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Romanian Museums under Scrutiny

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Abstract:. The museum sector has changed in the past decades, becoming for dynamic, diverse, interactive, participative and innovative. All this shifts make museums more and more appealing and increase the level of satisfaction of museum visits. Understanding to what degree the public perceives and appreciate these trends, could give museum management hints to better fit their development strategies to the audience. Generally, perceptions are very important for appealing organizations. This is valid also for museums. Museum's image influences the audience's satisfaction. Perceptions are important for successful museum visits in many ways. Having this is mind, the present study investigates how participative and innovative are considered Romanian museums.

Keywords: museum perception; participatory museum; innovative museum; Romanian museum

Introduction

Museums have assumed in the past decades a dynamic role in society, focused not only on culture and education but also on social involvement and activism (Emery, 2001; Sandell, 2003; Black, 2012; Long, 2013). The social impact of museums is recognized and assumed as strategic by increasingly more museums, having many dimensions to consider (Sandell, 2003; Nikonanou & Venieri, 2017; Viganó & Lombardo, 2018; Janes & Sandell, 2019). The social dimension of the museum offer could lead to social innovation, with a sustainable impact on the museum's communities. Therefore, a museum and its communities should be partners, and the museum should adopt a participatory strategy in designing and developing its offer. The museum studies' body of literature is consistent in recognizing this necessary cooperation, and increasingly more museums are developing actual programs considering this approach.

Museum's aims are more effectively reached through innovative approaches. Innovation determines museums to stop being perceived as old and dusty organizations, and start being perceived as modern and relevant organizations. Innovative approaches bring all sorts of benefits to museums. We stress only several, such as more complex, interesting, and interactive exhibitions; a more effective way to communicate/educate; or increased power to attract a young and dynamic audience, maybe not so interested in classical cultural exposure. Innovation

The museum sector is changing radically, in many ways. Here are some of the most radical shifts. The roles of museums diversified, education and cultural development being complemented by civic involvement. The offer diversified both in terms of topics, discourse, content, as well as design. Encounters with the museum's collections are not limited to its premises. The museum's public diversified on one hand, but it has become more demanding, on the other hand.

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As in any other field, image and public appeal are important factors in attracting customers (visitors in the case of museums) and partners. Expecting unique experiences could be an important driver for many visitors. Being participatory and innovative generates fulfilling experiences, therefore, being perceived as participatory and innovative would strongly increase the appeal among various segments of the public.

The present research investigates the image of the Romanian museums as participatory and innovative. The results of the survey might support museum managers and curators to better communicate, to make museums more appealing.

The paper includes several sections. The next part presents the concepts of the participatory museum and innovative museum, stressing the advantages of such approaches. The following section shows how important the museum's image is for more effective operations. Then, the survey on how participatory and innovative are perceived to be the Romanian museums is analyzed. Discussions and conclusions complete the research.

New standards for museums: participation and innovation

With regards to cultural organizations as well as museums, defining what innovation means is not clear. Innovation in museums is defined "as a tendency to incorporate new systems, technologies, or processes that change both how the museum is run and how its exhibits are presented to the visitor" (Vicente, Camarero & Garrido, 2012, p.652). Innovation can be seen as a response to organizational inefficiency and crisis or viewed as a response to disruptions in the value chain related to production and distribution stages, and an opportunity to drive value creation by engaging new audiences, measuring the cultural value created, promoting artform encouraging new and experimental work, investing in new business management models (Bakhsi & Throsby, 2010; Vicente, Camarero & Garrido). The future of museums relies on embracing innovative ways to understand and interpret social changes by involving visitors and audiences to share and contribute to cultural and heritage contents. In transiting from a visitor-centered approach, museums are engaging the public as co-producer, providing inputs, sharing ideas, and becoming involved in cultural value creation, seeking actively partnerships and collaboration with the public (Scott, 2010).

Innovation refers to how museums use new technologies to strengthen the experience of going to a museum identifying what is distinctive. Museums refer to objects and collections to reflect on the future, focusing on people's experiences, becoming content- and mission-driven institutions dealing with the market, strengthening cultural diversity (Smith, 2006). Innovative museums rely on engaging and involving users and visitors to actively participate in cultural knowledge. Engaging visitors helps organizational and technological innovation within museums that contribute to social and cultural value promoting both service and market orientation meeting the needs of innovativeness by audiences in terms of accessible and original products (Camarero & Garrido, 2012). As audience-driven, production-centered, and intensive-information oriented organizations, museums strengthen the participation of users involving the audiences as active participants in defining cultural contents value (Gilmore & Rentschler, 2002; MacDonald & Alsford, 1991). As agents of social and cultural innovation, museums pay attention to visitor orientation as an innovation-led view and help to drive market and economic performances (Camarero, Garrido & Vicente, 2015). Innovation helps museums to improve social and economic performances, achieve cultural and educational goals, strengthening visitor motivation and satisfaction (Camarero & Garrido, 2008). Both organizational and technological innovation relies on museums that adopt and promote a market-oriented business approach and services-oriented cultural approach (Camarero & Garrido, 2012).

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Museums are now "participatory" and "relevant" as Nina Simon points out in her two influential books (Simon, 2010, 2016). This leads to new relationships between museums and society. At the core of this relatively new paradigm is the integration of new voices into the museum's discourse. On one hand, museums increasingly more ask for outside contributions, one the other hand, various representatives of the society are increasingly more open to cooperating in various ways with museums, both offline and online (Philips, 2013).

Co-creation is adopted increasingly more often by museums. This might encompass various aspects of a museum's activity, from exhibitions to communication. Co-creation, or at least visitor participation, could be also obtained by means of performance, forms of participative theatre, and storytelling (Barnes & McPherson, 2019; Zbuchea, 2015, pp.74-75). These approaches could be also effective to ensure more inclusive programs and exhibitions, as well as promoting inclusion among the museum's visitors, in the museum's community (Barnes & McPherson, 2019).

Although the principle of co-creation is easy to understand, its implementation is not so easy. Museum projects are generally complex and interdisciplinary, several frameworks and diverse aims, and stakeholders should be considered. This might determine a skepticism for the public to participate, or make them uncomfortable and even unable to contribute, even in the case of social media co-creative communication, not to mention more complex contexts (Holdgaard & Klastrup, 2014). These processes, the transmission, and integration of visitors' contribution to the museum's offer and communication are facilitated by new technologies (Smørdal, Stuedahl, & Sem, 2014). The approaches might vary from participatory methods associated to the exhibition and program design (Binder & Brandt, 2008; Roussou, Kavalieratou, & Doulgeridis, 2007; Smith, 2013, Taxén, 2004) to experimental zones (Weibel & Latour, 2007; Smørdal, Stuedahl, & Sem, 2014). The last approaches could have also the benefit of facilitating the development of the museum's image by real-time social media exposure if visitors are stimulated to share and tag the museum. They would be open to participate and share if space offers the opportunity to explore topics relevant to their current lives.

Involving visitors in relation to an exhibition/program might be considered before, during, or after the visit to the museum. In this way, the museum-related experience is enhanced, and the educational/cultural impact of the visit increases. This active experience would also contribute to increased loyalty and involvement of the visitors in the future (Antón, Camarero, & Garrido, 2018). All the above mention approaches generate personalized experiences, which increase the general appeal of museums, which could be critical in the case of young people and persons who are not very interested in museums.

Another way to involve visitors, especially the young ones, would be edutainment, born at the interferences of education with entertainment. In the case of museums, this approach facilitates the consumption of arts and heritage, contributing to their democratization (Addis, 2005). It ensures an improved museum experience. The museum would be perceived as more user-friendly and welcoming – which are two of the critics addressed by those not interested in museums (Balloffet, Courvoisier, & Lagier, 2014). Addis (2005) also notes that "the message is interpreted within the interaction, and is therefore modified by the individual's personal response". Such an approach might raise concerns related to a decrease of the educational element, to the level of critical perspective offered by the museum's offer. Nevertheless, museums' professionals support more attractive approaches aiming also to facilitate the understanding of heritage, appreciate the fruitful outcomes but being cautious about the actual approaches and recommending some limits (Balloffet, Courvoisier, & Lagier, 2014).

As participatory organizations engaging with communities, museums have to develop interactive approaches in constructing the relationship with the public and within communities by promoting public programs that involve children, adolescents, adults, or

senior people to actively involve them in the development of museum management strategy and offer (Black, 2005; Hooper-Greenhill, 2007). The new technology could be used in an innovative way to support interactivity between visitors and heritage, both at the museum and online. As a consequence, the museum and its offer are perceived as modern and dynamic.

New technologies facilitate the museum's edutainment in several ways: exploring museum's collections is more fun and challenging, makes the message and interaction more familiar and easy to grasp, improves the experience in an immersive way, and could even enrich the content (Addis, 2005). Virtual reality, artificial intelligence, and serious games are among the most recent additions in the arsenal of museums to attract in an interesting and instructive way visitors (Anderson et al., 2009; Carrozzino & Bergamasco, 2010; Ding, 2017; Ioannakis, Bampis, & Koutsoudis, 2019; Keil et al., 2013; Lepouras & Vassilakis, 2004; Paliokas et al., 2016). Being innovative would add-value, and stimulate the previously mentioned mechanism. Museum professionals testify on the informative and practical input of the new technologies (Balloffet, Courvoisier, & Lagier, 2014).

Innovation and creativity in museums are having a positive impact on visitors, but caution should be considered in order not to undermine the understanding of the meaning and the educational/cultural impact (Balloffet, Courvoisier, & Lagier, 2014). They should facilitate understanding, not ensure pure entertainment. They are means of improving the museum's offer and image, not aims in themselves.

When considering innovation in museums, we should not consider only the use of innovative technologies, but also innovative approaches in presenting and interpreting the heritage, of involving communities.

In the public's eye. How important is the museum perception?

In a business context, it is widely recognized the positive impact of image and reputation in customer loyalty, increased sales, and stronger brand (Tang, 2007). Innovation is another enhancer of loyalty (Fatkhurrohman, 2011). Also, studies show a positive influence of innovation on word-of-mouth, impact enhanced by reputation (Manohar, Mittal, & Marwah, 2019).

As in the case of businesses, museums need to understand how visitors see and perceive their services and content to design and implement innovative initiatives meeting the needs of audiences. Understanding how visitors perceive the museum helps drive visitors to behave as an active participant in the museum space. Museums face the challenge to bring together museums' traditional cultural and educative mission and attracting larger public and contribute to satisfying visitors' experiences. Museums have to be perceived as places that foster learning, discovery, and understanding relevant aspects to help people enrich their culture and not merely spaces that attract the public for those visitors who consider the museum as a cultural attraction (Brida, Disegna & Scuderi, 2014).

Museums strengthen the authenticity of the visitor experience and enable visitors to co-create their experiences in a meaningful way (Hede, Garma, Josiassen, & Thyne, 2013). Museums can improve the museum-going experience by involving visitors to actively interact with museum environments and directly participate. Museums can strengthen the community service by developing a sense of place and community or reposition itself towards entertainment redesigning facilities and offerings becoming places that foster leisure activities for broad audiences (Kotler & Kotler, 2000). The future of museums relies on museum identifying several pathways: the *branding museum* tends to develop income-generating activity; the *event-driven museum* promotes events, concerts, conferences improving the quality of its exhibitions to attract the public; the *empowering local community museum* serves to enhance local community becoming a public space for

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meetings or debates, hosting events concerning the local interest (Greffe, Krebs & Pflieger, 2017). Today, as visitor-oriented institutions, museums contribute to facilitating visitor satisfying experiences. Thereby, visitors tend to play a vital role in interpreting the value of museum experiences by interacting with the museum. Museums have to consider visitors' cognitive, emotional, and recreational elements (mindfulness or not) to facilitate satisfying experiences emerging (Kim Lian Chan, 2009). Museum visitors place more importance on the experience of learning that other visitors to other sites. «Museums attract visitors who are motivated to learn, perceive the museum as a place where important information is presented interestingly, are willing to devote effort to learning activities, and find such efforts satisfying» (Packer & Ballantyne, p. 195). Museums display objects and exhibits to stimulate cultural experiences and emotional responses. They contribute to providing transformative experiences that change visitors offering spaces that enable visitors to interact with authentic objects and cultural understandings (Soren, 2009). Following a visitor-centered perspective, museums have to adapt to a diversity of visitors and satisfy a diversity of educational and entertainment needs, creating exhibitions that meet high standards of intellectual excellence and exhibitions that focus on a generalized understanding of diverse audiences (Falk, 2016).

Having in view the complex framework k presented previously, museums should design branding and communication campaign to develop an attractive and convincing image. An organization's image could be considered from many perspectives, but the tendency is to increasingly more view it both from consumer's cognitive and emotional perspectives (Moreno Gil, & Ritchie, 2009). The cognitive image is influenced mainly by the quality of visiting experience, convenience and functionality, the price for value, general appearance, and museum shop. Also, the affective image highly influences the overall image of a museum, while the museum's image influences the satisfaction of visitors (Moreno Gil, & Ritchie, 2009).

Besides the image, motivations are drivers of museum visits. Studies also show that motivation influences the (affective) image (Moreno Gil, & Ritchie, 2009). Older investigations highlighted that the main reasons for attendance are entertainment, education, social family activities, interest in a particular topic (Prentice, Guerin, & McGugan, 1998; Jansen-Verbeke & van Rekom, 1996). More recent evaluations stress an increased relevance of social factors (Kotler & Kotler, 2000) and the richness of the experience (Moreno Gil, & Ritchie, 2009), which might be related to a more relevant social and civic profile of museums

Data gathering and sample description

We aimed to investigate the perception of different categories of the public about how museums have been involved are part of the civic landscape, taking part in discussions of concern for the contemporary society and how connected with the society they are perceived to be. The current research was conducted through an online questionnaire distributed in March 2020. The focus was on the Romanian museums, as well as museums abroad. To ensure a more complex view on the issue investigated, the questionnaire included a set of questions aimed at evaluating the respondents' perception of their activities as cultural consumers (e.g. their perceived familiarity with museums in Romania and abroad) and active citizen (if the case).

Putting things into perspective is paramount when investigating the audience's perception. Therefore, we designed a questionnaire that allowed us to explore two relevant features of contemporary museums: being participative and being innovative. In our opinion, both are necessary characteristics for a museum to be able to make a successful transition towards constructing and delivering a relevant message and to contribute to the general wellbeing. The connection between the capacity of museums to become a relevant voice that takes part in the current conversation in society and their ability to constantly innovate is emphasized by the literature domain.

We gathered 515 valid responses by distributing the questionnaire via Facebook.

The respondent's profile is organized around the following socio-demographic data: gender, age, residence, activity domain, position. There is a disparity between the number of male and female respondents: 170 and respectively 337. The age category best represented is 35-50 years old (41.6%) followed by 25-34 years (20.08%) and then the under 25 years old (18.1%). The least represented category is of people over 61 years old (5.2%) meanwhile people between 51 and 60 are making for a total of 14.4% respondents. The sample structure according to residence area points to a high proportion of respondents living in Bucharest (56.3%). 12.6% of respondents are living in cities between 300.000 and 1 million inhabitants and a comparable amount of respondents (11.5%) are living in smaller urban environments (between 100.000 and 300.000 inhabitants) respectively 11.8% under 100.000 inhabitants. Respondents from rural areas are the least represented: with 4.1% living in the metropolitan area of a bigger city and the rest of 3.7% in other types of a rural residential area.

Respondents' domains of activities are presented in the chart below. As a consequence of the online distribution of the questionnaire, including on Facebook groups, when it comes to the activity domain, the best-represented category is that of museum workers: 21.2%. If we count in people working in the cultural domain (but outside museums – 10.1%) – we could say that one-third of the respondents involved in the current study are in a way or another making a living out of culture. It is, for sure, a disproportionate sample as compared with the general population and therefore we choose to present the findings of the current studies by organizing them into three clusters: lay public, people working in culture (excluding museums), and museum workers. Respondents working in education represent 15.5% meanwhile those that declared not having a job represent 11.98%.

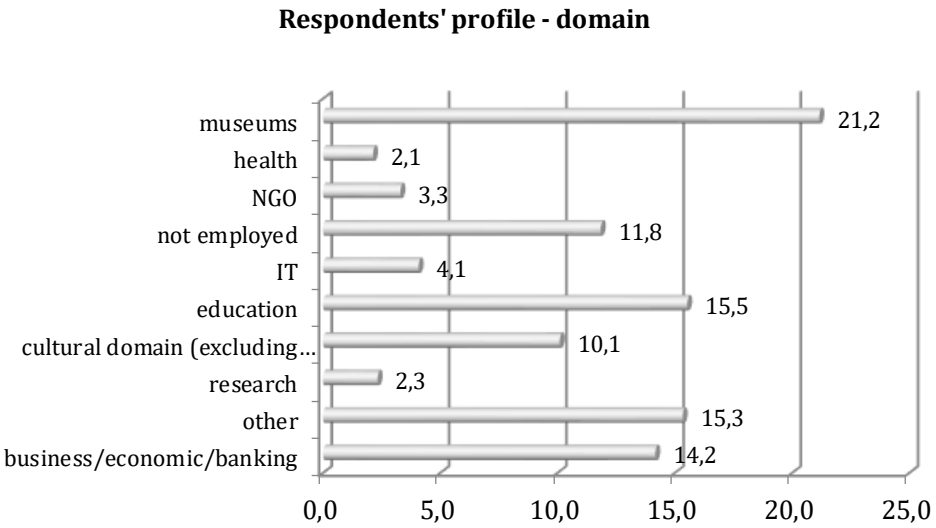


Figure 1. Respondents profile: activity domain

Data on education is another demographic data that we considered relevant about respondents. Most respondents have attained a higher degree of formal education than the national average for Romania and this feature of the current sample is due to the data collection method. The number of respondents holding a BA degree and those holding a MA degree is similar (34.6% and 34.4% respectively). 21.1% of respondents hold a Ph.D. meanwhile a total of 9.1% don't have a university degree.

Therefore, the sample refers to an educated public, generally interested in museums and relatively active culturally, under its evaluation. Also, the sample consists of persons aspiring to be more active culturally. Active adults, people living in Bucharest, and women are the main members of the sample.

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Main findings

This study's main findings are organized around the perception of museums as innovative organizations. We will explore (1) the overall perception of museum innovation (2) a comparison between perception on museums from home and museums abroad as well as (3) exploring the correlations between respondent's profile as cultural consumers and active citizens and their perception of museums as innovative organizations. We will also discuss the differences between various sub-groups identified in the research sample. According to their activity domain, we split the sample into the lay public, people working in the cultural domain (except museums), and museum workers.

Museums as innovative places

As shown in Figures 2 and 3, the overall perception of museums as innovative places tends to privilege the museums from abroad. Asked to assess the museum's innovative capacity on a scale from 1 to 5, respondents from all three categories (lay public, cultural workers excepting museums and museum workers) considered that museums abroad are more innovative than museums from home. 6,8 % of the lay public considers museums in Romania as highly innovative meanwhile the percentage considering that museums from abroad are highly innovative revolves around 41%. However, museums workers seem to believe that the gap between museums from home and museums abroad is even larger: 4,6% of them assessed the innovative capacity of museums in Romania by 5 meanwhile 44,4% considered that museums from abroad are to be assessed with 5 points out of 5 when it comes to being innovative.

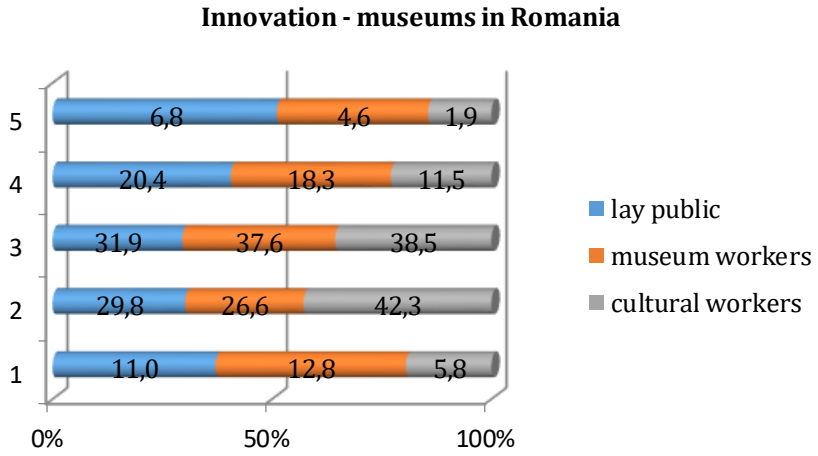


Figure 2. Innovative museums in Romania: respondent's overall perception

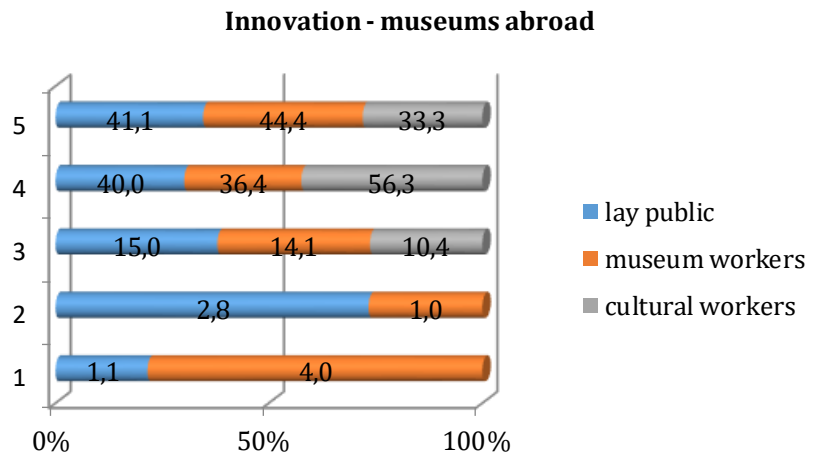


Figure 3. Innovative museums abroad: respondents' overall perception.

Furthermore, exploring various levels of innovation, T-tests (Table 1, below, and Table 6 at the end to the article) point out that, although differences between how men and women assess the innovative character of a museum and museum products are statistically different. Table 6 indicates that except for the overall assessment of museums as innovative places (both in Romania and abroad), there is a statistically significant difference between men and women when evaluating all the other museum products (exhibitions, public programs).

Table 1. T-test. Perception of innovation & gender

Group Statistics					
	gender	**N**	**Mean**	**Std. Deviation**	**Std. Error Mean**
Innovative museums Romania	male	170	2.79	1.089	.084
	female	337	2.74	1.115	.061
Innovative museums abroad	male	156	3.99	.919	.074
	female	302	4.17	.877	.050
Main exhibition innovative in Romania	male	167	2.69	1.187	.092
	female	336	2.61	1.174	.064
Temporary exhibition innovative in Romania	male	165	3.35	1.075	.084
	female	334	3.27	1.031	.056
Education program innovative in Romania	male	165	3.05	1.008	.078
	female	324	3.28	1.107	.062
Public program innovative in Romania	male	152	2.92	1.045	.085
	female	300	3.05	1.120	.065
Main exhibition innovative abroad	male	150	3.74	.951	.078
	female	301	3.85	.915	.053
Temporary exhibition innovative abroad	male	149	4.10	.964	.079
	female	294	4.18	.858	.050
Education program innovative abroad	male	139	3.91	1.025	.087
	female	273	4.13	.881	.053
Public program innovative abroad	male	127	3.79	.997	.088
	female	254	4.04	.895	.056

When exploring further correlations between perceptions over museums at home and museums abroad regarding the perception of their innovative actions, the results of the ANOVA test points out that there are no significant differences between how different professional categories assess museums at home and abroad (Table 2).

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Table 2. Perception of museums at home and museums abroad as innovative organizations (ANOVA test)

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Innovative museums Romania	business/ economic/ banking	70	2.73	1.166	.139	2.45	3.01	1	5
	other	77	2.97	1.246	.142	2.69	3.26	1	5
	research	12	2.58	1.084	.313	1.89	3.27	1	5
	cultural domain (excluding museums)	52	2.62	.844	.117	2.38	2.85	1	5
	education	80	2.76	1.046	.117	2.53	3.00	1	5
	IT	21	2.52	1.123	.245	2.01	3.04	1	5
	not employed	58	2.98	1.162	.153	2.68	3.29	1	5
	NGO	17	2.29	1.047	.254	1.76	2.83	1	4
	health	11	2.36	1.362	.411	1.45	3.28	1	5
	museums	**109**	**2.75**	**1.047**	**.100**	**2.55**	**2.95**	**1**	**5**
	Total	507	2.76	1.106	.049	2.66	2.86	1	5
Innovative museums abroad	business/ economic/ banking	63	4.06	.840	.106	3.85	4.28	1	5
	other	68	4.06	1.049	.127	3.80	4.31	1	5
	research	11	4.09	.831	.251	3.53	4.65	3	5
	cultural domain (excluding museums)	48	4.23	.627	.091	4.05	4.41	3	5
	education	71	3.94	.809	.096	3.75	4.14	2	5
	IT	20	4.15	.933	.209	3.71	4.59	2	5
	not employed	51	4.22	.923	.129	3.96	4.48	1	5
	NGO	16	4.31	.704	.176	3.94	4.69	3	5
	health	11	3.82	.982	.296	3.16	4.48	2	5
	museums	**99**	**4.16**	**.987**	**.099**	**3.96**	**4.36**	**1**	**5**
	Total	458	4.11	.895	.042	4.02	4.19	1	5

To further explore the possible correlation between the activity domain of respondents and the various ways of how a museum abroad and at home could be innovative we split the respondents into 3 distinct groups, as mentioned above – lay public, cultural workers, and museum workers. (see tables 3, 4, and 5). We then tested for correlations within those different groups between how they perceive museums at home and abroad as innovative (overall perception, main exhibition, temporary exhibition, educational programs, public programs), how they see themselves as cultural consumers, and how they perceive their civic engagement.

Their profiles as cultural consumers were self-assessed. We asked the respondents to grade from 1 to 5 (1 the lowest and 5 the highest degree) a series of five affirmations related to their behavior as museum visitors: a. I consider myself a frequent museum visitor; b. I am familiar with museums at home; c. I regularly visit museums abroad when given the opportunity; d. I see myself as a person interested in culture; d. I would like to participate more often in cultural events; e. I would like to visit museums more often). The

civic engagement profile was also self-assessed by two affirmations (a. I consider myself as a person interested in matters of society and b. I consider myself an active citizen).

As far as museum workers are concerned (see Table 3), when the appreciation for the overall innovative character of museums in Romania increases, so does the appreciation for the exhibitions (main and temporary) and for the programs they deliver to the public (positive correlations – 0,700 and 0.696 at the 0.01 level and respectively at 0.597 and 0.634). There are several other significant medium or low correlations between how museum workers are appreciating the innovative characteristics of museum products, as can be seen in Table 3.

Also, significant correlations are to be found between various features related to the perceived cultural consumption of respondents: the more respondents consider themselves familiar with museums in Romania, the more they see themselves as generally interested in cultural events (0.773). Another significant moderate correlation is between affirmations such as: „I would like to participate more often in cultural events" and "I would like to visit museums more often" (0.767).

Correlations that mix perceptions on cultural consumption and perception on one's civic activity are also to be found, although at a moderate level. It appears that more people working in museums see themselves as persons interested in matters of society, more they tend to believe that they are active consumers of museum products (See table 3 for correlations between "I consider myself as a person interested in matters of society" and "I would like to visit museums more often" (0.616); or between the first statement and Familiar with museums at home (at 0.625) I see myself as a person interested in culture (0.697).

A similar situation is to be found for people working in the cultural domain (see Table 4). When the appreciation for the overall innovative character of museums in Romania increases, so does the appreciation for the exhibitions (main and temporary) and for the programs they deliver to the public (positive correlations – 0.684 and 0.584 and respectively at 0.427 and 0.672). Same as in the previous group, significant correlations are to be found between various features related to the perceived cultural consumption of people working in the cultural domain (see table 4). We also identified several moderate significant correlations across profiles, that is between the cultural consumption perceived activity and the civic activity. As it is the case between "I consider myself as a person interested in matters of society" and Familiar with museums at home (0.640) Regularly visiting museums abroad (0.603) or I see myself as a person interested in culture (0.628).

Finally, when it comes to the lay public, the strongest correlation is to be found between I would like to visit museums more often and I would like to participate more often in cultural events (0.818). It is what we may call a correlation within the same area of interest – namely the perceived cultural consumption behavior, amongst two affirmations that are heavily relying on an aspirational statement. We also identified other moderate significant correlations e.g. between the perception of the innovative museum in Romania and innovative museums abroad (0.630). This finding worth mentioning especially since there is clear evidence that all respondents tend to rate museums abroad as being more innovative than museums at home. Although existent, correlations between the perceived cultural consumption behavior and civic engagement are lower than in other groups (cultural workers and museum workers).

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Table 3. Correlations between various innovative aspects from a museum activity and respondents profile as cultural consumers & active citizens. Museum workers

Correlations																			
		Innovative museums Romania	Innovative museums abroad	Main exhibition innovative in Romania	Temporary exhibition innovative in	Education program innovative in Romania	Public program innovative in Romania	Main exhibition innovative abroad	Temporary exhibition innovative abroad	Education program innovative abroad	Public program innovative abroad	Frequent museums visitor	Familiar with museums at home	Regularly visiting museums abroad	I see myself as a person interested in culture	I would like to participate more often in cultural	I would like to visit museums more often	Self-assessment about interest in matters of society	Self-assessment about being an active citizen
Innovative museums Romania	Pearson Correlation	1	.352**	.700**	.696**	.597**	.634**	.434**	.266**	.282**	.198	.112	.150	-.055	.156	.160	.160	.147	.141
	Sig. (2-tailed)		.000	.000	.000	.000	.000	.000	.008	.007	.077	.249	.121	.570	.105	.097	.096	.128	.143
	N		99	109	109	109	98	99	98	92	81	108	108	109	109	109	109	109	109
Innovative museums abroad	Pearson Correlation		1	.082	.061	.096	.181	.544**	.679**	.618**	.478**	.296**	.392**	.254*	.462**	.368**	.286**	.417**	.291**
	Sig. (2-tailed)			.420	.549	.346	.088	.000	.000	.000	.000	.003	.000	.011	.000	.000	.004	.000	.004
	N			99	99	99	90	96	95	90	79	98	98	99	99	99	99	99	99
Main exhibition innovative in Romania	Pearson Correlation			1	.737**	.575**	.574**	.409**	.148	.165	.159	.145	.072	-.043	.075	.164	.138	.061	.100
	Sig. (2-tailed)				.000	.000	.000	.000	.145	.117	.156	.135	.460	.657	.438	.088	.152	.525	.302
	N				109	109	98	99	98	92	81	108	108	109	109	109	109	109	109
Temporary exhibition innovative in Romania	Pearson Correlation				1	.691**	.629**	.286**	.245*	.239*	.119	.109	.080	-.013	.093	.093	.083	.059	.172
	Sig. (2-tailed)					.000	.000	.004	.015	.022	.291	.262	.408	.894	.338	.336	.388	.545	.073
	N					109	98	99	98	92	81	108	108	109	109	109	109	109	109
Education program innovative in Romania	Pearson Correlation					1	.744**	.310**	.327**	.380**	.303**	.067	.087	-.075	.072	.121	.142	.103	.146
	Sig. (2-tailed)						.000	.002	.001	.000	.006	.493	.370	.438	.456	.209	.142	.285	.129
	N						98	99	98	92	81	108	108	109	109	109	109	109	109

Public program innovative in Romania	Pearson Correlation						1	.328**	.287**	.349**	.370**	.170	.230*	-.017	.235*	.227*	.355**	.205*	.222*
	Sig. (2-tailed)							.002	.007	.001	.001	.096	.023	.869	.020	.024	.000	.043	.028
	N							88	87	83	81	97	97	98	98	98	98	98	98
Main exhibition innovative abroad	Pearson Correlation							1	.645**	.578**	.629**	.312**	.320**	.166	.298**	.396**	.323**	.309**	.332**
	Sig. (2-tailed)								.000	.000	.000	.002	.001	.100	.003	.000	.001	.002	.001
	N								98	91	80	98	98	99	99	99	99	99	99
Temporary exhibition innovative abroad	Pearson Correlation								1	.782**	.583**	.214*	.306**	.266**	.319**	.214*	.217*	.288**	.214*
	Sig. (2-tailed)									.000	.000	.036	.002	.008	.001	.035	.032	.004	.034
	N									90	80	97	97	98	98	98	98	98	98
Education program innovative abroad	Pearson Correlation									1	.754**	.237*	.312**	.260*	.365**	.341**	.279**	.436**	.370**
	Sig. (2-tailed)										.000	.024	.003	.012	.000	.001	.007	.000	.000
	N										79	91	91	92	92	92	92	92	92
Public program innovative in Romania	Pearson Correlation										1	.262*	.320**	.141	.307**	.278*	.121	.367**	.411**
	Sig. (2-tailed)											.019	.004	.210	.005	.012	.281	.001	.000
	N											80	80	81	81	81	81	81	81
Frequent museums visitor	Pearson Correlation											1	.838**	.612**	.700**	.482**	.397**	.518**	.425**
	Sig. (2-tailed)												.000	.000	.000	.000	.000	.000	.000
	N												108	108	108	108	108	108	108
Familiar with museums at home	Pearson Correlation												1	.678**	.773**	.524**	.425**	.625**	.423**
	Sig. (2-tailed)													.000	.000	.000	.000	.000	.000
	N													108	108	108	108	108	108
Regularly	Pearson Correlation													1	.572**	.354**	.307**	.468**	.268**

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	Sig. (2-tailed)														.000	.000	.001	.000	.005
	N														109	109	109	109	109
I see myself as a person interested in culture	Pearson Correlation														1	.663**	.573**	.697**	.479**
	Sig. (2-tailed)															.000	.000	.000	.000
	N															109	109	109	109
I would like to participate more often in cultural events	Pearson Correlation															1	.767**	.616**	.476**
	Sig. (2-tailed)																.000	.000	.000
	N																109	109	109
I would like to visit museums more often	Pearson Correlation																1	.541**	.350**
	Sig. (2-tailed)																	.000	.000
	N																	109	109
Self-assessment about interest in matters of society	Pearson Correlation																	1	.595**
	Sig. (2-tailed)																		.000
	N																		109
Self-assessment about being an active citizen	Pearson Correlation																		1
	Sig. (2-tailed)																		
	N																		

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Table 4. Correlations between various innovative aspects from a museum activity and respondents profile as cultural consumers & active citizens. Cultural workers

Correlations																			
		Innovative museums Romania	Innovative museums abroad	Main exhibition innovative in Romania	Temporary exhibition innovative in Romania	Education program innovative in Romania	Public program innovative in Romania	Main exhibition innovative abroad	Temporary exhibition innovative abroad	Education program innovative abroad	Public program innovative in Romania	Frequent museums visitor	Familiar with museums at home	Regularly visiting museums abroad	I see myself as a person interested in culture	I would like to participate more often in cultural events	I would like to visit museums more often	Self-assessment about interest in matters of society	Self-assessment about being an active citizen
Innovative museums Romania	Pearson Correlation	1	.135	.684**	.584**	.427**	.672**	.234	.041	-.109	.008	-.016	.090	-.107	.170	-.027	.012	-.056	.074
	Sig. (2-tailed)		.361	.000	.000	.002	.000	.110	.789	.486	.961	.912	.526	.451	.228	.848	.931	.693	.603
	N		48	51	51	51	46	48	46	43	40	52	52	52	52	52	52	52	52
Innovative museums abroad	Pearson Correlation		1	.119	.048	-.048	.046	.424**	.424**	.446**	.353*	.145	.219	.271	.376**	.261	.277	.221	-.036
	Sig. (2-tailed)			.426	.748	.747	.773	.003	.003	.003	.026	.327	.135	.063	.008	.073	.057	.131	.808
	N			47	47	47	42	47	46	43	40	48	48	48	48	48	48	48	48
Main exhibition innovative in Romania	Pearson Correlation			1	.746**	.554**	.710**	.497**	.236	.020	.149	-.102	-.030	-.181	.124	.188	.182	-.169	-.061
	Sig. (2-tailed)				.000	.000	.000	.000	.114	.900	.360	.478	.834	.204	.384	.187	.201	.235	.671
	N				51	51	46	48	46	43	40	51	51	51	51	51	51	51	51
Temporary exhibition innovative in Romania	Pearson Correlation				1	.595**	.629**	.431**	.439**	.245	.305	.009	.006	-.044	.153	.192	.251	-.010	.055
	Sig. (2-tailed)					.000	.000	.002	.002	.113	.056	.948	.969	.761	.284	.177	.076	.946	.701
	N					51	46	48	46	43	40	51	51	51	51	51	51	51	51
Education prog	Pearson Correlation					1	.616**	.175	.216	.159	.173	-.240	-.046	-.323*	-.061	.097	.148	-.081	.108

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	Sig. (2-tailed)						.000	.233	.149	.308	.286	.089	.748	.021	.670	.498	.299	.571	.451
	N						46	48	46	43	40	51	51	51	51	51	51	51	51
Public program innovative in Romania	Pearson Correlation						1	.359*	.366*	.232	.328*	-.061	.161	-.258	.165	.140	.274	.001	.186
	Sig. (2-tailed)							.018	.019	.161	.039	.685	.287	.084	.273	.354	.066	.997	.215
	N							43	41	38	40	46	46	46	46	46	46	46	46
Main exhibition innovativ e abroad	Pearson Correlation							1	.708**	.405**	.587**	.172	.291*	.355*	.467**	.285*	.459**	.170	.096
	Sig. (2-tailed)								.000	.007	.000	.242	.045	.013	.001	.050	.001	.248	.516
	N								46	43	40	48	48	48	48	48	48	48	48
Temporary exhibition innovative abroad	Pearson Correlation								1	.719**	.749**	.176	.211	.340*	.537**	.454**	.658**	.228	.103
	Sig. (2-tailed)									.000	.000	.242	.158	.021	.000	.002	.000	.127	.496
	N									43	40	46	46	46	46	46	46	46	46
Education program innovative abroad	Pearson Correlation									1	.754**	.291	.318*	.413**	.559**	.469**	.617**	.419**	.306*
	Sig. (2-tailed)										.000	.058	.038	.006	.000	.001	.000	.005	.046
	N										38	43	43	43	43	43	43	43	43
Public program innovative in Romania	Pearson Correlation										1	.235	.304	.270	.468**	.528**	.600**	.397*	.191
	Sig. (2-tailed)											.144	.057	.092	.002	.000	.000	.011	.237
	N											40	40	40	40	40	40	40	40
Frequent museums visitor	Pearson Correlation											1	.752**	.675**	.662**	.324*	.278*	.518**	.169
	Sig. (2-tailed)												.000	.000	.000	.019	.046	.000	.231
	N												52	52	52	52	52	52	52
Familiar with museums at home	Pearson Correlation												1	.597**	.711**	.320*	.376**	.640**	.372**
	Sig. (2-tailed)													.000	.000	.021	.006	.000	.007
	N													52	52	52	52	52	52

Regularly visiting museums abroad	Pearson Correlation													1	.588**	.209	.335*	.603**	.281*
	Sig. (2-tailed)														.000	.137	.015	.000	.043
	N														52	52	52	52	52
I see myself as a person interested in culture	Pearson Correlation														1	.515**	.647**	.628**	.310*
	Sig. (2-tailed)															.000	.000	.000	.025
	N															52	52	52	52
I would like to participate more often in cultural events	Pearson Correlation															1	.712**	.348*	-.040
	Sig. (2-tailed)																.000	.012	.776
	N																52	52	52
I would like to visit museums more often	Pearson Correlation																1	.459**	.243
	Sig. (2-tailed)																	.001	.083
	N																	52	52
Self-assessment about interest in matters of society	Pearson Correlation																	1	.517**
	Sig. (2-tailed)																		.000
	N																		52
Self-assessment about being an active citizen	Pearson Correlation																		1
	Sig. (2-tailed)																		
	N																		
**. Correlation is significant at the 0.01 level (2-tailed).																			
*. Correlation is significant at the 0.05 level (2-tailed).																			

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Table 5. Correlations between various innovative aspects from a museum activity and respondents profile as cultural consumers & active citizens. Lay public

Correlations											
		Innovative museums Romania	Innovative museums abroad	Frequent museums visitor	Familiar with museums at home	Regularly visiting museums abroad	I see myself as a person interested in culture	I would like to participate more often in cultural events	I would like to visit museums more often	Self-assessment about interest in matters of society	Self-assessment about being an active citizen
Innovative museums Romania	Pearson Correlation	1	.630**	.007	.085	-.085	-.025	.007	.074	.069	.056
	Sig. (2-tailed)		.000	.920	.242	.244	.732	.918	.309	.345	.438
	N		187	191	191	191	191	191	191	191	191
Innovative museums abroad	Pearson Correlation		1	.171*	.159*	.073	.172*	.224**	.170*	.116	.157*
	Sig. (2-tailed)			.019	.030	.321	.019	.002	.020	.114	.032
	N			187	187	187	187	187	187	187	187
Frequent museums visitor	Pearson Correlation			1	.691**	.562**	.644**	.569**	.507**	.348**	.506**
	Sig. (2-tailed)				.000	.000	.000	.000	.000	.000	.000
	N				195	195	195	195	195	195	195
Familiar with museums at home	Pearson Correlation				1	.535**	.592**	.484**	.512**	.447**	.438**
	Sig. (2-tailed)					.000	.000	.000	.000	.000	.000
	N					195	195	195	195	195	195
Regularly visiting museums abroad	Pearson Correlation					1	.576**	.495**	.535**	.352**	.374**
	Sig. (2-tailed)						.000	.000	.000	.000	.000
	N						195	195	195	195	195

I see myself as a person interested in culture	Pearson Correlation						1	.740**	.725**	.515**	.564**
	Sig. (2-tailed)							.000	.000	.000	.000
	N							195	195	195	195
I would like to participate more often in cultural events	Pearson Correlation							1	.801**	.516**	.534**
	Sig. (2-tailed)								.000	.000	.000
	N								195	195	195
I would like to visit museums more often	Pearson Correlation								1	.512**	.514**
	Sig. (2-tailed)									.000	.000
	N									195	195
Self-assessment about interest in matters of	Pearson Correlation									1	.624**
	Sig. (2-tailed)										.000
	N										195
Self-assessment about being an active citizen	Pearson Correlation										1
	Sig. (2-tailed)										
	N										
**. Correlation is significant at the 0.01 level (2-tailed).											
*. Correlation is significant at the 0.05 level (2-tailed).											

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Table 6. T-test: innovation and gender

Independent Samples Test										
		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Innovative museums Romania	Equal variances assumed	.004	.949	.417	505	.677	.043	.104	-.161	.248
	Equal variances not assumed			.420	346.451	.674	.043	.103	-.160	.247
Innovative museums abroad	Equal variances assumed	.845	.359	-1.956	456	.051	-.172	.088	-.345	.001
	Equal variances not assumed			-1.927	300.882	.055	-.172	.089	-.348	.004
Main exhibition innovative in Romania	Equal variances assumed	.020	.888	.677	501	.499	.076	.112	-.144	.295
	Equal variances not assumed			.675	328.256	.500	.076	.112	-.145	.296
Temporary exhibition innovative in Romania	Equal variances assumed	.958	.328	.825	497	.410	.082	.099	-.113	.278
	Equal variances not assumed			.813	314.734	.417	.082	.101	-.117	.281
Education program innovative in Romania	Equal variances assumed	6.634	.010	-2.232	487	.026	-.229	.103	-.431	-.027
	Equal variances not assumed			-2.301	358.775	.022	-.229	.100	-.425	-.033
Public program innovative in Romania	Equal variances assumed	.645	.422	-1.151	450	.250	-.126	.109	-.340	.089
	Equal variances not assumed			-1.178	322.680	.240	-.126	.107	-.335	.084
Main exhibition innovative abroad	Equal variances assumed	.375	.541	-1.157	449	.248	-.107	.093	-.289	.075
	Equal variances not assumed			-1.142	287.570	.255	-.107	.094	-.292	.078
Temporary exhibition innovative abroad	Equal variances assumed	1.201	.274	-.885	441	.377	-.080	.090	-.256	.097

	Equal variances not assumed			-.852	268.713	.395	-.080	.093	-.264	.104
Education program innovative abroad	Equal variances assumed	5.671	.018	-2.247	410	.025	-.218	.097	-.409	-.027
	Equal variances not assumed			-2.139	243.919	.033	-.218	.102	-.419	-.017
Public program innovative abroad	Equal variances assumed	4.075	.044	-2.453	379	.015	-.248	.101	-.447	-.049
	Equal variances not assumed			-2.367	229.441	.019	-.248	.105	-.455	-.042

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Conclusions and discussions

Contemporary museums are not only cultural and educational spaces but also social ones. They are increasingly more involved in communities' lives and social concerns. Therefore, the image, expectations, and motivations of visitors shift, encompassing a social dimension. The image of a museum in influenced not only by rational evaluation of the museum offer but also by motivation and visit's satisfaction. The emotional connectedness highly influences the overall image, which influences the satisfaction of visitors. Therefore, perceptions are important for successful museum visits in several ways.

Comparing the public perception of museums from home and those abroad regarding their capacity to propose innovative products (main exhibition, temporary exhibition) as well as innovative services (educational and other public programs) has mainly revealed that all respondents, regardless their domain activity (inside or outside the mainframe of what we may call the cultural domain) tend to have a better opinion on museums abroad. However, the more people tend to consider museums from abroad innovative, the more they share the same view for museums at home. The same goes for their products and services. Despite assessing museums from abroad as more innovative than museums from home, respondents that have a high opinion on the first category, are also reporting a good opinion on the second.

A future line of investigation is to further explore if the difference between museum abroad and at home is due to a more general state of mind of the Romanian public in line with the general feeling that things abroad are „better" than at home or is something specific to the museum and their actual state (a lack of technology in main exhibitions, failure to address the public engagingly, etc.).

The study shows no significant statistic correlations between people belonging to different activity domains and their perception on the degree of innovation that a museum puts in its products and services: in other words, as far as this sample could reveal, it does not matter where people work when they assess innovation. However, it does matter if they are men or women. This is what the statistically significant correlations between those two groups were able to tell us.

Last but not least, it seems that, across all the domains of activity, a high level of self-reported cultural consumption implies a high level of self-perception as a person interested in matters of society. Although this does not have an impact (no significant statistical correlation here) on people's perception of museums' capacity to innovate, this finding might be useful in designing future programs for the general public and especially in communicating them. Museums, it seems, attract not only people generally interested in culture but also people interested in their community/society and its current problems.

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