparing the choice of translation in British and Dutch respondents on the dimension TTI. The choice of translation did not significantly differ between nationalities: $X^2(1, N = 80) = 0.096, p > .05$.

Dimension	Nationality	OTT	NTT	Total
TTI	Dutch	17	36	80
	British	7	20	

Table 3. Contingency table of choice of translation on the dimension TTI.

While this result is not in line with the expectations it is in line with the results of part one of this thesis. One reason that no difference was found between nationalities could lie in the overrepresentation of females in this sample (67.8% vs 32.2% male). Especially in the Dutch group where 72.09% was female and only 27.91% was male. According to Hofstede,

“women’s values differ less among countries than men’s values do, and a country’s femininity is more clearly reflected in the values of its men than in those of its women” (2010, p. 149).

In line with the statistical result, the qualitative answers to this question did not differ between Dutch and British respondents. The only striking difference was that the hyperbole was seen by many Dutch respondents as a negative quality while it was seen by British as creating a more lively and exciting text. This is in line with de Mooij’s research (2011), which showed that British people respond more to hyperbole because of their high Tough Index. The negative response to the hyperbole in the NTT was expressed in the positive response to the OTT. Dutch respondents felt that the OTT was “calm, authentic and modest,” “more neutral,” “less desperate, obtrusive,” and “less over the top.” However, it must be noted that some British respondents commented on the sincerity and naturalness of the OTT as well. Those that chose the NTT answered much the same; they found the NTT to be more enthusiastic, more inviting and more personal.

In conclusion, there is no significant difference between the answers of Dutch and British responses, but the NTT has better fulfilled its intended function of persuasion and it appeals more to respondents of both nationalities.

Uncertainty Avoidance Index.

The following is a discussion of the answers to the survey questions asked about excerpt 2 De Hallen Haarlem. For an in-depth analysis of the ST and OTT, see appendix A, pp. 77-85.

What was your first impression of this text? There was much difference in the reaction to the OTT. There did not seem to be a majority that had a positive or negative

impression of this text. This was true both of the Dutch and the British group, with almost as many people having a negative impression of this text as a positive one.

Dutch respondents who had a positive impression of the text found it to be “interesting” and “attracting.” Those respondents that had a negative impression of the text commented on the factual nature of the text and that therefore the text seemed “impersonal, businesslike, [and] generic.” A number of respondents found that the text was “unnecessarily wordy,” “messy” which made the text “confusing” and “difficult to read.” This is a surprising response if we take into account that the translation assessment showed this text had a high level of structure and pattern and a strong cohesion and coherence. These things were expected to appeal to Dutch respondents. Instead, the responses to the text were much more subdued than the positive reactions to the previous translation pair (TTI). It seemed overall that the reaction was levelled between positive and negative.

A number of British respondents also commented that the text was “stilted,” “boring,” “formal,” “wordy,” and “dense.” While Dutch respondents felt the text was impersonal and businesslike, one British respondent felt that the text was “cold and dispassionate.” This underlines the difference in perception of a text with high UAI. While the Dutch respondent comments on the genre of the text, the British respondent feels personally rejected by the tone of the text. This response is in line with a low UAI score. Other, more positive, responses to this question included: “more conversational [...] more vibrant and honest,” “much better, livelier, more attractive” and “more positive” than the NTT.

The NTT was adapted to be more appealing to a British readership through the following changes: (1) storytelling rather than policies and facts, (2) inclusion of the visitor and the use of personal pronouns to make the text more personal, and (3) the use of a more enthusiastic tone to incorporate passion and theatricality.

Again, the Dutch responses to this text were evenly spread between positive and negative. Even though the text was meant to be more enthusiastic, many respondents still felt that the text was “factual,” “formal,” and “boring”. This could be, in part, due to the respondents comparing this text to the previous translation pair (TTI). One respondent specifically commented: “it's a well-written text though obviously written in a less ‘popular’ style than the previous text.” Positive responses to this text noted change number 2 saying that there is a “nice balance between ‘us’ and ‘you’” and that the text is very “informative.” Changes 1 and 3 were not specifically mentioned by any of the respondents, either in a positive or negative way.

Contrary to the expectation, the overall response to this question was (quite) negative. It was thought that due to the changes mentioned above, this text would appeal more to British responses however there was a very strong focus on this text being a translation and having been written by a Dutch speaker. This of course is true, but the overrepresentation of respondents with a translation background either academic or professional skewed the results of this question. Many respondents were unable to look beyond the fact that it was a translation and comment on the impression they had of the text as a potential visitor of this museum. The question remains whether a sample without translators and translation students would yield a different result. In any case, the typo and the comma/period mistake did negatively influence the impression of the text; once again underlining that translation must be a multi-level activity. While focusing on the cultural level, one must not forget to check and re-check the surface level of grammar and syntax. Other negative impressions of the content of the text included: “a little vague [and] dull,” “confusing” and “bland.” Respondents who were positive about this text said it was “interesting” and “informative.” None of the three changes were explicitly mentioned by the British respondents.

What words from this text stood out to you, and why? There were no significant findings in the responses to this question. Again, there was a large focus among the respondents on the grammatical mistakes and incongruences. One respondent answered the question with: “All the mistakes in grammar. Due to these, it was very hard to pay attention to the actual content of the text.”

The top three words, in order of frequency, in the Dutch responses to the OTT were: ‘work,’ ‘contemporary,’ and ‘scrutinize.’ Scrutinize was seen by many respondents as abstract or too formal for the register of this text. The top three words in the British response to the OTT were; ‘modern,’ ‘work,’ and ‘development’ though the actual responses do not give an insight as to why these stood out to them. A few British respondents commented on the repetition of words in a negative way. This is consistent with the low UAI score of British culture, which favours a less rigorous and patterned text (de Mooij, 2011).

The responses of the Dutch and British group to the NTT were very similar. The words ‘grim,’ ‘contemporary’ and ‘controversial’ were often mentioned by both Dutch and British respondents. The adjectives that were consciously added to the NTT to create theatricality and narrative were mentioned as standing out to the respondents, though not more so to British respondents.

What is the most important message in this text? Again, we see that the grammatical mistakes (in the OTT and NTT), awkward wording or Dutchisms (in the OTT) did not prevent the information about the museum from being transmitted to the reader. This text seems to have succeeded in its function of providing information about the museum. A lot of respondents commented that the most important message was what this museum was about, the type of art they display and why. The text has not succeeded in its aim to relay the message “come to De Hallen Haarlem”. Again, only a few respondents mention this as the most important message of the text.

There was a difference between the Dutch and British responses to this question. Taking the three most frequent words in response to this question shows a core message that is, according to the respondents, the “most important.” For the Dutch respondents the core message of the OTT is: ‘museum De Hallen modern.’ For the British respondents it is ‘museum art work.’ While the Dutch response to the OTT focuses on the museum itself, the British perceived the most important message to be what kind of artworks the museum displays. As Hofstede’s research has shown, the same text can be interpreted differently by people from different cultures. The fact that the Dutch respondents felt that the most important element of this text is the museum itself could have something to do with the preference for expertise (de Mooij, 2011). In turn, British respondents could have focused on the artworks due to their preference for creativity and imagination. Another way in which the British respondents showed a preference for low UAI texts is the fact that the formal style and focus on facts and policies were seen as negative characteristics of the text. While this thesis’ compares the reactions to an OTT and an NTT, it would certainly be interesting to see whether there is a statistically significant difference in the way Dutch and British respondents perceive the same text. Being aware of differences in perception prompts translators to consider the possibly unintentional ambiguity in one's text, with the help of cultural profiles such as Hofstede’s dimensions.

The response to the NTT is very similar in both groups. In fact, when taking the three most frequent words from the responses the core message for both groups is ‘art museum contemporary.’ The fact that Dutch and British both agree on the core message indicates that the NTT is less ambiguous. Only a small number of respondents agreed that the message of this text was to “come to De Hallen.” Again, they were a vast minority, which indicates that the NTT too failed in its function of persuading and enticing visitors. There was no significant difference in the responses between the Dutch and British responses. The NTT did focus more

on the variety and size of the collection in an attempt to create a narrative instead of an enumeration of facts (change 1); this was noticed by most of the respondents (both Dutch and British) as they shifted their focus of the museum as the core message to ‘contemporary art’ as the most important message.

Based on this text, would you visit this museum and why/why not? As with the previous translation pair, most people did or did not want to visit this museum due to the topic of the museum rather than the text. Many respondents specifically commented that their choice does not depend on the quality of the text. This question could have been more clearly defined as it was aimed at finding the reasons *within* the text for wanting or not wanting to visit. However, there were a number of respondents that did elaborate their choice in reference to the texts itself. Negative responses to the OTT and NTT included: “boring,” “does not trigger my curiosity,” and “doesn’t get me excited.” There were also several respondents that did not feel invited by the OTT or the NTT.

	Original translation (OTT)		New translation (NTT)	
	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
Dutch	43,18	56,82	45,65	54,35
British	40	60	36	64

Table 4. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension UAI.

There was no real difference between the qualitative answers of Dutch and British respondents or between the qualitative answers to the OTT and the NTT. There was a very slight increase in the percentage of Dutch respondents, and a slight decrease in the percentage of British respondents, who would want to visit the museum after reading the NTT.

Which of these two texts do you prefer and why? As can be seen in table 5, both groups preferred the NTT to the OTT. However, a Chi-square test of independence showed

that the choice of translation did not significantly differ between nationalities: $X^2(1, N = 69) = 0.565, p > .05$. This is surprising; the OTT was even more adapted to a Dutch audience than the ST and it was therefore expected that in this text in particular the difference between British and Dutch preference would become visible.

Dimension	Nationality	OTT	NTT	Total
UAI	Dutch	14	30	69
	British	11	14	

Table 5. Contingency table of choice of translation on the dimension UAI.

Instead, the Dutch showed a preference for the NTT, with more than double the people choosing the NTT while the British seem indifferent to which text they prefer having an almost equal split between the OTT and the NTT. Some of the changes that were made in the NTT were specifically mentioned as the basis for the choice of the NTT. Dutch respondents that chose the NTT did so because they felt it was more personal (change 2) and because it was more inviting (change 3). British respondents that preferred the NTT indicated that the text was “slightly more friendly” and “much more welcoming” (change 2) and that the text “flows a little better” (change 1). Dutch respondents, in line with their high UAI found that the OTT was “easier to comprehend” and “easier to read.” One respondent commented that the “information is structured more logically” in the OTT, which is in line with its highly patterned structure.

Long Term vs Short Term.

The following is a discussion of the answers to the survey questions asked about excerpt 3 Museum Boijmans Van Beuningen. For an in-depth analysis of the ST and OTT, see appendix A, pp. 86-93.

What was your first impression of this text? Dutch respondents were much more negative about the OTT than the British respondents. This does not correspond with the expectation that Dutch respondents would value the OTT more positively. One respondent said: “perhaps more positive than the first text [NTT], it looks more to the future.” This answer illustrates the difference between the two texts; whereas the OTT has a strong focus on saving, investing and future plans, the NTT is more focused on the strong link between now and the past.

However, there was also a Dutch respondent that said something similar about the NTT: the text is “not so much on the current state but focused on the future.” As can be seen in the following questions, the change of focus from future to past and present was either not noticed by the respondents or was not successful. Overall, Dutch respondents were notably more positive about the NTT than British respondents (who again were evenly split between positive and negative) and more positive than they were about the OTT. This again is not in line with the expectation that British respondents would perceive the NTT more positively, and Dutch respondents would perceive the OTT more positively.

What words from this text stood out to you, and why? There was no difference in the words that stood out to Dutch and British respondents in the OTT. The three words that stood out the most were: for Dutch respondents ‘collection,’ ‘print,’ and ‘fraction’ and for British respondents ‘fraction,’ ‘collection,’ and ‘only.’ In both groups, the focus of the OTT is on the limitations of the museums, rather than on its varied collection. This is most likely also the cause of the negative reactions to the previous question. One British respondent felt that the text was bland due to a lack of adjectives and superlatives, which is in line with a high tough index and preference for hyperbole.

There was a difference between the responses in terms of which words stood out. While the Dutch respondents said that the words ‘historical’ and ‘collection’ stood out most in

the NTT, British respondents mentioned the words 'museum' and 'storage' as standing out most. This is an inverse response to what was expected. 'Storage' was identified as being part of an LTO preference for saving and safeguarding for the future, a Dutch CM, and 'historical' was identified as a British STO CM for tradition and heritage. Furthermore, both Dutch and British respondents felt that the NTT was too focused on the future, while the NTT was specifically (but apparently unsuccessfully) changed to reflect a STO focus on the present, the past and their interconnection.

What is the most important message in this text? The three most mentioned words in response to this question were the same for the both Dutch respondents and the British respondents and for both the OTT and the NTT: 2018 museum collection. The focus of respondents on the year 2018 in both texts caused the CMs of both Dutch LTO and British STO to be overlooked. It also caused an ambiguity in both texts namely that some respondents thought that there was nothing to see until 2018 while others understood that the 2018 project was an expansion on an already large museum collection open to the public. Those that thought there was (almost) nothing to see at this time were more negative about both texts than those that thought that the museum would have even more to see in 2018. There was no difference in these answers between nationalities. This ambiguity suggests that the OTT and the NTT were not successful in their function of providing information to the visitor. Unfortunately, only very few of the respondents felt that the most important message of the OTT or the NTT was to come and visit the museum now. There were some that said that the most important message was to visit in 2018. This again has to do with the ambiguity that both texts contained. Furthermore, this means that both the OTT and the NTT were unsuccessful in their function of persuasion and provision of information.

Based on this text, would you visit this museum and why/why not? Again, the results are not as expected. It was predicted that Dutch respondents would want to visit the

museum after reading the OTT and would not want to visit the museum after reading the NTT. The opposite is true, as can be seen from table 6, while only 42.11% wanted to visit after reading the OTT, more than a quarter of the respondents changed their mind and did want to visit the museum after reading the NTT. The British were expected to give inverse answers, but instead they show an almost equal distribution of ‘yes’ and ‘no’ on both the OTT and NTT. While it was expected that more British respondents would answer ‘yes’ after reading the NTT, the opposite was true as there was a decrease of 8% of respondents that said ‘yes’ after reading the NTT compared to reading the OTT.

	Original translation (OTT)		New translation (NTT)	
	<i>Yes</i>	<i>No</i>	<i>Yes</i>	<i>No</i>
Dutch	42,11	57,89	69,23	30,77
British	52%	48%	44%	56%

Table 6. Percentage of people wanting to visit the museum or not based on the OTT and the NTT on the dimension LTO.

When looking at the responses to the question why they wanted to visit or why not, the negative responses seemed to focus on the idea that nothing was available. The ambiguity of the text was thus so pervasive that it prevented people from visiting this museum. This was the case for both Dutch and British respondents and for the OTT and the NTT. Due to this misconception of the message, respondents did not answer this question in terms of other aspects of the text such as the LTO and STO cultural markers. This question therefore did not provide helpful results for answering whether and to what extent the quality of translations can be improved by taking into account differences in cross-cultural discourses and communication.

Which of these two texts do you prefer and why? As can be seen in table 7, only the Dutch respondents had a clear preference for the NTT. This was also shown in a Chi-square test of independence that was calculated comparing the choice of translation in British and Dutch respondents on the dimension LTO.

Dimension	Nationality	OTT	NTT	Total
LTO	Dutch	8	30	63
	British	12	13	

Table 7. Contingency table of choice of translation on the dimension LTO.

The choice of translation did significantly differ between nationalities: $X^2(1, N = 63) = 3.886$, $p < .05$. However, the result is not as expected. It was expected that British respondents would choose the NTT more often than the old one, instead they chose almost equally often for the NTT as for the old. The Dutch did significantly more often choose the NTT even though it was expected they would choose the old translation. In one case, a Dutch respondent who chose the NTT specifically commented on the LTO/STO difference between the texts: “it more clearly distinguishes between then, now, and the future.” But conversely, a British respondent felt that it was the OTT that focused “less on the future and more on what is currently available”

It must be noted that the scores for LTO were updated in Hofstede’s recent book. Here new data were added because the first dataset only contained twenty-three countries. The research by Minkov (2007) showed that the Netherlands and United Kingdom scored closer together than before. Whereas Hofstede’s research showed a score of 44 (Dutch) versus 25 (British), Minkov’s (2007) research showed a score of 67 versus 51.

It also meant that the UK changed position from a very STO country to a middle position and is now in the same middle group as NL. While it does not explain why Dutch

respondents significantly more often chose the NTT, it does explain why British respondents reacted so indifferent to the questions on this dimension—they occupy a middle position and it could be argued their scores do not differ that much from the Dutch that it would yield statistically different results.

Other Influences.

Of course nationality is not the only potential influence on the choice of translation. During the survey it became clear that perhaps there were other influences that could be helpful for translation. For instance, if women more often preferred a text with high UAI it could be useful when targeting women for translated marketing texts of any kind. To see if there were indeed other influences on the choice of translation, three separate statistical tests were performed to see the effects of gender, age and level of education.

Effect of Gender. A Chi-square test of independence was calculated comparing the choice of translation in female and male respondents on all three dimensions TTI, UAI, LTO. The choice of translation did not significantly differ between males and females on the dimensions TTI and UAI: $X^2(1, N = 80) = 0.522, p > .05$; $X^2(1, N = 69) = 4.002, p < .05$.

Dimension	Nationality	Old	New	Total (N)
TTI	Female	14	39	80
	Male	10	17	
UAI	Female	12	33	69
	Male	13	11	
LTO	Female	8	34	63
	Male	12	9	

Table 8. Contingency table of choice of translation separated by dimension and further separated by gender.

A Chi-square test of independence on the dimension LTO showed that choice of translation did very significantly differ between males and females on the dimensions UAI; $X^2(1, N = 63) = 7.701, p < .01$. Gender is of influence on the choice of translation on the dimension UAI. Females more often chose the NTT while males more often chose the old one.

Even though gender was only found to be of influence on the dimension UAI, it would be interesting to see if ads targeted towards females/men are more effective in selling the cultural experience of a museum visit. As females significantly more often chose the NTT, one could say women favour low UAI texts while men, contrarily, favour high UAI texts. A follow up research could focus on Hofstede's CMs, how they relate to gender and how this could be used to improve (museum) marketing texts.

Effect of Age. With small sample sizes per age category (see table 9), a Chi-square test of independence is not accurate, with or without Yates' correction. Therefore, a Fisher's Exact Test for Count Data was performed to determine whether age is significantly associated with the choice between the OTT and the NTT.

The choice of translation did not significantly differ between age groups on all three dimensions; TTI ($p = 0.346, p > 0.05$, FET); UAI ($p = 0.952, p > 0.05$, FET); LTO ($p = 0.639, p > 0.05$, FET). Age is independent on all three dimensions thus age did not influence the choice of translation. This result is striking when considering that Hofstede (2010) identified that age did influence TTI scores—"when people grow older; they tend to become more social and less ego oriented" (p. 149) – and UAI scores – older people have higher stress level and are more rule orientated (p. 200).

Dimension	Age group	Old	New	Total (N)
TTI	18 - 24	4	14	80
	25 - 34	5	15	
	35 - 44	3	4	
	45 - 54	6	8	
	55 - 64	6	9	
	65 - 74	0	6	
UAI	18 - 24	7	10	69
	25 - 34	6	10	
	35 - 44	2	4	
	45 - 54	6	8	
	55 - 64	3	8	
	65 - 74	1	4	
LTO	18 - 24	2	11	63
	25 - 34	4	11	
	35 - 44	3	3	
	45 - 54	5	9	
	55 - 64	4	6	
	65 - 74	2	3	

Table 9. Contingency table of choice of translation separated by dimension and further separated by age group.

Effect of Education. Again, a Fisher's Exact Test for Count Data was performed for all three dimensions to compare the choice of translation between levels of education. The choice of translation only significantly differed between levels of education on the dimension TTI: ($p = 0.025$, $p < 0.05$, FET). The choice of translation did not significantly differ between levels of education on the dimensions UAI ($p = 0.763$, $p > 0.05$, FET) and LTO ($p = 0.807$, $p > 0.05$, FET). There was an overrepresentation of BA and MA graduates that could have potentially skewed the results. An overrepresentation of BA and MA students can potentially skew the results, as the sample population is not an accurate reflection of the actual population in terms of level of education.

Dimension	Education	Old	New	Total (N)
TTI	Grammar School	1	0	77
	High School or equivalent	1	6	
	Bachelor's Degree (BA)	9	23	
	Master's Degree (MA)	9	24	
	Vocational/Technical School	1	0	
	Doctoral Degree (PhD)	3	0	
UAI	Grammar School	0	0	66
	High School or equivalent	2	3	
	Bachelor's Degree (BA)	11	18	
	Master's Degree (MA)	10	19	
	Vocational/Technical School	1	0	
	Doctoral Degree (PhD)	0	2	
LTO	Grammar School	0	0	60
	High School or equivalent	1	2	
	Bachelor's Degree (BA)	11	17	
	Master's Degree (MA)	7	19	
	Vocational/Technical School	0	1	
	Doctoral Degree (PhD)	0	2	

Table 10. Contingency table of choice of translation separated by dimension and further separated by level of education.

Chapter 4: Conclusion

The main goal of this thesis has been to assess whether the quality of online museum marketing translations can be improved by taking into account differences between Dutch and English marketing discourse and cultural communication. By using House's translation quality assessment and Hofstede's model of cultural dimensions, this thesis obtained both quantitative data on cultural preferences and qualitative reader responses to translations. While this combination of different types of data allowed for a more comprehensive research, the statistical tests should be regarded as the benchmark of this thesis. The reason for this lies in the need to avoid the ecological fallacy—that is the confusion of the individual level with the societal level. This, according to Hofstede (1991), “amounts to a confusion between personality and culture” (112). Thus expected reactions to certain dimensions do not necessarily need to be found within the same person, rather they can be found statistically more often in the same society. Therefore, it is not the individual responses, but rather “the collective programming of the mind which distinguishes the members of one group or category of people from another” (Hofstede, 1991, p. 5).

This being said, the statistical results of this thesis did not, for the most part, underline Hofstede's findings. While a significant difference was found in the cultural scores between Dutch and British respondents, the result was not as expected, with British respondents scoring lower than Dutch respondents. When separating the dimensions a significant difference was only found on the dimension UAI. The choice of translation only significantly differed between nationalities on the dimension LTO. No significant differences were found on the dimensions TTI and UAI. Furthermore, both the statistical results and the qualitative survey responses on all dimensions were not as expected. There were some indications that individuals remarked on certain changes in the text, but there was no evidence that supported the hypothesis that Dutch respondents notice different cultural markers than the British

respondents. Overall, the NTT was preferred over the OTT (67% said they preferred the NTT) and the NTT was, in general, commented on in a more positive way than the OTT.

The main limitation of this study is the sample distribution. Because there was an overrepresentation of female respondents as well as higher educated respondents the sample population is not representative of the actual population. This is a major limitation to the generalizability of the research. A larger and more diverse sample size would increase the statistical validity of the results and could even result in completely different results. Furthermore, Hofstede (2010) has argued that to detect the dimensions one would need comparative information from at least ten different countries (p. 31). In a subsequent, and larger, research design the sample size should be increased not only in size but also in diversity of gender, age, level of education and nationality. Important here too is that, as Engelen and Brettel (2011) accurately point out, cross-cultural marketing research focuses mostly on “the setting of developed, white countries,” which again greatly limits the generalizability of the research (p. 523). In defence to this just remark, this thesis deliberately focused on two *seemingly* similar cultures to undermine the idea that similarity in language equals similarity in culture.

In spite of these limitations and the lack of support for the proposed hypothesis, this thesis did show the effects on the translation quality of a professional (bilingual) translator. Additionally, the translation quality assessment proved helpful in bringing to the surface lexical, grammatical, syntactical, but even more important, cultural translation discrepancies and their effect on the function and effectiveness of the text. Another important implication of the results is that a translator can improve the quality of his/her translation output by going beyond the surface level of grammar, lexicon, and syntax into the deeper cultural-linguistic level. Thus, while Jiang proposes that “how a text is translated and to what extent a translated text is appropriate or inappropriate should be judged by members of a target society according

to a set of prevailing textual conventions and cultural norms within a specific field” (Jiang, 2010, p. 111), I believe that translators, and especially translators in training, who do not belong to two different cultural groups, can successfully assess whether a translation is good by using House’s TQA and that these same translators can use Hofstede’s cultural dimensional model to train their awareness of the deeper cultural-linguistic levels of the languages they are translating to and from.

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Appendix A

Translation Assessment

Excerpt 1 NEMO Science Museum**Excerpt from Over NEMO**

- (I) In NEMO Science Museum ontdekt iedereen, van jong tot oud, hoe fascinerend wetenschap en technologie zijn.
- (II) Op vijf verdiepingen vol tentoonstellingen, experimenten, demonstraties en workshops ervaren bezoekers hoe bijzonder alledaagse dingen zijn.
- (III) NEMO-bezoekers leren over de basisbeginselen van wetenschap en technologie.
- (IV) Over fenomenen zoals elektriciteit, licht, geluid en zwaartekracht.
- (V) Ze leren door te doen, mee te maken, mee te kijken, mee te voelen en te luisteren.
- (VI) Het publiek wordt uitgenodigd om zichzelf en de wereld om zich heen te ontdekken en onderzoeken.
- (VII) Om vragen te stellen en na te denken.
- (VIII) Dat is leren op de NEMO-manier.

Excerpt from About NEMO

- (I) At NEMO Science Museum, everyone – from young to old – discovers how fascinating science and technology are.

[BT: Bij NEMO Science Museum, ontdekt iedereen - van jong tot oud - hoe fascinerend wetenschap en technologie zijn.]

- (II) On five floors crammed full of exhibitions, experiments, demonstrations and workshops, visitors discover how special everyday things are.

[BT: Op vijf verdiepingen volgepropt met tentoonstellingen, experimenten, demonstraties en workshops, ontdekken bezoekers hoe speciaal alledaagse dingen zijn.]

(III) NEMO's visitors learn about the basic principles of science and technology.

[BT: NEMOs bezoekers leren over de basisprincipes van wetenschap en technologie.]

(IV) About phenomena such as electricity, light, sound and gravity.

[BT: Over fenomenen zoals elektriciteit, licht, geluid en zwaartekracht.]

(V) They learn by doing, by experiencing and by using all their senses.

[BT: Ze leren door te doen, door te ervaren en door al hun zintuigen te gebruiken.]

(VI) We invite our visitors to discover and explore who they are, and the world around them.

[BT: We nodigen onze bezoekers uit om te ontdekken en onderzoeken wie ze zijn, en de wereld om hen heen.]

(VII) To ask questions and to stop and think.

[BT: Om vragen te stellen en om te stoppen en te denken.]

(VIII) That's learning the NEMO way.

[BT: Dat is leren op de NEMO manier.]

Analysis of the original Dutch text

Field. The text is an introductory text about the museum. The granularity of the text is popular. It explains for whom this museum is intended, outlines its main topics, science and technology, and activities, exhibitions, experiments and workshops, and gives reasons why people should visit the museum. It is both an informative and persuasive marketing text.

Lexical means. The text includes a lot of action verbs, sensory verbs and specific/concrete nouns.

Examples:

I – iedereen, van jong tot oud

I & III – wetenschap en technologie

IV – elektriciteit, licht, geluid en zwaartekracht

II – *tentoonstellingen, experimenten, demonstraties en workshops*

VI – *te ontdekken en onderzoeken*

V – *doen, mee te maken, mee te kijken, mee te voelen en te luisteren*

VII – *vragen te stellen en na te denken*

Lexical fields. Education, culture, science and technology.

Processes. The text mostly consists of material processes (III, V, VI, VII), which is consistent with the active verbs and the underlying call to action. The material processes contribute to the persuasive function of the text. The other sentences are overall mental processes (I & II) which is consistent with the educational and didactic field.

Tenor.

Author's temporal, social and geographical provenance. Unmarked, contemporary Dutch with no regional markings.

Author's personal (emotional and intellectual) stance. The author's emotional stance is enthusiastic and he/she is engaged with the subject matter. The author is a learned person with an academic interest. The text is didactic with an emphasis on the virtues of didacticism.

Lexical means. Very positive nouns and positive adjectives create a sense of positivity and enthusiasm.

Examples:

I – *fascinerend*

II – *vol; bijzonder*

IV – *fenomenen*

An abundance of education-related nouns and verbs show an emphasis on learning and didacticism. The author seems to have a higher educated intellectual stance, perhaps a background in the sciences.

Examples:

I – *ontdekt; wetenschap en technologie*

II – *tentoonstellingen, experimenten, demonstraties en workshops*

III – *leren; basisbeginselen van wetenschap en technologie*

VI – *te ontdekken en onderzoeken*

VII – *vragen te stellen en na te denken*

Syntactic means. Due to the many conjunctions and lists, this text is very structured which is typical of Dutch marketing texts. The sentences are easy-to-follow and there is no embedding.

Social role relationship. The author is a marketer for the museum. The addressee is the potential visitor of the museum. The role relationship is asymmetrical and transient situational because the marketer has information that the consumer wants, but there is no durable relationship between the marketer and the consumer.

Lexical means. The consumer is not directly addressed but is placed in an in-group – *de bezoeker* [the visitor] – which creates a sense of equality and solidarity. The use of a special name for the visitors of the museum (*NEMO-bezoekers* instead of *bezoekers van NEMO*) further emphasizes that one can belong to this in-group by simply visiting the museum.

Examples:

I – *iedereen, van jong tot oud*

II – *bezoekers*

III – *NEMO-bezoekers*

VI – *publiek*

Syntactic means. Sparse use of pronouns, instead the author uses either noun phrases or ellipsis. This is important in Dutch texts as it avoids the *U/jij* formality problem. It further avoids ‘talking down’ to people which increases inclusiveness in the text.

Social attitude. The style of the text is consultative and somewhat informal, which is consistent with wanting the addressee to feel like part of an in-group or at least make them feel like they want to be part of this in-group—that is, people who visit or have visited this museum.

Lexical means. Use of neutral and positive lexicon.

Syntactic means. No quantifiers or adjectives, simple noun phrases, short sentences, no embedding, fragments and ellipsis.

Participation. Simple: monologue with indirect address and no involvement of the addressees.

Lexical means. No pronominals, addressee is not addressed explicitly, they are referred to as visitors - a group they not yet belong to but could.

Syntactic means. There is no dialogue and no interrogatives.

Mode.

Medium and Connectivity. Simple: text is written to be read from the screen of a computer, tablet or phone. It is written for use on a webpage and the medium is digital. The text is informative, explicit and non-abstract. Strong textual cohesion due to strong iconic linkage and causal linkage. This is consistent with the need for structure and patterns in Dutch texts. There is some redundancy and repetition, which further enhances the cohesion and coherence of this text.

Lexical means. No interjections. Text is emic as the information is in the text and not reliant on the addressee's reception. The iconic linkage is strong due to repetition of themes and words.

Syntactic means. No contractions and no comment parentheses. No spoken language signals. There is a strong causal linkage, where an elaborative or explanatory sentence follows a general sentence, which results in strong textual cohesion.

Textual means. No pronominal references to the addresser and the addressees. Mostly unmarked theme-rheme (III, V & VIII), some partially marked theme-rheme (I & II).

Genre. Online museum marketing text to inform, entice and persuade visitors. Intended to sell a cultural experience.

Cultural markers. Thematic markers of a Tender culture that are seen in this text are: cultivating knowledge, stimulating the mind, emphasis on education, relation between humans and the world, multifaceted experience. Syntactic markers of a tender culture include: informal/amiable and Enthusiastic tone, no formal lexicon nor formal syntax, an absence of hyperbole (de Mooij, 2014). The text also appeals to the tender culture by being affiliation and relationship oriented (de Mooij, 2014).

Example:

I – iedereen, van jong tot oud

Statement of function. The ideational function of the text is to inform the reader of the purpose of the museum. It explains what the museum is about and what visitors can expect. This function is mostly seen in the lexis of the text. The tenor of the text is very much informative and enthusiastic which is in line with its function as a persuasive text. The text is further marked by a very strong cohesion and coherence, which is both in line with a marketing text as well as a Dutch text in general. As a culture with high UAI Dutch texts tend to be structured and straightforward. The text is further marked by lexis and content that appeals to people from cultures with a high Tender Index. There is an emphasis on education and knowledge as well as on stimulating and cultivating this knowledge. Furthermore, there is an emphasis on balance and harmony between humans and the world around them, which are important values of cultures with a high Tender Index. The Tone is friendly and welcoming which again is in line with the high Tender Index of Dutch culture.

The interpersonal function of the text exists in the goal of the author to persuade people to visit the museum. The author not only does this by naming all the benefits and activities of the museum, but also by naming the benefits to the visitor and by his/her enthusiastic tone. The author expresses the role of informer and sales(wo)man of a cultural experience.

Comparison of original text and target text

Field. Granularity of the text is still popular.

Lexical differences. Some lexical choices give the TT a tinge of unintended negativity. There is both generalization and explicitation so the text overall stays the same in terms of explicitness.

Examples:

II – ‘crammed full’ [volgepropt] vs *vol* (crammed has a negative connotation² while *vol* does not, crammed is normally translated as *te vol*).

Tenor.

Author’s temporal, social and geographical provenance. Mismatch in sentence I of the idiom (false friend) immediately shows that this text was not written by a native English speaker.

I – ‘from young to old’ ≠ *van jong tot oud* (word for word translation where equivalence was needed, correct idiom is ‘young and old’).

The syntactical loss of parallelism in sentence VI results in a grammatically marked sentence, which further underlines that this is a translation and not an original English text.

VI – ‘explore who they are, and the world around them’ [te ontdekken en onderzoeken wie ze zijn, en de wereld om hen heen] vs *zichzelf en de wereld om zich heen te*

² Compare crammed and *vol*: crammed, adj. 1. Stuffed full beyond the natural capacity; spec. fattened for the table (OED) to *vol*, bijvoeglijknaamwoord 1. geheel gevuld, zoveel van iets in zich bevattend, dat er niets of bijna niets meer bij kan (Van Dale).

ontdekken en onderzoeken ('to explore themselves and the world around them' would have been unmarked).

Lexical choices in sentence VII also show that the author is not a native English speaker.

VII – 'to stop and think' [te stoppen en te denken] vs *na te denken* ('to stop' is an unnecessary addition. Perhaps used to add a sense of reflection, which is inherent in the Dutch word *nadenken*, however there are far better words with more lexical and connotative overlap³).

Social role relationship. The TT is slightly more personal than the ST and a general singular group is transposed to specific plural individuals.

Lexical differences.

Examples:

III – 'NEMO's visitors' [bezoekers van NEMO] vs *NEMO-bezoekers* (Creates more distance between the reader and the text as it changes an in-group term to an out group term).

VI – 'our visitors' [onze bezoekers] vs *het publiek*

Social attitude. Slightly more formal mostly due to lexical transpositions. Slightly more poetic while also being more concise.

Lexical differences.

Examples:

V – 'by using all their senses' [door al hun zintuigen te gebruiken.] vs *mee te kijken, mee te voelen en te luisteren* (generalization creates a more formal tone).

VI – 'explore who they are' [onderzoeken wie ze zijn] vs *zichzelf... te ontdekken en onderzoeken* (This is a much more profound question, the essence of a person versus their physical being).

Syntactical differences.

³ For instance: 'reflect' 7.a. intr. To engage in reflection (reflection n. 7); to consider, meditate. Or 'contemplate' 2. To view mentally; to consider attentively, meditate upon, ponder, study (OED).

Examples:

V – ‘by doing, by experiencing and by using’ [Ze leren door te doen, door te ervaren en door] vs *door te doen, mee te maken, mee te kijken, mee te voelen en te luisteren*.

(addition of a tricolon in the TT).

Mode.

Medium and Connectivity. The TT is in some senses more explicit and in other senses more general than the ST. Iconic linkage and Causal linkage stays the same in the TT.

Lexical differences.

Example:

II – ‘discover’ [*ontdekken*] vs *ervaren* (increase in redundancy as ‘discover’ is also used in sentence I. There is also a loss of a didactic connotation⁴)

This loss is made up for in sentence:

V – ‘experiencing’ [*ervaren*] vs *mee te maken*⁵

Textual differences.

Example:

VI – ‘We invite our visitors’ [*We nodigen onze bezoekers uit*] vs *Het publiek wordt uitgenodigd* (slightly less marked in TT as the marked fronted object is transposed to an unmarked subject theme-rheme).

Genre. The TT genre is the same as the ST, it is still an about page that explains what this museum is about with the function to sell this experience to prospective visitors.

Cultural differences. The TT seems to pose a more profound question to the reader.

The TT further shows the same focus on knowledge and didacticism, which is consistent with a text for a tender culture.

⁴ Compare *ervaren* and discover. *Ervaren 1. door ondervinding leren, gewaarworden* (Van Dale) and ‘discover’ I. To disclose, reveal, etc., to others or (later) oneself; to find out (OED).

⁵ Compare experience and *ervaren*. experience 2 b. To learn (a fact) by experience; to find. (OED) and *ervaren 3. ondervinden, beleven* (Van Dale).

Example:

VI - explore who they are [onderzoeken wie ze zijn] vs zichzelf ... te ontdekken en onderzoeken. (This question fits in with a marketing text for a culture with high Tough Index (such as the UK) as it questions our purpose and our personal stability).

Statement of quality. The TT is very similar to the ST. This is seen mostly in the fact that the BT is in most cases very similar if not completely identical. The TT has not taken into account cultural differences between a Dutch and British audience.

Examples:

I – ‘from young to old’ \neq *van jong tot oud* (word for word translation where equivalence was needed, correct idiom is 'young and old').

IV – complete word for word translation.

VIII – complete word for word translation.

The ideational function of the text is largely the same. The TT also explains what the museum is about and what a visitor can expect to learn from the museum. There is one overt error in idiom and a few marked grammatical constructions that show this is indeed a translation and not a marketing text written by a native English speaker. This in itself does not negatively affect the function of the text. However, this combined with the fact that the same CMs are seen in the TT as in the ST makes it less effective for the TT audience. The text itself is very close to the original with only minor transpositions in the TT. The text reads as Dutch written in English rather than English written for an English audience. Its purpose remains the same: to convince people to visit this museum, however, as I would argue, this text much more appeals to a Dutch audience than an English one. Therefore, the text function is not completed to its full potential. This is not to say that it does not appeal at all to an English audience, but rather that by localizing this text it can fulfil its function to a greater extent.

New Target Text

To optimize the text for a British audience, the new target text (NTT) puts a larger emphasis on persuasion. The enthusiastic tone in the ST is enhanced in the NTT. Any errors or incorrect translations have been remedied. The NTT makes use of hyperbole and comparative advertising – two strategies that have shown to work well for a culture with a high Tough Index such as the United Kingdom (de Mooij, 2014). The NTT further puts stronger focus on markers for success such as skill and experience, because it appeals to tough cultures are “more task or success oriented” (de Mooij, 2014).

At NEMO everyone - young and old - will discover how incredibly fascinating science and technology are! It is the largest technology museum of the Netherlands with five floors filled with experiments, demonstrations and exhibitions. Here you will experience just how special everyday things can be! Everyone is invited to explore themselves and the world around them - reflect and above all to ask questions. By doing, touching, seeing and hearing, you will learn all about electricity, light, sound and gravity. Can you create the fastest balloon car? Or the longest kinetic chain reaction? Find out at NEMO!

Excerpt 2 De Hallen Haarlem**Excerpt from Over De Hallen Haarlem**

- (I) De hedendaagse programmering heeft een signalerende functie; het tentoonstellingsbeleid is erop gericht een gevarieerd inzicht te geven in de ontwikkeling in de internationale hedendaagse kunst.
- (II) De Hallen Haarlem toont regelmatig solopresentaties van internationaal spraakmakende kunstenaars die nog niet eerder in Nederland hebben geëxposeerd.
- (III) De Hallen Haarlem beheert een collectie moderne en hedendaagse kunst, die uit ongeveer 10.000 werken bestaat.
- (IV) Het verzamelbeleid is gericht op het werk van kunstenaars die de moderne samenleving kritisch onder de loep nemen.
- (V) Daarbij gaat de aandacht uit naar drie zwaartepunten: werk dat de blik richt op de mens, werk met een aandachtige blik op de samenleving, en werk dat een ontsnapping aan de (bittere) realiteit tracht te bieden.

Excerpt from About De Hallen Haarlem

- (I) The contemporary programming serves to draw attention to new developments; the exhibition policy is oriented to providing varied insights into these developments and into current international art.

[BT: De hedendaagse programmering dient om aandacht te vragen voor nieuwe ontwikkelingen; het tentoonstellingsbeleid is georiënteerd naar het voorzien van gevarieerde inzichten in deze ontwikkelingen en in actuele internationale kunst.]

- (II) De Hallen Haarlem regularly hosts solo presentations by much discussed international artists who have never previously been shown in the Netherlands.

[BT: De Hallen Haarlem organiseert regelmatig solo presentaties bij veel bediscussieerde internationale kunstenaars welke nooit eerder vertoont zijn in Nederland.]

(III) De Hallen Haarlem holds a collection of modern and contemporary art comprising about 10,000 works.

[BT: De Hallen Haarlem behoud een collectie van moderne en hedendaagse kunst bestaande uit ongeveer 10.000 werken.]

(IV) Its collection policy focuses on the work of artists who scrutinise modern society critically.

[BT: Haar collectie beleid richt zich op het werk van kunstenaars die de moderne maatschappij kritisch inspecteren.]

(V) Within this, there are three centres of attention: work which looks at the human experience, work which closely examines society, and work that seeks to provide escape from the sometimes bitter reality.

[BT: Binnen dit, zijn er drie centra van aandacht: werk wat kijkt naar de menselijke ervaring, werk wat de maatschappij nauw onderzoekt, en werk wat beoogt een ontsnapping te bieden aan de soms bittere realiteit.]

Analysis of the original Dutch text

Field. The topic of this text is the collection of the museum, their program, the time period, their policy and their motto. The text's granularity is specialized because of the use of Art Historical jargon and academic formulae.

Lexical means.

Examples:

I – *programming, tentoonstellingsbeleid, ontwikkeling*

II – *internationaal spraakmakende kunstenaars*

III – *collectie*

IV – *verzamelbeleid, kritisch onder de loep nemen*

V – *zwaartepunten*

Lexical fields. Art, Art Criticism, Culture, Art History, Social Criticism.

Processes. The text is a mix of different processes – material (II, III, V), mental (IV) and relational (I) – which is consistent with a more complex text. Most processes are material, which is in line with the information giving function of the text and the topics of the text, namely their program and policy.

Tenor.

Author's temporal, social and geographical provenance. The text is written in unmarked, contemporary Dutch with no regional markings.

Author's personal (emotional and intellectual) stance. The text is very objective and straightforward making a personal stance hard to discern. There is a noticeable lack of emotion. The addressee is not mentioned at all, the text revolves around facts and the artworks. There is no mention of the visitor whatsoever and the focus is on the museum, which is mentioned several times. The author seems to be intelligent and knowledgeable about the topic: possibly someone with an art historical background.

Lexical means. The text contains Art Historical jargon and academic formulae.

Examples:

II – *inzicht in ontwikkeling*

V – *Kritisch onder de loep nemen*

Syntactic means. The text contains complex and embedded sentences.

Social role relationship. The relationship between the author and the addressee is asymmetrical. The author is a marketer for the museum. The addressee is the potential visitor of the museum. The role relationship is transient situational because the marketer has information that the consumer wants, but there is no durable relationship between the marketer and the consumer.

Lexical means. The text provides facts and information from an objective and informative stance.

Social attitude. The style of the text is very formal, which is appropriate for a text about a museum that features art.

Lexical means. Use of formal lexicon, jargon and compound nouns.

Examples:

I – *programmering; tentoonstellingsbeleid*

III – *collectie*

IV – *verzamelbeleid*

V – *trachten* [++]⁶

Participation. Simple: monologue with no direct address and involvement of addressees.

Lexical means. There is no mention of the visitor in the text. The text is wholly focused on the museum itself and the artist that participate in their exhibitions.

Mode.

Medium and connectivity. Simple, the text is written to be read from a computer, tablet or phone. It is written for use on a webpage and the medium is digital. The text is informative, situation-dependent and between abstract and non- abstract. There are some objective facts but there are also abstract concepts and personal ideas about art and the function of art. The text is etic because the interpretation of these abstract concepts in part relies on the art historical knowledge and ideas about art. There is a strong textual cohesion, which makes the text easily comprehensible. The reader is guided through the text by a clear and cohesive structure to end in a rather complex and information overloaded last sentence.

Lexical means. No interjections.

⁶ Trachten, onvergankelijk werkwoord, formeel, zijn best doen het in een infinitiefbepaling genoemde tot stand te brengen, gedaan te krijgen = pogen, proberen (Van Dale).

Syntactic means. No contractions, no comment parentheses. No spoken language signals. The theme-rheme is unmarked which makes the text straightforward and consistent. The only sentence that is marked is the last and consists of an incorrect tricolon.

Textual means. No pronominal references to the addresser and the addressees. There is a strong iconic linkage due to repetitive words and synonymy.

Genre. Online museum marketing text to inform visitors. Intended to sell a cultural experience.

Cultural markers. The CMs of this text are mostly found in the syntactic structure of the text. The text has a strong coherence and cohesion; it is straightforward and not overly complex but at the same time highly structured and detailed. These characteristics are consistent with a culture that has a high UAI such as The Netherlands (de Mooij, 2014). The themes of this text are also considered common and effective in marketing in high UAI countries. There is an emphasis on rules and policies, facts and numbers are provided and the text is elaborate and in-depth (de Mooij, 2014).

Statement of function. The ideational function and interpersonal function of this text seem to be the same that is to provide information and inform. The content relates to facts about the museum and its policies as well as the size and purpose of the collection. It focuses on the reasoning behind the collection that the museum has to offer. The ideational function is mostly seen in the lexis, which includes a lot of jargon. The text's emphasis on facts, numbers and policies is consistent with a Dutch marketing text in terms of their high UAI. Dutch texts further favour patterns and consistency, which is seen in the strong cohesion and coherence due to a high degree of redundancy. The tone is formal and authoritative which mark the author as an expert in his field. Evidence and expertise are also part of the Dutch UAI in marketing texts.

The interpersonal function of the text is to inform the potential visitor about the museum. It is much less focused on the visitor and more on the museum and its qualities. There is no active persuasion but rather the idea that if one can demonstrate how good a museum is and how the museum came into existence and operates at this time, visitors will want to buy the cultural experience that a museum visit entails. The author only expresses a role as an expert on the content and an informer.

Comparison of original text and target text

Field. Granularity of the text is still specialized. There is a noticeable loss of idioms and metaphorical language. The theme of looking and viewing and showing is less present in the TT.

Lexical differences.

Examples:

II – ‘hosts solo presentations’ [organiseert ... solo presentaties] vs *toont ... solopresentaties* (Loss of the connotation of actively showing something to someone).

IV – ‘scrutinise ... critically’ [kritisch inspecteren] vs *onder de loep nemen* (loss of idiom as well as loss of metaphorical language).

V – ‘examines’ [onderzoekt] vs *aandachtige blik op de* (Loss of connotation of ‘looking at’).

Processes. All sentences of the TT are material processes compare to the mixed processes in the ST. This is consistent with a more straightforward text. The TT is therefore less complex than the ST. In this sense it is also more adapted for a Dutch audience than the ST.

Tenor.

Author’s temporal, social and geographical provenance. The TT is written by a non-native speaker of English, which can be seen from a number of errors in the TT.

Examples:

I – 'oriented to' [georiënteerd naar] (wrong preposition, should either be 'towards' or 'on')

IV – 'scrutinise modern society critically' (scrutinise already means to look at critically⁷)

V – 'work which ... work which ... work that' (This mixed usage of 'which' and 'that' is grammatically marked. A native English speaker would use 'that' as it is a restrictive clause as well as complete the tricolon either all 'which' or all 'that')

Mode.

Medium and connectivity. The TT is more explicit and concrete than the ST. The TT is an informative text that is more non-abstract than the ST. The internal cohesion of the TT is even stronger than that of the ST because the text is even more in-depth and concrete.

Amplification of the text and addition of extra words, quantifiers and even whole phrases.

Lexical differences.

Examples:

I – addition of 'new developments'

I – (use of synonyms in the TT constitutes a loss of redundancy and a slight loss of cohesion).

V – 'the human experience' [de menselijke ervaring] vs *de mens* (more concrete and explicit, *de mens* is a very comprehensive term while the human experience is a narrower term).

V – 'sometimes bitter' [soms bittere] vs (*bitter*) (the deletion of the parentheses puts more emphasis on the word and the addition of a time adverbial makes it more explicit).

⁷ Scrutinize, v. 1. a. trans. To subject to scrutiny; to examine methodically and with close attention (OED).

Syntactic differences.

Examples:

I – ‘varied insights into these developments and into current international art’
[gevarieerde inzichten in deze ontwikkelingen en in actuele internationale kunst] vs
een gevarieerd inzicht te geven in de ontwikkeling in de internationale hedendaagse kunst (transposition from singular development to developments as well as the
transposition from a simple noun phrase to a conjoined sentence).

I – ‘these developments’ [deze ontwikkelingen] vs *de ontwikkelingen* (‘these’ refers
back to the added ‘new developments’ adding to the coherence and explicitness of the
TT).

II – ‘much discussed’ [veel bediscussieerde] vs *spraakmakende* (explicitation by the
addition of a quantifier).

V – ‘there are’ [er zijn] vs *gaat de aandacht uit naar* (existential phrase makes the
sentence structure more concrete).

Genre. The TT shows the same focus on the museum and facts rather than on the
visitor and the experience.

Cultural differences. Dutch CMs are more frequent and more visible. More concrete
and abstract as outlined above which further underlines this text as being more Dutch than the
original.

Statement of quality. The TT and ST are very similar which can be seen in the BT.
The TT is as specialized as the ST using the same type of jargon. There is a loss of
metaphorical language. This is both caused by the lack of equivalent idioms in the TT and by
the awkward lexical choices. In some instances a different lexical choice could have resulted
in a more faithful translation. It immediately becomes apparent that the TT was written by a
non-native speaker of English. Grammatical errors and grammatically marked sentences

reduce the quality of this translation. The TT is more structured and more explicit than the ST. This is seen in the increase in concrete language as well as in the amplification and explicitation of the lexicon and sentences. This results in the TT being even more adapted to a high UAI culture than the original in terms of cultural markers. Instead of making the English text more attuned to a British audience this translation fits the Dutch text profile even more than the ST.

New Target Text

To optimize this text for a British audience, the new target text (NTT) describes the museum collection in terms of variety and storytelling rather than policies and facts. The NTT is more active than the TT to show a playfulness and creativity rather than static presentation. These qualities are all associated with low uncertainty avoidance cultures (de Mooij, 2014). The NTT also includes the visitor in the text making it less standoffish. Instead of using the full name of the museum the NTT includes a variety of synonyms and the use of 'our' to make the text more personal.

The exhibitions at De Hallen Haarlem highlight new developments in the contemporary international art world. Our exhibitions allow you to gain various new insights into these intriguing developments. You will also find solo presentations by controversial international artists whose work has never before been shown in the Netherlands. The museum houses a collection of over 10.000 works of modern and contemporary art and we continue to collect works by artist [sic]⁸ who critically examine various aspects of modern society. Our collection policy centres on three key themes: the human experience, contemporary society and escapism from the (grim) realities of modern life.

⁸ While this thesis argues for an examination of translator practices beyond the surface level of a text, a typo such as this shows the importance of translating and editing on *all* levels of a text.

Excerpt 3 Museum Boijmans Van Beuningen

Excerpt from Over Museum Boijmans Van Beuningen

- (I) In het museum zelf is slechts een klein deel van de collectie te zien – het grootste deel van de 140.000 objecten tellende collectie bevindt zich in gesloten depots.
- (II) Het museum wisselt regelmatig objecten in de vaste opstelling en werken worden vaak uitgeleend.
- (III) Met de komst van het Collectiegebouw in 2018 en het huidige Prentenkabinet is de collectie van Museum Boijmans Van Beuningen geheel zichtbaar voor publiek.
- (IV) Bovendien kan de bezoeker in het Collectiegebouw in het Museumpark ook een kijkje achter de schermen nemen bij restauraties en bij het inpakken van werken die op reis gaan.

Excerpt from About Museum Boijmans Van Beuningen

- (I) Only a fraction of the collection can currently be displayed in the museum: the majority of the 140,000 objects are housed in closed storage facilities.

[BT: Alleen een fractie van de collectie kan momenteel worden tentoongesteld in het museum: de meerderheid van de 140.000 objecten zijn gehuisvest in gesloten opslagfaciliteiten.]

- (I) The museum regularly changes the permanent displays and works are loaned to exhibitions in other museums.

[BT: Het museum verandert regelmatig de permanente displays en werken worden uitgeleend aan tentoonstellingen in andere musea.]

- (II) Works from the museum's world-renowned collection of prints and drawings can be viewed in the Print Room.

[BT: Werken van de wereldberoemde collectie prenten en tekeningen kunnen worden bekeken in de Prenten Kamer.]

(III) With the completion of the Public Art Depot in 2018 the museum's entire collection will be accessible to the public.

[BT: Met de voltooiing van het Openbaar Kunst Depot in 2018 zal de gehele collectie van het museum toegankelijk zijn voor het publiek.]

(IV) The new building will also allow visitors to see works being restored and being prepared and packed for transportation.

[BT: Het nieuwe gebouw zal ook bezoekers toestaan werken die gerestaureerd worden en klaargemaakt en ingepakt worden voor transport te zien.]

Analysis of the original Dutch text

Field. The text is focused on the size and variety of the collection. It touches on the international relationships with other museums both in borrowing and lending and the physical process of shipping. It mentions the future plans to showcase all items and to have the chance to see restoration in progress. The text granularity is between general and specialized.

Lexical means Easy to comprehend lexis. Use of informal idioms and metaphorical language. Some use of Art (historical) jargon.

Examples:

I – *collectie; objecten; depots*

II – *werken*

III – *prentenkabinet*

IV – *kijkje achter de schermen; op reis gaan*

Lexical fields. Art History, Art, restoration and preservation.

Processes. Overall more material processes (II, III, IV) than relational (I) which

contributes to this text being rather straightforward and to the point.

Tenor.

Author's temporal, social and geographical provenance. The text is written in unmarked, contemporary Dutch with no regional markings.

Author's personal (emotional and intellectual) stance. There is a slight enthusiasm for the future plans of the museum, but no other emotional stance can be discerned. Use of informal idioms and persuasive lexis, making it appealing to visit the museum at least in the near future. Author is knowledgeable about the facts of the museum as well as the plans for the future. No way to discern any intellectual stance.

Social role relationship. The relationship between the author and the addressee is asymmetrical. The author is a marketer for the museum. The addressee is the potential visitor of the museum. The role relationship is transient situational as there is no durable relationship between the marketer and the consumer.

Lexical means. The text provides facts and information from an objective and informative stance. Use of *de bezoeker* and *publiek*, which avoids the *U/jij* formality problem.

Social attitude. The style of the text is between formal and informal.

Lexical means. Use of complex nouns combined with informal idioms and metaphorical language.

Example:

IV – *kijkje achter de schermen nemen*

Syntactic means. Easy to follow sentences. All sentences are combined by the use of *en* and there is no embedding.

Participation. Simple: monologue with no direct address and involvement of addressees.

Lexical means. No pronominals, addressee is not addressed explicitly, they are referred to as visitors—a group they not yet belong to but could.

Syntactic means. There is no dialogue and no interrogatives.

Mode.

Medium and Connectivity. The text is informative, explicit and non-abstract. It is an emic text, the text is factual and only determined by text-immanent criteria. There is not a very strong iconic linkage—the text is a summation of different facts. This can also be seen in the causal linkage that consists mostly of alternative links. The theme-rheme is unmarked in almost all sentences except for a fronted complement in sentence I and III.

Genre. This is a museum marketing text to inform, entice and persuade visitors. It is intended to sell a cultural and educational experience. It is also intended to show that this museum is not only a place where one can see art but also as a storage space where artworks are kept, saved, and restored.

Cultural markers. The CMs of this text are found in the themes and content. This text was selected for the dimension long term vs short term because it has a strong focus on saving and safeguarding art. As it mentions future plans to upgrade and expand the museum it also touches upon the Dutch tendency to prefer investing in the future rather than accepting a status quo. Further CMs in this text that are associated with a long-term culture such as The Netherlands are preservation (seeing how the art work is protected and restored), continuity and innovation (de Mooij, 2014).

Statement of function. The ideational function of this text is to provide information to potential visitors. The content of this text is focused on the size of the museum, the visibility and variability of the collection, the plans for the future as well as the variety of things one can see at this museum. The ideational function of the text is mostly seen in the use of jargon and the straightforward factual sentences. The themes of collecting, preserving and

restoring fit within the Dutch culture of thrift and desire to invest in the future and safeguard cultural objects (Hofstede, 2010). These qualities are linked to a long-term cultural orientation.

The interpersonal function of the text is to inform the potential visitor about the museum. Its focus lies in the description of the collection but it also describes how the changes and innovations to the museum and in the collection benefit the visitor's experience.

Comparison of original and translation

Field. There is some loss of idiom and grammatical metaphors. The text is slightly more general, which means that the granularity is slightly more popular. There is a noticeable loss of jargon making the text easier to follow.

Lexical differences.

Examples:

I – ‘the 140,000 objects’ [de 140.000 objecten] vs *de 140.000 objecten tellende collective* (translation is less marked due to loss of grammatical metaphor).

II – ‘the permanent displays’ [de permanente displays] vs *objecten in de vaste opstelling* (deletion of phrase causes the sentence to be more general).

II – ‘works are loaned’ [werken worden uitgeleend] vs *werken worden vaak uitgeleend* (deletion of quantifier makes the sentence more general).

Tenor.

Author's temporal, social and geographical provenance. There are no indications that this text was written by a native or non-native speaker of English. There are no regional markers nor are there errors in grammar or word choice.

Social attitude. The text is less formal and the use of idioms has been filtered out even though there are equivalent idioms that could have been used.

Lexical differences.

Examples:

IV – ‘to see’ [te zien] vs *een kijkje achter de schermen nemen* (there is an English equivalent ‘behind the scenes’ the deletion makes the text more formal).

IV – ‘transportation’ [transport] vs *op reis gaan*.

Mode.

Medium and connectivity.

Lexical differences. The TT is informative, more explicit, more non- abstract

Amplification of the text. The TT is longer and much more explicit and in-depth than the ST.

Examples:

I – ‘can currently be displayed’ [momenteel worden tentoongesteld] vs *de collectie te zien* (addition of a time adverbial as well as the addition of a modal verb expressing ability)

II – ‘loaned to exhibitions in other museums’ [uitgeleend aan tentoonstellingen in andere musea] vs *uitgeleend*

IV – ‘the public’ [het publiek] vs *publiek* (more explicit due to addition of an article).

V – ‘prepared and packed’ [klaargemaakt en ingepakt] vs *inpakken*

V – ‘The new building’ [Het nieuwe gebouw] vs *het Collectiegebouw in het Museumpark* (Somewhat stronger coherence because ‘the new building’ refers back to the sentence that preceded it).

Syntactic differences. The most prominent syntactical difference is the split of sentence III in which the phrase *het huidige Prentenkabinet* is translated with an entirely new sentence (IV).

Examples:

V – ‘being prepared and packed’ [worden en klaargemaakt en ingepakt] vs *het inpakken van werken* (transposition from a grammatical metaphor and noun phrase to an unmarked verb phrase).

Textual differences. The addition of an extra sentence also contributes to a more explicit text. The TT also introduces a new theme (that of the museum’s international reputation) and serves to further elaborate. The theme-rheme is normalized with only sentence (IV) being marked by a fronted complement.

Cultural differences. On a lexical level there is a slight difference in theme. Whereas the ST is very explicit about keeping the works of art safe, the TT is less so focused on this particular cultural marker common in long-term cultures. However, overall the text, in terms of the CMs (preservation, continuity and innovation), is the same.

Example:

I – ‘housed in’ [gehuisvest in] vs *bevindt zich*⁹

Statement of quality. There is an overall amplification in the TT. The text is much more explicit due to the length and addition of multiple phrases. The addition of an extra sentence also makes the TT more explicit. The translator of this text took more freedom in translating than the translator of the previous two texts. The BT is not as similar to the ST, which shows that more drastic changes have been made. However, the produced text is still very much a Dutch marketing text focused on themes of safeguarding, investing in the future, continuity and preservation.

New Target Text

To optimize this text for a British audience, the NTT emphasizes tradition, heritage and legacy and a connection between the past and the present rather than a focus on the future.

⁹ Compare OED to house v. a. Freq. in pass. To provide (a person or animal) with a house; (also) to place, keep, or store (a thing) in a building. Also figuratively Now often with in. to van Dale bevinden 3. (wederkerend) aanwezig zijn.

Through different lexical choices a focus is put on the museum's history rather than its future plans. These qualities are consistent with short-term orientation cultures and marketing texts (de Mooij, 2014).

Since the opening of Museum Boijmans Van Beuningen, it has collected over 140.000 works of art and everyday objects. For now, only a small portion of this historical legacy is open to the public, as most objects are kept in storage facilities. In 2018, however, the new Collection Building will be completed. Situated in the Museumpark, this building will bring together past and present and allow visitors to view the museum's entire collection of contemporary and historical art. Here visitors can also get a behind-the-scenes look at restorations and at the packaging and preparing of works heading off to other museums.

Appendix B

Survey Questions

Welcome to this Leiden University Centre for Linguistics MA research survey on Cross-Cultural Tourism.

On behalf of myself and Leiden University I would like to extend my sincerest gratitude for completing this survey.

The total time to complete this survey is about 20-25 minutes. All answers are strictly confidential and will only be used for research purposes. Please click the button below to start.

Sharing this survey can be done via the buttons below and is greatly appreciated!

How old are you?

- Under 18
- 18 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 64
- 65 - 74
- 75 - 84
- 85 or older

What is your gender?

- Female
- Male

What is your nationality?

- British
- Dutch
- Other _____

Please indicate the highest level of education completed.

- Grammar School
- High School or equivalent
- Vocational/Technical School
- Bachelor's Degree (BA)
- Master's Degree (MA)
- Doctoral Degree (PhD)
- Other

How often do you travel abroad?

- Never
- Once a week
- More than once a week
- Once a month
- More than once a month
- Once a year
- More than once a year

Before you go abroad, do you plan your visit?

- Never
- Rarely
- Sometimes
- Most of the time
- Always

Where do you look for information on the country you are visiting? More than one option possible.

- Websites
- Tourist brochures
- Apps
- Books
- Magazines
- Tourist office
- Friends & family
- Library
- Social Media

When you go abroad, how often do you visit a museum?

- Never
- Rarely
- Sometimes
- Most of the time
- Always

Directness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Subtlety
Future	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	History
Investing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Consumption
Innovation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Preservation
Modernity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tradition
Adaptability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Stability
Realism	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Idealism

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

At NEMO Science Museum, everyone – from young to old – discovers how fascinating science and technology are. On five floors crammed full of exhibitions, experiments, demonstrations and workshops, visitors discover how special everyday things are. NEMO's visitors learn about the basic principles of science and technology. About phenomena such as electricity, light, sound and gravity. They learn by doing, by experiencing and by using all their senses. We invite our visitors to discover and explore who they are, and the world around them. To ask questions and to stop and think. That's learning the NEMO way.

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

- Yes, because _____
- No, because _____

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

At NEMO everyone - young and old - will discover how incredibly fascinating science and technology are! It is the largest technology museum of the Netherlands with five floors filled with experiments, demonstrations and exhibitions. Here you will experience just how special everyday things can be! Everyone is invited to explore themselves and the world around them - reflect and above all to ask questions. By doing, touching, seeing and hearing, you will learn all about electricity, light, sound and gravity. Can you create the fastest balloon car? Or the longest kinetic chain reaction? Find out at NEMO!

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

Yes, because _____

No, because _____

Read the texts again and answer the questions below.

Which of these two texts do you prefer and why?

Text 1, because _____

Text 2, because _____

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

The exhibitions at De Hallen Haarlem highlight new developments in the contemporary international art world. Our exhibitions allow you to gain various new insights into these

intriguing developments. You will also find solo presentations by controversial international artists whose work has never before been shown in the Netherlands. The museum houses a collection of over 10.000 works of modern and contemporary art and we continue to collect works by artist [sic] who critically examine various aspects of modern society. Our collection policy centres on three key themes: the human experience, contemporary society and escapism from the (grim) realities of modern life.

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

Yes, because _____

No, because _____

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

The contemporary programming serves to draw attention to new developments; the exhibition policy is oriented to providing varied insights into these developments and into current international art. De Hallen Haarlem regularly hosts solo presentations by much discussed international artists who have never previously been shown in the Netherlands. De Hallen Haarlem holds a collection of modern and contemporary art comprising about 10,000 works. Its collection policy focuses on the work of artists who scrutinize modern society critically. Within this, there are three centres of attention: work which looks at the human experience, work which closely examines society, and work that seeks to provide escape from the sometimes bitter reality.

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

- Yes, because _____
- No, because _____

Read the texts again and answer the questions below.

Which of these two texts do you prefer and why?

- Text 1, because _____
- Text 2, because _____

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

Since the opening of Museum Boijmans Van Beuningen, it has collected over 140.000 works of art and everyday objects. For now, only a small portion of this historical legacy is open to the public, as most objects are kept in storage facilities. Therefore, the museum regularly changes objects in the permanent exhibition. In 2018, however, the new Collection Building will be completed. Situated in the Museumpark, this building will bring together past and present and allow visitors to view the museum's entire collection of contemporary and historical art. Here visitors can also get a behind-the-scenes look at restorations and at the packaging and preparing of works heading off to other museums.

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

- Yes, because _____
- No, because _____

Read the following text and answer the questions below. Please take your time to read the text closely and completely.

Only a fraction of the collection can currently be displayed in the museum: the majority of the 140,000 objects are housed in closed storage facilities. The museum regularly changes the permanent displays and works are loaned to exhibitions in other museums. Works from the museum's world-renowned collection of prints and drawings can be viewed in the Print Room. With the completion of the Public Art Depot in 2018 the museum's entire collection will be accessible to the public. The new building will also allow visitors to see works being restored and being prepared and packed for transportation.

What was your first impression of this text?

What words from this text stood out to you, and why?

What is the most important message in this text?

Based on this text, would you visit this museum and why/why not?

- Yes, because _____
- No, because _____

Read the texts again and answer the questions below.

Which of these two texts do you prefer and why?

- Text 1, because _____
- Text 2, because _____