

СВІТОВА ЕКОНОМІКА ТА МІЖНАРОДНІ ВІДНОСИНИ

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A MODEL OF THE INFLUENCE OF HOSPITALITY SERVICES
ON THE CONSUMPTION OF CULTURAL PRODUCTS

Today's post-modern society and its diverse needs dictate current management issues: the consumer, a member of this society with a consumerist, but also conscious and sustainable attitude, is concerned with satisfying both his physiological and spiritual needs. People do not use hospitality services merely to satisfy their physiological needs (food, rest) and organoleptic sensations. It is also a cultural expression through socialisation, the practice of traditions, and certain symbols (e.g. the ritual of eating with the family). Meanwhile, the need for culture and its various forms of expression has always been, and still is, an indisputably important part of the human condition, a sign of a healthy, mature society with a critical attitude and decision-making autonomy, not just a pastime, but also a kind of "making sense" of it. This is where the link between hospitality (accommodation and catering) services and the consumption of cultural products comes in. Today, in our usual environment, there is a large supply of hospitality services and a wide variety of cultural products, but does the hospitality services sector encourage the consumption of cultural products? This paper discusses the results of an empirical study on the influence of hospitality services on the consumption of cultural products and presents a theoretical model.

Keywords: hospitality, services, cultural product, consumption, influence.

МОДЕЛЬ ВПЛИВУ ПОСЛУГ ГОСТИННОСТІ
НА СПОЖИВАННЯ ПРОДУКТІВ КУЛЬТУРИ

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Сучасне постмодерне суспільство та його різноманітні потреби диктують актуальні питання управління: споживач, член цього суспільства з споживацьким, але також свідомим і стійким ставленням, стурбований задоволенням як своїх фізіологічних, так і духовних потреб. Люди користуються послугами гостинності не тільки для задоволення своїх фізіологічних потреб (їжа, відпочинок) і органолептичних відчуттів. Це також культурне вираження через соціалізацію, дотримання традицій і певних символів (наприклад, ритуал прийому їжі з сім'єю). Між тим, потреба в культурі та її різноманітних формах вираження завжди була і залишається беззаперечно важливою частиною людського стану, ознакою здорового, зрілого суспільства з критичним ставленням і автономією прийняття рішень, а не просто проведення часу, а й свого роду «осмислення» цього. Саме тут виникає зв'язок між послугами гостинності (розміщення та харчування) та споживанням продуктів культури. Сьогодні, у нашому звичному середовищі, існує велика кількість гостинних послуг і різноманітних культурних продуктів, але чи послуги гостинності сектора заохочувати споживання культурних продуктів? У концепції послуг гостинності виникли дві парадигми: гостинність як бізнес (комерційна, економічна перспектива) і гостинність як відносини та досвід між постачальником послуг і споживачем (соціальна перспектива). З цієї точки зору, споживач послуг стає гостем у компанії, що надає послуги гостинності, і підтримка точки зору споживача послуг є важливою для ефективною доставки та надання послуг гостинності, оскільки сьогодні споживачі, як правило, купують враження, а не послуги. Гостинність складається з матеріальних і нематеріальних аспектів послуг. Застосування нематеріальних аспектів на практиці впливає на управління підприємствами гостинності та споживання їхніх послуг. У цій статті обговорюються результати емпіричного дослідження впливу послуг гостинності на споживання культурних продуктів і представлена теоретична модель.

Ключові слова: гостинність, послуги, культурний продукт, споживання, вплив.

Introduction Today, our familiar environment is dominated by a wide range of hospitality offerings and, at the same time, a variety of cultural products. The pattern of the influence of hospitality services on the consumption of cultural products has not been explored in the research literature. It should be noted that in practice, hospitality services and cultural products are often used in an integrated way (together, sequentially, one after the other, etc.), but often the hospitality service providers and cultural product developers do not see the overall synthesis between them, or do not see it enough, and apply it episodically and inconsistently, and do not exploit the potential complexity of the two in practice.

Moreover, while research has tended to analyse hospitality as a business, this paper also focuses on the relationship between the hospitality business developer and the consumer, and the consumer's experience. The study investigates how the relationship between hospitality services to the consumer and the consumption of the cultural product manifests itself in hospitality establishments and cultural organisations, and how this relationship is perceived by external experts. The results of the research lead to a theoretical model.

On the basis of the structured research, a theoretical model of the influence of hospitality services on the consumption of cultural products has been developed and empirically tested, which can serve as a starting point for further research in this area.

The purpose: Develop a theoretical model of the influence of hospitality services on the consumption of cultural products

1. Theoretical Aspect of Influence of Hospitality Services on Cultural Product Consumption

1.1. Paradigms of hospitality

Focusing on this management topic and examining the various academic sources, two main paradigms of hospitality emerge:

- 1) hospitality as a business;
- 2) hospitality as a relationship and experience between service provider and consumer.

Hospitality as a business (or industry). Traditional definitions tend to focus on economic activities and view hospitality as a business and management object (commercial, economic perspective) (Lashley, Morrison 2000). Hospitality is therefore described from a business management perspective, e.g. Slattery (2002) states: "Hotels, restaurants, bars and other hospitality venues are businesses in which the essential relationship is between sellers and buyers. Buyers are not guests, they are customers. The relationship is not philanthropic, it is economic" (Slattery 2002:21).

Page, Connell also elaborate the hospitality sector as including accommodation and catering services (Page, Connell 2007). However, according to the authors, the concept of hospitality in today's

terminology is still more related to the consumer experience than to the service industry. Therefore, a different paradigm of hospitality is increasingly evident in 21st century service management literature:

Hospitality – as a relationship and experience between the service provider and the customer. Hospitality in this paradigm is expressed through the process of welcoming and serving consumers in a given establishment. Another translation of the term from English describes hospitality as 'The friendly and generous reception and entertainment of guests, visitors or strangers' (Oxford University Press 2023). It is no coincidence that many sources note that the same term consumer or customer, i.e. the person who uses and pays for hospitality services, is also referred to by the subtly more respectful term guest. This is also noted by Svetikienė: 'Hospitality is a mandatory feature of accommodation and catering companies, according to which the consumer of tourism services is viewed as a guest and the company's activities are organised in such a way as to best cater for the various segments of the guest population' (Svetikienė 2002:212).

Hemmington (2007) proposes a redefinition of hospitality as behaviour and experiences, as this provides a new perspective which, according to the author, has implications for the management of hospitality enterprises and, of course, for the consumption of services. Maintaining the customer perspective is essential for the effective delivery and provision of hospitality services, since, according to the author, customers do not buy services, they buy experiences; they do not buy quality of service, they buy memories; they do not just buy food and drink, they buy gastronomic experiences (Hemmington, 2007:6).

He proposes a framework for defining hospitality, i.e. its conception in the commercial sphere, by identifying and focusing on five dimensions in the service delivery process: hosts and guests, generosity, guest attention/behaviour, theatre and performance, surprises/little surprises, and security of strangers (Hemmington 2007). An explanation of these aspects is given in table 1.

To summarise the points highlighted, it is important to emphasise that hospitality companies must focus on the guest experience and create a memorable experience by stimulating all five senses. They must behave as hosts, taking responsibility for the guest experience and creating lots of 'little surprises'. They need to designate and develop their staff as performers and actors. They must create a sense of generosity, avoid austerity, and prevent financial and operational control procedures from dominating the guest experience. Hospitality organisations that are able to "capture this sense of theatre and generosity will gain a competitive advantage by providing their guests with experiences that are personal, memorable and add value to their lives". Hemmington (2007:16).

Table 1

Hemmington highlights aspects of hospitality

Aspect	Explanation
Host-guest relationship	The essential relationship that separates hospitality from the customer-purchaser relationship is defined from a cultural and social rather than a commercial perspective.
Generosity	Hospitality is manifested through an experience that does not remind the guest of his/her fiscal obligation and can be provided through low-cost elements such as a water gramophone, flowers in the room or a bread basket on the table in a restaurant.
Attention to the guest	The focus on the guest's experience shows the importance of the environment and the impression ("theatre starts in the dressing room"). It is about the aesthetics of the environment (order, service, smells) and the behaviour of the staff – not about artificial acting, but about a genuine, authentic greeting, a presentation of the menu or the concept of the venue, a sincere attention to the guest.
Surprises/unexpected	It emphasises that the guest experience is cumulative over time and can range from a few hours of a visit to, for example, the entire duration of a holiday stay in a hotel. Hospitality companies should therefore model their services in such a way that they do not lack admirable and memorable moments (which are often recounted later as impressions).
security of strangers	A final but important aspect of hospitality concerns the safety of strangers. The security aspect is one of the most important and is associated with the old concept of hospitality – to protect the stranger. It is manifested through the guest's personal safety being clearly visible from the guest's perspective and being seen as the predominant concern (rather than the resources and procedures of the establishment).

Source: based on Hemmington, N. 2007. *From Service to Experience: Understanding and Defining the Hospitality Business*.

1.2. Structure and services of the hospitality sector

When analysing the different academic sources, it can be observed that they differ slightly in the scope of the hospitality sector, but the term 'hospitality business' is still commonly understood as accommodation and catering services (Verbauskienė 2014:66), or what is known as the 'holy trinity': food, drink, accommodation (Lynch et al. 2011:4).

Page, Connell also detail the hospitality sector as including only accommodation and food services (Page, Connell 2007). According to the authors, the core of the entire hospitality industry is the provision of consumers' basic physiological needs (food, sleep, general recreation). Both accommodation and catering are highly visible sectors, i.e. having a physical presence, but also requiring an intensive capital structure (real estate, its furnishing and adaptation to service provision), as well as a large amount of human resources to meet consumer needs. The hospitality sector is therefore based on accommodation and catering, i.e. enterprises providing these services and all their types. The hospitality sector is inseparable from the tourism industry, although it is also heavily used by the local population, institutions and the business sector. The hospitality sector operates in an integrated way and its components are interlinked, but it is also possible to see that individual services rarely operate in isolation and that the emergence of one service implies the need for another. Another important trend is the willingness of hospitality businesses to set up in tourism destinations, i.e. where tourism resources such as cultural heritage sites exist.

The evaluation criteria for classified services (e.g. Hotelstars Union, Good Food Academy) allow for the identification of clear tangible elements of service delivery against which hospitality services are evaluated:

- Accommodation: Overall physical impression, Reception and services, Rooms, Catering, Event facilities, Leisure, Interactivity (Hotelstars Union AISBL. 2023).
- Catering: Food, beverages, environment, service (Academy of Good Food, 2023).

The tangible service elements of all accommodation and catering services are identified by the standardised internal service elements of the hotel and restaurant classification/assessment. It was noted that fillable – cultural product offerings are not present in any of the assessment systems used.

1.3. Interpreting the concept of cultural product from the perspective of culture and creative industries

When we talk about cultural products, it is inevitable to discuss their origin, i.e. the environment from which the cultural product emerges, in other words, the result of the activities of cultural and creative industries. When examining the various academic sources, it is noticeable that the concept of cultural (or creative) product appears in the context of the (cultural) creative industries. The UNCTAD (United Nations Conference on Trade and Development) Creative Economy Report 2008 distinguishes between cultural products and creative products. The UNCTAD Creative Economy Report 2008 puts forward the notion that the concept of cultural products can be articulated by recognising

the concept of culture in both an anthropological and functional sense.

Referring to the UNCTAD classification, Kregždaitė (2017) also differentiates between the concepts of cultural and creative industries and summarises that “Cultural industries typically have a higher cultural value than economic value, while activities in creative industries are more commercialised, have a higher economic potential and a lower concentration of cultural value” (Kregždaitė 2017:28) (Table 2).

Cultural products are the results of creative activities related to the cultural industries – cultural heritage and the arts – and will be the focus of the research and results discussed in this article.

Methodology. The aim of the study: to investigate the influence of Lithuanian hospitality services on the consumption of cultural products and to establish the relationship between hospitality services and the consumption of cultural products.

The specificity of the topic requires that the influence of hospitality services on the consumption of cultural products be investigated and tested from different perspectives:

- how hospitality service providers do/do not exert this influence through actions, measures and attitudes;

- how the influence is experienced/perceived/not experienced by the creators of cultural products (generating, offering, delivering cultural products).

- how external experts see this influence.

Qualitative research: interviews with hospitality developers and representatives of organisations developing cultural products, and a survey of experts. The cases chosen for the study were as diverse as possible: hospitality companies and cultural organisations operating side by side in different locations (city, countryside, in/out of a cultural heritage site), experts in different fields. The data collection method used for the study is an interview

method (with representatives of hospitality service enterprises and cultural organisations) and an expert survey (with external experts).

For the specific study of this thesis, the expert opinion is valuable for its impartiality (neutrality), as the interviewees are directly involved in the hospitality or cultural organisations, while the experts are externally involved in the hospitality enterprises and cultural organisations as the objects of their activity.

In order to find out the attitude/position and internal attitudes of hospitality service providers (hospitality companies) towards the inclusion of cultural products in the provision of hospitality services and the actions taken by them, and to find out the attitude/position and internal attitudes of cultural product developers (organisations developing cultural products) towards the influence of hospitality services on the consumption of their products, semi-structured interviews with the representatives of the organisations providing hospitality services and cultural products were chosen for the qualitative method of research.

For this study, purposive sampling is used, whereby participants are selected according to a criterion that is relevant to the context of the topic, i.e. representing the target group (hospitality developers and representatives of cultural organisations).

The main selection criterion for all organisations is the presence of hospitality service enterprises and cultural organisations operating side by side and cultural activities, i.e. cultural products created/provided/offered. The research participants (interviewees) were chosen for their competence and ability to answer the research questions and their specificities, which is directly behind the organisations.

The research participants are experts working with hospitality businesses and cultural organisations as the objects of their activities:

Table 2

Sectors, subsectors, industry groupings and industries in the cultural and creative industries

Sector	Subsector	Group	Branches
Cultural and creative industries	Cultural industries	Cultural heritage	Exploitation of real cultural heritage sites, monuments, protected areas, other places and objects of cultural value, memory institutions such as museums, libraries, archives, cinemas, antiquities, traditional crafts, cultural tourism, traditional cultural celebrations and festivals.
		Arts	Visual arts (fine and applied arts, photography, sculpture), performing arts (theatre, dance, music, circus), interdisciplinary arts, literature.
	Creative industries	Media	Publishing, printing, audiovisual media (cinema, TV, radio), new media (software, computer games, digital content), digital services, advertising.
		Applied creative arts	Architecture, design, creative services

Source: based on Kregždaitė, R. 2017, *Kultūros ir kūrybinių industrijų vertinimo modeliavimas Europos Sąjungos šalyse*. Mykolo Romerio universitetas;

1) hospitality auditor auditing the services of hospitality companies, lecturer at the Business and Hospitality Career Centre and Vilnius College;

2) independent tour guide, creating original thematic travel programmes and excursions around Lithuania. The research questions and their rationale are presented in table 3.

Content analysis was used as a domain analysis method for the qualitative research. The content of

the interview responses was analysed by grouping and summarising the data.

For the qualitative data collection, each interviewee and expert was interviewed individually at an agreed time, place and manner. In preparation for the interviews, each interviewee and expert was contacted personally by telephone and e-mail, and was introduced to the subject of the research, the purpose of the research and the information to be

Table 3

Rationale for interview questions

Questions for representatives of hospitality	Rationale	Questions for representatives of cultural organisations	Rationale
1	2	3	4
1. What is hospitality to you as a hospitality service provider (what do you think are the components of hospitality)?	The question seeks to find out how hospitality is perceived in hospitality establishments, which paradigm they focus on and what components they see as constituting the paradigm, and whether there is a correlation to the elements of the model.	1. As a representative of a cultural organisation, what does hospitality mean to you, if any, and what is the role of culture in it?	The question seeks to find out how hospitality is perceived in cultural organisations, to what extent and to what extent it is applied, whether it is linked to hospitality services, and what the role of culture is in it.
2. Do you, as a hospitality (accommodation, catering (to be asked separately (aut. note)) company, have/offer any cultural products/services to your guests? Which cultural products mainly attract visitors to your hotel and/or restaurant/café??	The aim is to find out whether hospitality enterprises have / include cultural products in their activities, to what extent, if any, which ones are most attractive to consumers.	2. Does your organisation collaborate with/receive proposals from hospitality companies to include cultural products in their services? What are these products?	The aim is to find out whether hospitality companies initiate the incorporation of products from cultural organisations into their hospitality services in order to broaden the customer experience.
3. Do you think that the organisations/facilities providing cultural services in your vicinity have a direct influence on the use of your services by guests? Does it have an influence on the increase of visitors to your establishment (hotel, restaurant (to be asked separately (aut. note)))? What is the influence? If it does, why, and if it does not, why?	The aim is to find out whether hospitality enterprises link the consumption of their services (the link) to the activities of the cultural organisation next door, its cultural products (accommodation and catering services are separated), and to find out the specific link/influence felt. If not felt, the reason is identified.	3. Do you think that the hospitality establishment (restaurant, hotel (to be asked separately)) next to yours has a direct influence on the consumption of your organisation's cultural products by visitors? Does it have an influence on the increase in the number of consumers in your cultural facility? What is the influence? If it does, why and if it does not, why?	The aim is to find out whether cultural organisations link the consumption of their products (connection) with the hospitality services in the vicinity, and to find out the specific connection/influence felt. If not, the reason is identified.
4. Do you include in your services any (any) form of cultural offerings in the surrounding area (neighbourhood, municipality)?	The aim is to find out whether hospitality businesses are incorporating/expanding their complementary activities with cultural products or other aspects of culture and offering them to consumers. Specific cultural products are identified.	4. Do nearby hospitality services (hotel, restaurant (to be asked separately (aut. note))) incorporate your organisation's cultural products into their services?	The aim is to find out whether the cultural products of cultural organisations are included in the activities (range of services) of nearby hospitality facilities
5. Are your staff/you interested in what cultural products your guests consume or would like to consume?	The aim is to find out whether hospitality companies are researching/responding to consumers' needs and interests in cultural products.	5. Are you interested in whether your visitors use/would like to use nearby hospitality services?	The aim is to find out whether cultural organisations are researching/responding to their visitors' needs for hospitality services.

End of the table 3

1	2	3	4
6. If your hospitality business was not present, do you think consumers would also visit the cultural organisation, facility and products in the vicinity? Why?	The aim is to test whether hospitality establishments see a link between their activities and the attractiveness of the adjacent cultural organisation to visitors.	6. Do you think that if there was no hospitality establishment (restaurant, hotel) in this location, would consumers also visit your cultural organisation, facility and products? Why?	The aim is to test whether cultural organisations see a link between the proximity of a hospitality establishment and the attractiveness of their activities (cultural product) to visitors.
7. Do you think that consumers/guests prefer hospitality services that offer additional cultural products/experiences? Why?	The aim is to find out whether the hospitality company sees a link between services and the extension of services with additional cultural products and the influence on consumer choice. If not, the reasons shall be identified.	7. Do you think that consumers prefer to choose cultural attractions/events where hospitality services are also available, or do hospitality services have no influence on their choice? Why?	The aim is to find out whether the cultural organisation sees a link between its activities and the influence of hospitality services on consumer choice. If not, the reasons shall be identified.

obtained. After verbal consent to participate in the study was obtained, the questions for each participant were sent by e-mail together with a written consent to participate in the study, which was asked to be signed or returned to the postgraduate student. Each participant was asked to allow the interviews to be recorded using a computer voice recorder for transcription of the data. The voice recordings are kept in the researcher's personal archive. In order to protect data protection, the identities of all participants are not disclosed in the work and the information is presented in a depersonalised manner.

Results of the qualitative study. Results of semi-structured interviews with hospitality developers and representatives of organisations developing cultural products:

Question 1. As many as 3 interviewees representing hospitality services and 3 representing a cultural organisation described hospitality as a relationship, a feeling, and an atmosphere and other intangible aspects of hospitality (many of them overlapping with the model's intangible aspects of hospitality), with an emphasis on the role of the shared culture in the overall context. For 2 and 8 interviewees (one from each of the two areas), hospitality was more associated with a physiological place of satisfaction of a need, with a functional service (the model's tangible services elements). It is very noticeable that the relationships are much more pronounced in institutions and organisations where hospitality is perceived "in depth", i.e. there is a strong focus on the second paradigm – hospitality as a relationship and experience between the service provider and the user.

Question 2. 3 out of 4 hospitality establishments indicated that they offer/include cultural products in their range of services (education, organisation of exhibitions, books, cinema, sale of local products), 1 does not offer any cultural manifestations, cooperates with a cultural organisation only for catering services (on request).

1 hospitality establishment organising culinary education claims to attract a large number of guests. 3 cultural organisations indicated that they receive offers/cooperate with hospitality establishments to include their products in hospitality services in order to broaden the consumer experience, 1 organisation does not have/does not receive such cooperation experiences.

Question 3. 3 hospitality establishments indicated links with cultural organisations in the vicinity and relate the consumption of their services to their cultural product offer. However, 2 interviewees indicated that it still depends on the nature of the activity (not all are influenced). 1 hospitality establishment does not feel any influence of a nearby cultural organisation on its services, although it had the expectation to do so. 2 cultural organisations identified a direct positive influence of hospitality services (both accommodation and catering) on their organisation's attendance and product consumption. 2 cultural organisations did not see such a positive relationship/influence, they considered the influence to be reversed: visitors to the cultural organisation increase traffic to the café (Interval 8), or there is little correlation between hospitality services and visits to their organisation (Interval 7).

Question 4. 2 hospitality establishments indicated that they do this actively, working not only with the adjacent cultural organisation but also more widely (in the district, region), 1 establishment does this through complex offers in cooperation with the adjacent cultural organisation, 1 indicated that they do not do so and that they are directly involved in the catering business.

1 interviewee indicated a clear motive of the hospitality establishments – to make guests satisfied (good experience), to come back, to use them again – it is necessary to work and offer services much more than just their own direct ones.

3 out of 4 cultural organisations indicated that neighbouring cultural organisations offer/include

their cultural products in one form or another in their range of services, 1 indicated that they do not at all.

Question 5 asks. 3 out of 4 hospitality establishments indicated that they are interested in guests' needs and interests in consuming cultural products, while 1 does so to a small extent. Similarly, 3 out of 4 cultural organisations take an active interest in the needs of visitors for hospitality services, 1 does not (not relevant due to the location of the services in the same building), but they stress that hospitality services are relevant for their visitors, allowing them to stay longer and have a more pleasant stay. Interestingly, the cultural organisation (Interviewee 7), which has little contact with the adjacent hospitality establishment, is interested and aware of the needs of visitors for hospitality services and offers/informs them and others in the region.

Question 6. All hospitality establishments believe that a nearby cultural organisation/facility would be visited regardless of whether there are hospitality services there, but 3 of them mentioned the influence of attractiveness to consumers and the length of the visit, 1 highlighted that a few years ago café services were more locally known than a cultural organisation, but this is not the case nowadays (as the visibility has been increased by famous cultural projects), and 1 did not relate to attractiveness of a cultural facility at all. 2 cultural organisations clearly identified the link between hospitality services (accommodation and catering) and the attractiveness of their cultural products to consumers and justified it with examples: Interviewee 5 highlighted the longer duration of visitors and the absence of seasonality, Interviewee 6 stated that the temporary absence of hospitality services currently inconveniences visitors and possibly even leads to the loss of some visitors. 2 cultural organisations do not see this link: Interviewee 7 does not see this link at all with the current hospitality facility, but emphasises that the cultural organisation itself plans to have a café in the future to make the facility more attractive to visitors, Interviewee 8 emphasises convenience, but not more attractive to users.

Question 7. 3 hospitality establishments see a link between the complexity of the variety of services, the addition of cultural products and their influence on consumer choice because it is attractive (Interval 1), creates an attractive atmosphere, provides an additional pleasant experience (Interval 3), but depends on the person's openness to culture (Interval 4). 2 say that it all depends on the person's need, so if they need food – everything else does not affect. Meanwhile, 3 out of 4 cultural organisations confirmed that consumers definitely prefer cultural products when they have access to hospitality services alongside them, while only Interviewee 8 did not confirm this for her own organisation, but agreed that in other facilities/locations this may have an influence on consumers' choice.

To summarise, the following important aspects of the influence of hospitality services on the consumption of cultural products can be identified:

1. It is observed that interconnectedness is much more pronounced in institutions and organisations where hospitality is perceived “in depth”, both in terms of hospitality establishments and cultural organisations. There is a strong focus on the second paradigm of hospitality: hospitality as a relationship between service provider and consumer and the experience of it immediately 'unlocks' the interconnection and encourages guests of hospitality establishments to consume cultural products and vice versa.

2. Those hospitality establishments that include cultural products in their range of services have a clear advantage over those that do not. And it is the availability of cultural products that generates additional guest traffic for both accommodation and catering establishments, while at the same time increasing the attractiveness of hospitality establishments to consumers.

3. Only those hospitality establishments that have links with cultural organisations in the vicinity also have a direct influence on the flow of guests (the presence of cultural services in the vicinity creates a demand for hospitality services). Establishments without this link do not experience a feedback effect.

4. Hospitality establishments providing accommodation services and incorporating/offering surrounding cultural products have the ambition to attract/receive repeat guests and to provide them with an all-round good stay experience.

5. Hospitality establishments that observe and respond to the diverse needs of their guests, enquire about, offer, incorporate cultural products into their range of services and thus encourage their consumption.

6. A cultural organisation/facility adjacent to a hospitality establishment would be visited regardless of whether there are hospitality services in the vicinity, but there would be a marked difference in the volume and duration of the visit; hospitality services encourage longer stays, more in-depth, slower, more comprehensive, more convenient consumption of cultural products, and therefore consumers are generally more attracted to cultural establishments with hospitality services in the vicinity, particularly in the form of a package (overnight accommodation and catering combined).

7. Many hospitality consumers prefer hospitality services that offer complementary cultural products/experiences (bundled offers) and cultural products when they have the possibility to use hospitality services alongside.

Presentation of the results of the expert survey. The expert interviews deepened and extended the results of the qualitative research:

Question 1. What is hospitality for you, and what is the role of culture in it?

Both experts explain hospitality as a feeling, a sensation, a relationship, a focus on a person (guest, visitor), which is why the emphasis is placed on providing equal service to every person – guest – regardless of his/her status, in a way that makes him/her feel good, comfortable and happy after the service. The emphasis of the experts on the second paradigm – as a process, the relationship between the service provider and the customer and the customer's experience – is evident.

Question 2. In your practice, are there any examples of hospitality providers collaborating with cultural organisations or in any form of cooperation to provide complex services to consumers? What are these examples?

Both experts see a strong integration between hospitality services and cultural products. According to Expert 1, the hospitality business itself is looking for new and more interesting forms of integrating both cultural spaces and activities, while according to Expert 2, visiting cultural sites and regions becomes more attractive when hospitality services are integrated, but necessarily those that have a cultural aspect (authentic cuisine, accommodation reflecting the region, etc.), and in her practice hospitality establishments integrate its cultural content into their services. Hospitality providers are looking for new forms of service provision by incorporating a cultural dimension in order to improve and broaden the consumer experience, and the consumption of cultural products (e.g. visits to cultural sites) implies that consumers need to make use of hospitality services too, but with a view to making a strong impression – one that has a cultural aspect. Hospitality providers influence the consumption of cultural products by adding and/or offering a cultural dimension (product) to their services.

Question 3. Why (for what purpose) are hospitality services being established in (or near) cultural sites/locations?

Both experts see the boundaries of hospitality expanding into other areas of human service, including cultural areas, so that hospitality services in the vicinity of cultural sites become the new norm, a way for people to come together, share both food and

However, Expert 2 notes that far from any hospitality service being attractive and influential, it is the one that has something distinctive, specific to a place, an object, i.e. a cultural aspect.

Question 4. Which is more attractive to the consumer: when hospitality services are available on site (or nearby), when they are not, or whether this is irrelevant?

Both experts see the influence of hospitality services on the consumption of cultural products (their attractiveness), but here again, expert 1 notes that

they are only significant when they have a concept, an idea, a cultural link. Expert 2 notes that hospitality has a strong influence on the cultural product because hospitality services add value to the cultural object, make it more attractive to the consumer, and the consumer visiting a hospitality establishment will often also consume cultural products from the adjacent cultural establishment.

The survey of experts confirmed the positive influence of hospitality services on the consumption of cultural products under the condition that the hospitality company focuses on the second paradigm of hospitality and on the complete experience and relationship of the consumer – the guest – with the company, thus confirming the assumption of a reverse influence, which was revealed in the quantitative and qualitative research.

Both experts explain hospitality as a feeling, a sensation, a relationship, an attention to a person (guest, visitor), and emphasise the equal treatment of each guest regardless of his/her status, so that he/she leaves happy after the service has been rendered, while expert 1 also emphasised hospitality as a form of cultural expression of the country, the region, so that, according to the experts, the economic perspective becomes a given, while the guest's perspective is absolutely necessary.

Both experts confirm the strong integration of hospitality services and cultural products, as the hospitality business itself is looking for new and more interesting forms of integrating both cultural spaces and activities, and visiting cultural sites and regions becomes more attractive when hospitality services are integrated into them, but necessarily those that have a cultural aspect. This leads to a two-way relationship between hospitality services and cultural products: hospitality service providers are looking for new forms of service provision by incorporating a cultural dimension in order to improve and broaden the consumer experience, while the consumption of cultural products (e.g. visits to cultural attractions) implies that consumers need to make use of hospitality services, but with the expectation of an experience that has a cultural dimension. Hospitality services encourage the consumption of cultural products by incorporating a cultural dimension into their services.

Both experts see the boundaries of hospitality expanding into other service-related (and cultural) areas, so that hospitality services, alongside cultural facilities, become the new norm, a space for people to come together, share food and ideas, and work together to strengthen organisations, increase consumer satisfaction and generate economic benefits. However, it is also stressed that it is not just any hospitality service that has an influence, but those that have a cultural dimension in the delivery process; that they are only meaningful if they have a concept, an idea. Expert 2 argues that the influence

of hospitality on a cultural product is strong because hospitality services add value to a cultural object, make it more attractive to the consumer, and the consumer visiting a hospitality establishment will often consume cultural products in the vicinity.

A model of the influence of hospitality services on the consumption of cultural products.

The empirical study revealed a clear condition for the influence of hospitality services on the consumption of cultural products: hospitality services have a positive influence on the consumption of cultural products when they are consumer-oriented – the second hospitality paradigm. The study showed that for today's post-modern consumer, the service itself is taken for granted; their presence and extension to various service-related activities is the new norm, but both the respondents of the quantitative study and

the participants of the qualitative study confirmed that they prefer and consume hospitality services that also offer an experience (the cultural dimension). Therefore, a hospitality service that does not focus on the intangible aspects of hospitality is, in principle, as interesting to the consumer as it is necessary to satisfy their physiological needs. Only hospitality services that are relational and experience-oriented, that incorporate the conceptualisation of the cultural dimension (in whatever form, product or idea) into their services, that provide hospitality services as an experience, are interesting and attractive to the consumer and encourage the consumption of cultural products for a longer period of time, with a higher quality and more depth. Figure 1 presents a refined model of the influence of hospitality services on the consumption of cultural products.

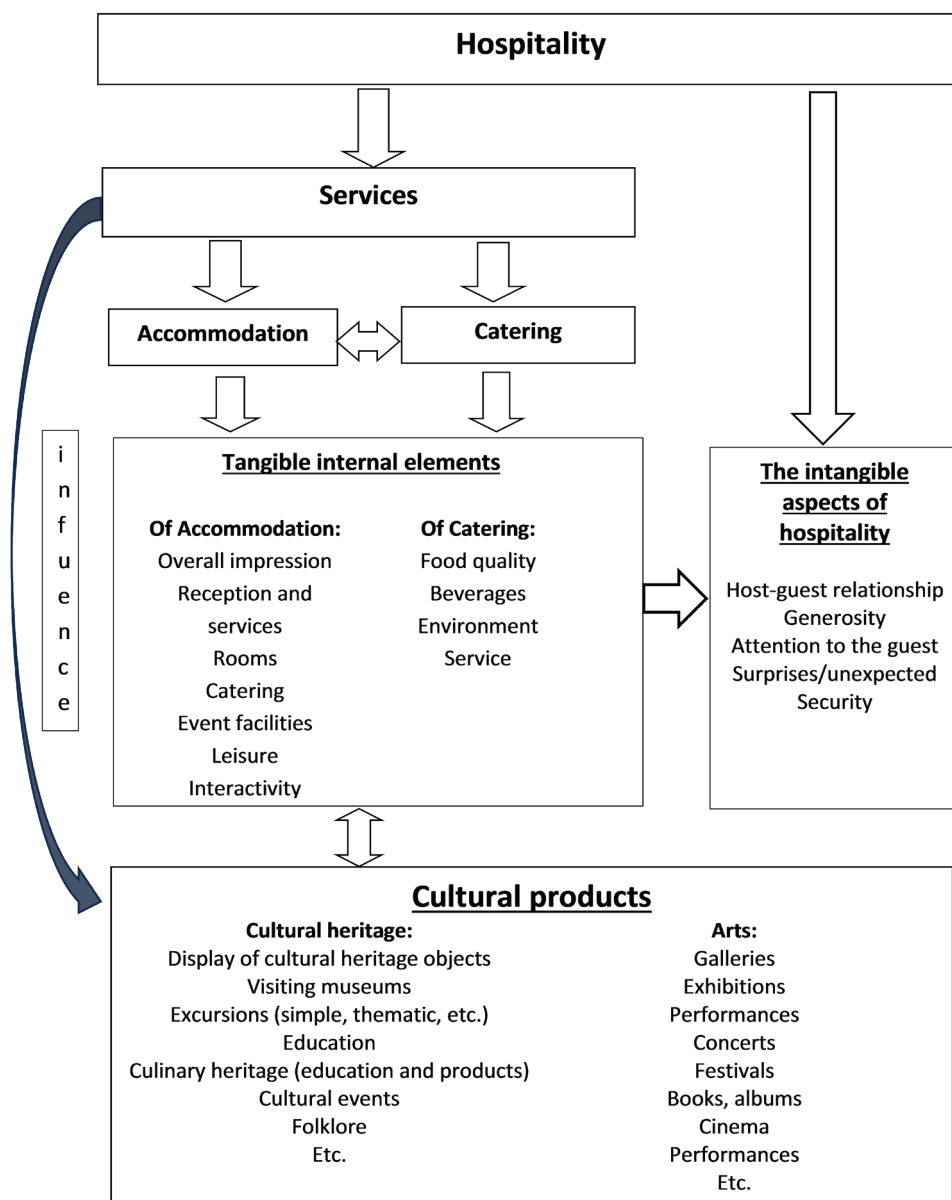


Figure 1. Model of the influence of hospitality services on the consumption of cultural products

The theoretical part of the study argues that both paradigms should be relevant to consumers' consumption of hospitality services: the perceived, tangible, experiential hospitality services (the intrinsic elements) and the process of their delivery, as well as the intangible aspects of service delivery, the totality of which (the overall interaction) constitutes the consumer experience.

In the theoretical model, cultural products, which are identified in the context of cultural and creative industries in scientific sources, are represented as the results of the branches of cultural industries (cultural heritage and arts) and the creative activities related to these branches. The model provides examples of cultural products/activities that are clearly identified, perceived and recognised by consumers. The list is not exhaustive due to the diversity of creative expressions and their constant change.

The model reveals the link between hospitality services and the consumption of cultural products: consumers' choice of hospitality services is influenced by the intrinsic elements of hospitality services, such as those explicitly identified in the classification/rating systems of hotels and restaurants:

For accommodation services: the general set-up of the establishment, the environment, the behaviour and competences of the staff, the reception and the services provided, the rooms and their furnishing, the catering options and offer, the event possibilities, the leisure options and facilities, the interactivity;

For catering services: food, its distinctiveness, uniqueness, quality, beverages, ambience, concept, service, staff behaviour and competences.

If cultural products exist alongside hospitality services, consumers of hospitality services consume them alongside/alongside hospitality services, i.e. hospitality services influence the consumption of cultural products.

Meanwhile, it is not entirely clear to what extent consumers' choices are influenced by the intangible but very important aspects of hospitality in the service provision process: host-guest relationship, generosity, attention to the guest, surprises/surprises, security. Also whether these aspects have any influence on the consumption of cultural products. Therefore, there is no link from this component of the model to cultural products, these links will be refined in the empirical study.

The analysis of the theoretical aspects points out that in the classification and evaluation of hospitality services, the cultural aspect is nowhere reflected, the inclusion of which is likely to improve the consumer experience and increase the attractiveness of the hospitality services, and to make the hospitality services themselves more 'hospitable', and it is therefore not yet known whether there is an inverse relationship between cultural products and hospitality services.

Conclusions. 1. Two paradigms have emerged in the concept of hospitality services: hospitality as a business (commercial, economic perspective) and hospitality as a relationship and experience between the service provider and the consumer (social perspective). In this view, the service consumer becomes a guest in the hospitality service company, and maintaining the service consumer perspective is essential for the effective delivery and provision of hospitality services, as today consumers tend to buy experiences rather than services. Hospitality is made up of tangible and intangible aspects of services. The application of the intangible aspects in practice has an influence on the management of hospitality businesses and the consumption of their services.

2. Cultural products are the results of creative activities related to the cultural industries – cultural heritage and the arts. The concept of cultural product is used specifically in the context of the cultural industries as a system in which products are produced and consumed.

3. The qualitative and expert research revealed that the positive influence of hospitality services on the consumption of cultural products is manifested when the hospitality establishment has a strong orientation towards the second paradigm of hospitality, i.e. attention to the consumer, the relationship with the consumer, the consumer's experience, so that hospitality establishments seek links with cultural organisations operating in the vicinity, encourage guests to consume their cultural products, and the hospitality establishment itself develops the cultural content and develops partnership relations. Those hospitality establishments that include cultural products in their range of services have a clear advantage over those that do not, as it is the availability of cultural products that generates additional guest traffic for both accommodation and catering establishments, while at the same time increasing the attractiveness of hospitality establishments to consumers.

4. Hospitality on the part of the cultural organisation is also influential. If a cultural organisation is fully focused on the positive experience of its visitor/consumer, it will often integrate hospitality services into its activities. However, if the cultural organisation itself views the adjacent hospitality facility from a purely functional perspective, it is unlikely to exploit the potential for their joint synthesis. Hospitality services adjacent to cultural organisations encourage longer stays, more in-depth, slower, more comprehensive, more convenient consumption of cultural products, and therefore, consumers are generally more attracted to cultural facilities with adjacent hospitality services, especially complex ones.

5. In today's society, hospitality services and cultural products are strongly integrated into each other, as the hospitality business itself is looking for new and more interesting forms of integrating

both cultural spaces and activities, and visits to cultural sites and regions become more attractive when hospitality services are integrated into them, but necessarily those that have a cultural dimension themselves. This leads to a two-way relationship between hospitality services and cultural products: hospitality service providers are looking for new forms of service provision by incorporating a cultural dimension in their search for new forms and in order to improve and broaden the experience of consumers, while the consumption of cultural products (e.g. visits to cultural attractions) implies that consumers need to use hospitality services that also have a cultural dimension in the hope of having an experience.

6. The empirical study has refined the theoretical model of the influence of hospitality services on the consumption of cultural products, highlighting the direct influence of the second paradigm of hospitality services (i.e. when hospitality services are oriented towards the consumer's perspective, his experience) on the consumption of cultural products.

In the model, cultural products appear alongside the tangible elements of accommodation and catering as a proposition, and the consumption of cultural products implies a need for consumers to also use hospitality services, but in the expectation of an experience, consumers prefer those that have a cultural dimension (feed-back).

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