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RELATIONSHIP MARKETING IN MUSEUMS: INFLUENCE OF MANAGERS AND MODE OF GOVERNANCE

Abstract

On the bases of relationship marketing and social capital, this paper aims to explore whether museums' external relationships depend on managers and internal relationships as well as on mode of governance. The empirical findings of a hierarchical regression analysis for a sample of 556 museums indicate that close relationships with the external environment require managerial social capital and a supportive culture that favours internal cohesion. Finally, public museums directly run by government entities remain too bureaucratic and lack incentives to promote internal cohesion as well as relationships with customers and other stakeholders. Implications for managers are discussed.

Keywords. Relationship marketing; social capital; mode of governance; museums.

Introduction

Within the broader debate concerning the reform of public service delivery, an increasing number of authors claim the potential contribution that relationship marketing (RM) literature can make to developing public management theory, and its utility for improving public service provision in practice (Rees and Gardner 2002; Laing 2003; McLaughlin,

Osborne, and Chew 2009; Osborne 2010; McGuire 2012; Powell and Osborne 2015; Gillett, 2015, 2016). Nevertheless, few empirical works have so far analysed the suitability and implications of a RM approach in public service organizations (e.g., see Wright and Taylor 2005; Gillett 2015). Much the same can be said for social capital theory in this area (Compton and Meier 2016). The current paper helps to fill this gap by developing an empirical research to explore how certain variables might influence relationship orientation in cultural organizations, specifically in the case of museums.

Museums are service organizations (Rentschler and Gilmore 2002; Castañer 2013; Bertacchini, Dalle Nogare and Scuderi 2018) devoted to creating long term value following a multi-stakeholder approach (Burton and Scott 2003; Koster and Falk 2007; Scott 2008). This aims to satisfy the cultural and social needs expressed by visitors as well as the economic needs expressed by staff, and seeks to create socio-cultural and economic benefits for local communities (Frey and Meier 2006; Stylianou-Lambert, Boukas, and Christodoulou-Yerali 2014). The nature of museum services, as well as museums themselves as organizations, has changed substantially worldwide over the last few decades (Kotler and Kotler 2000; Lindqvist 2012). Changes in museums' social, cultural and political environment during this time, coupled with the scarcity of resources due to the global economic recession (Rentschler and Gilmore 2002; Lord and Lord 2009), has meant that museums, whether public or private, have been forced to adapt in order to face up to certain common challenges (McLean 1997; Jaffry and Apostolakis 2011; Rossi, Allini, and Dainelli 2015): increased competition for visitors with other cultural organizations and leisure activities; more sophisticated and demanding stakeholders; greater accountability when seeking to access public funding; as well as greater competition in attracting private funding and voluntary work. In this challenging environment, a museum achieving its mission, and indeed ensuring its very survival,

depends on how it handles relations with several key actors and stakeholders such as visitors, donors, funding bodies, other suppliers, competitors, members, volunteers, museum staff and the surrounding community (McLean 1997; Lord and Lord 2009; Castañer 2013).

Recognising that a museum's success depends on multiple publics (DiMaggio 1991; Kawashima 1999) leads us to highlight the relevance of relationship marketing as a necessary managerial approach for such institutions. Applying RM and social capital approaches to the field of museums provides a theoretical framework for studying the relationships which entities like these maintain with different stakeholders (Voss and Voss 2000; Johnson and Garbarino 2001; Quero and Parra 2005), as well as the networks of relationships and the embedded resources (Payne et al. 2011). This subject is particularly relevant given the current context of change and reform in public museum governance and management (Bonet and Donato 2011; Lindqvist 2012). As McLaughlin, Osborne, and Chew (2009) point out, there is a need to build relational capital between and within organizations operating in the field of public service delivery, highlighting its importance for the effective management of contemporary PSOs (public service organizations) in the framework of 'New Public Governance' (Osborne, Radnor, and Nasi 2013). Within this new paradigm, applying RM has been advocated due to its potential contribution to sustaining public service organizations (McGuire, 2012; Osborne, Radnor, and Nasi 2013; Osborne et al. 2014). In particular, it highlights the RM capacity to help current PSOs managers in one of their key tasks, namely "to be able to make strategic choices about the extent and nature of organizational relationships and their import for organizational performance" (McLaughlin, Osborne, and Chew 2009, 40). Likewise, in the context of service research, Ostrom et al. (2015) indicate that services combine actors from multiple sectors. One research priority is therefore to examine how fostering

networks of service relationships (for instance, public-private collaboration in service development) may enhance customer experiences.

In this context, we attempt to address the following research questions: do internal relationships in museums improve external relationships? Does museum governance influence its relationship orientation? Does the manager's bridging social capital influence a museum's relationship orientation? To address these questions, the current study aims to provide insights into (1) the influence of internal cohesion (museum's employees and volunteers) in developing relationships with customers, donors and other museums; (2) the degree of relationship orientation of private museums, public museums directly run by government entities, or autonomous public museums; and (3) the role of the museum's manager personal and professional relationships in building the museum's relationship orientation.

Despite the importance of the relationships with different stakeholders in the field of museums, the reality shows that the behaviour of museums varies (Lord and Lord 2009): some have a low relationship orientation and play passive role in society, while others have a more open and active relationship orientation. Moreover, the research exploring RM in museums as a global approach remains scarce. Studies have focused on specific relationships and have analysed relationships with museum visitors (Passebois and Aurier 2004; Siu et al. 2013) or members (Bhattacharya, Rao, and Glynn 1995; Camarero and Garrido 2011). Therefore, applying RM and social capital to this setting from a general perspective can provide interesting and valuable insights for both academia and practitioners alike. First, it finds empirical evidence that the mode of governance determines the motivation and interest in strengthening internal relationships and fostering external relationships and that the manager becomes a structural hole (Burt 1992) that brings museums into contact with other external agents. Second, for

practitioners, it guides managers to promote internal ties and to act as a link between the museum and those external networks that prove useful and necessary for the museum.

The next section describes the characteristics of RM in the context of museums and puts forward our first research question about how internal relationships impact on external relationships. We then discuss the relations between museums' relationship orientation with the mode of governance and the manager's social capital, and we posit the subsequent second and third research questions. In the methodology, we explain the data collection process with museums from different areas and from five countries and we describe the analysis. Finally, we present our findings and conclude with the discussion, implications and suggestions for further research.

Relationship marketing. The case of museums

The core concept of RM is the creation of mutual value for the partners in relational exchanges (McGuire 2002). With this aim in mind, RM emphasizes the cultivation of long-term relationships built on creating partnerships and trust in the quality of services offered (Berry, 1995; Grönroos, 1995; Garbarino and Johnson, 1999). This approach is not limited to the relationship with customers. More specifically, relationship orientation is the proactive creation, development and maintenance of relationships with customers and other parties that would result in mutually satisfying exchange (Morgan and Hunt 1994; Harker 1999), and that may emerge in individuals or organizations (Palmatier et al. 2008). Given that value not only lies at the centre of RM analysis but is also the focus of current debates in public administration and management (McGuire 2002; Shaw 2013; Thompson and Rizova 2015; Hartley et al. 2016; Alford et al. 2017; Ferry, Ahrens and Khalifa 2018; Osborne 2018), it is recognized as a significant departure point when considering relationships for public services (McGuire 2002). However, one key aspect

to bear in mind when exploring the suitability and implications of an RM approach in PSOs is that the notion of value, and more specifically its measurement, differs substantially depending on the type of organization (Moore 2000; Hodgkinson et al. 2017). Thus, as Moore (2000, 186) points out, whereas the principal value delivered by a for-profit firm is the financial returns given to its shareholders and the use value delivered to customers, the value produced by not-for-profit organizations lies in achieving their social goals more than in making a profit: in other words, in producing social value and meeting the demands of the individuals who voluntarily support their programmes (donors, volunteers, etc.) and who enable them to carry out their mission (Oster 1995; Moore 2000; Dainelli, Manetti and Sibilio, 2013; Mook and Handy 2010; Kim 2016). In public organizations, on the other hand, the principal value delivered is “the achievement of the politically mandated mission of the organization and the fulfilment of the citizen aspirations that were more or less reliably reflected in that mandate” (Moore 2000, 186). In this case, when measuring value for “consumers” public value literature identifies two different types of value (Hartley et al. 2016): a private value or benefit gain for individual users and a public value enjoyed by citizenry at large. As a result, unlike for-profit firms, both non-profit and government organizations operate for social purposes rather than seeking to maximise profits (Oster 1995; Mook and Handy 2010). Nevertheless, while in non-profit organizations public purposes are established merely by the fact that contributors embrace them, in governmental bureaucracies they are decided through collective political processes (Moore 2000), and find expression in the allocation of public funds for such public purposes (McGuire 2002).

As regards museums, as Scott (2009) points out, value is also becoming a general framework with which to articulate, assess and advocate the importance of contemporary museums, and to secure sustainable funding for them in the face of an increasingly

challenging economic context. As PSOs, museums must now satisfy not only individual or private demand but also address a growing and diverse social demand based on their non-use values and beneficial externalities (Frey and Meier 2003; Throsby 2010). Thus, in addition to the private use value they provide to visitors, museums also create value or benefits to society as a whole, for which they are not compensated in monetary terms. Among the social values museums provide it is worth highlighting not only option, existence and bequest values but also the prestige value, the educational value and so on. Given such a context, researchers have argued that relationship orientation is a key strategy which can help contemporary museums to achieve their economic and social goals and create close bonds with target groups (Kotler and Kotler 2000; Rentschler and Radbourne 2007). It could also respond to the continuing demands that management of museums and other cultural organizations should be “more open, inclusive, representative and creative” (Harrison 2013, 225).

Morgan and Hunt (1994) categorized relational exchanges in four levels: relationships with buyers (customers and channels of distribution), relationships with suppliers of goods and services, internal relationships (among employees or functional departments, and lateral relationships (with competitors or governments). In line with this scheme, museums’ relationship orientation is reflected in the degree to which they maintain close relations in four areas (Figure 1): *customer relationships* (with visitors and members), *supplier relationships* (with donors and sponsors), *lateral relationships* (with other museums), and *internal relationships* (among workers and with volunteers).

Insert here Figure 1

Customer relationships. The different theories of RM concur in placing the visitor at the core of relationship planning (Grönroos 1995). Two trends linked to developing relationships with visitors can be distinguished (Siu et al. 2013): relationships with members and relationships with sporadic visitors and new audiences.

Cultural marketing literature considers in a generalized way how it is considerably more profitable and simple for cultural entities to develop strategies focused on current visitors, due to the particular nature of cultural products and their markets (Kotler and Scheff 1997). The literature has shown that it is feasible to create a sense of belongingness and identification in museum members (Bhattacharya, Rao, and Glynn 1995) and to retain them (Bhattacharya 1998). Identification and loyalty are built through material benefits (free admission, private visits, discounts, etc.) as well as non-material benefits such as feelings of altruism and a sense of social responsibility (Camarero and Garrido 2011).

However, museums are aware of the need to attract and retain new visitors. Siu et al. (2013) propose that tangible rewards as well as offering and renewing novel and meaningful services affect customer perception of a museum and increase commitment among visitors. Offering experiential activities (educational, stimulating, and motivating experiences) increases visitor revisit intention (Harrison and Shaw 2004). Interactive communication with visitors and the use of more participative and active formulas also prove key to developing close relationships.

Supplier relationships. Relationships with donors have been widely studied by non-profit marketing literature. Indeed, building long-term relationships with funders is essential to the survival of many non-profit organizations. The literature emphasizes that trust in the organization is critical vis-à-vis retaining donors and funders (MacMillan et al. 2005), and is more relevant than the benefits received in the exchange itself (Garbarino and Johnson 1999). Donors also seek prestige, recognition, and status. Consequently, the

prestige of the organization (the museum) contributes to building identification and loyalty (Bhattacharya, Rao, and Glynn 1995; Arnett, German, and Hunt 2003).

Nevertheless, the quality of service offered to donors is also required to build trust and enhance loyalty (Sargeant 2001). Furthermore, it is necessary to ensure that their donations bear fruit, and that funds are being used efficiently and with a social impact, in order to maintain long-term donor relationships (Kotler and Kotler 2001).

Loyalty programmes and donation schemes provide the most appropriate channels through which relationships and mutual knowledge between society and museum can be supported. A greater commitment towards relations with donors facilitates the museum's social mission (i.e. improving the collection and in conservation) in the sense that such a commitment is in turn key to boosting visitor and donor commitment, in the shape of more visits or larger donations (Camarero and Garrido 2014).

Lateral relationships. In RM, mutual cooperation (in contrast to competition and conflict) is deemed key to value creation (Morgan and Hunt 1994). In this sense, Gummesson (1997) points out that competition is inherently destructive, while cooperation is inherently productive. Consequently, competitors should not be seen as a threat, but rather as a source of cooperation to generate a joint competitive response that satisfies both fund contributors and beneficiaries alike (Álvarez, Vijande, and Casielles 2002).

Museums are often not perceived as competing with one another but rather as collaborators (Lord and Lord 2009). This cooperation is materialized, for example, through lending works of art in order to hold temporary exhibitions, sharing facilities, staff and technical knowledge, carrying out joint promotional and advertising campaigns or even in the use of benefits arising from the close proximity between. This is what can create centres of cultural attraction. Cooperation with other museums and cultural organizations also favours innovation (Camarero and Garrido 2012). Collaboration

among museums allows them to share expertise and resources and implement ideas and strategies. These relationships between museums are particularly valuable in the case of small and medium-sized museums (Kotler and Kotler 2001) when they lack the resources to innovate by themselves. Cooperation may include loaning objects, developing joint education and learning programming or sharing technologies.

Internal relationships. According to Berry (1995), internal marketing in service firms leads to improvements in external marketing. Employee performance translates to performance in the service offered. Based on this notion, firms focus greater attention on internal relationships, that is, “attracting, developing, motivating, and retaining qualified employees through job-products that satisfy their needs” (Berry and Parasuraman 1991, 151).

A museum’s employees are its internal clients. They are the people the museum must communicate its policies and objectives to in order to achieve total employee alignment with the organization’s philosophy, culture and values. The tools the museum can use to maintain a long-term climate of confidence with its employees include: two-way communication, training, motivation and appreciation. In the case of volunteers, according to Kotler and Kotler (2001, 342), the best way to foster long-term relations with them is to “treat them as a distinct market segment, with particular needs and expectations”. Volunteers are motivated by the desire for intangible and personal benefits such as acquiring knowledge or seeking opportunities for socialization and interpersonal relationships. Bussell and Forbes (2007) highlight the value of using a RM approach to manage volunteering. Indeed, they describe a life cycle of volunteering over which the volunteer is formed and committed to the institution. In this process, fostering identification and social ties and developing shared values between the organization and its volunteers is crucial. With this in mind, museums must not only provide their

volunteers with financial incentives but also with recognition and social rewards and must be receptive to hearing volunteers' comments, complaints and suggestions.

Internal relationships are key to building and maintaining the museum's other relationships. When relationships among employees are characterized by trust and cooperation, the likelihood of employees working together to establish close relationships with visitors, donors, and other museums will be greater (Kotler and Kotler 2001). Moreover, Berry (1995) states that long-term employees know more about the business and have had more opportunity to develop bonds of trust and familiarity with the different publics. Therefore, we propose our first research question:

RQ1: Does internal relationship orientation in museums improve external relationship orientation (with customers, donors, and other museums)?

Relationship orientation and mode of governance of museums

The term governance is used in many disciplines with diverse and often contradictory meanings. As Kooiman (1999) suggests, one useful way of distinguishing between the different usages of this concept is in terms of different levels of analysis. In this work, we focus on the organizational level, such that the term governance is used to refer to the arrangements for organizational governance, i.e., "the systems by which organizations are directed, controlled and accountable" (Cornforth 2003, 17). Based on this definition, and following Davis and Mort-Putland (2005, 3), we use the term museum governance to refer to the systems and structures which those in charge of museums employ to define policy, provide leadership and management, coordinate and monitor procedures and resources, and to develop a long-term strategy and direction for the museum. A museum's mode of governance thus shapes how power is exercised, how decisions are made on issues that concern the museum, and how it relates to staff, members, visitors, volunteers,

and other stakeholders. In this regard, this paper argues that a museum's mode of governance greatly influences its relationship orientation. More specifically, we posit that the museum's governance system influences its allocation of attention and other resources amongst its multiple stakeholders and shapes its strategies towards these publics (DiMaggio 1991; Kawashima 1999).

Despite growing recognition of the importance of museum relationship development, the link between mode of governance and relationship orientation has received little attention in economics and museum management literature. Earlier economic literature on museum governance focused mainly on non-profit museums (Bieber 2003; Rentschler 2004). However, over the last few decades, governance and management of public sector reform as well as the resulting organizational restructuring and autonomisation of many public museums in a variety of countries, has increasingly attracted economists' attention. In this vein, Throsby (2010) posits that determining how new modes of governance affect public museums and assessing the level of public value created by museums is of particular concern from a public policy viewpoint. In practice, as Rizzo and Throsby (2006) point out, the way in which the different interests will be represented and satisfied in museum supply will depend on institutional design, particularly the mechanisms used to prevent opportunistic behaviour by agents. In general, most studies indicate that governance structures and funding can constrain decision-making and point the museum's activities and management in a particular direction (Oster and Gozman 2003; Frey and Meier 2006; Rizzo and Throsby 2006). In particular, economic literature has favoured the study of museum directors as the main determinants of museum orientation and, ultimately, of the supply of museum services and relations with the various stakeholders (Frey and Pommerehne 1980). On the basis of the economic model of human behaviour, it is assumed that directors, like other people, will behave in a rational manner,

reacting systematically to changes and differences in the restrictions associated with particular institutions (Frey and Pommerehne 1980; Frey and Meier, 2003). Nevertheless, the literature has tended to be mainly theoretical and few empirical contributions have addressed governance and relational issues (e.g., see Bieber 2003; Oster and Goetzmann 2003; Herguner 2015a; Yermack 2017), with the implications of the various organizational governance systems for relationship orientation thus far remaining under-explored.

In practice, today there are a wide range of modes of museum governance, not only among different countries but also within each country (Bonet and Donato 2011). For the purposes of this work, we distinguish three modes of museums governance: public museums directly run by government entities, autonomous public museums, and private museums.

Public museums directly run by government entities. By these, we refer to publicly owned museums, directly controlled and managed, and fully funded (through the government or culture department budget allocations on which they depend) by a central or sub-central government. This kind of public museum is integrated as part of government as a whole, and is characterized by a lack of independence and no legal status of its own. All decisions not pertaining to the strictly cultural domain are taken by elected politicians (and approved by legislature) or bureaucrats (Bertacchini, Dalle Nogare and Scuderi 2018).

In general, analysis of publicly managed organizations has been based on the so-called bureaucratic management model, commonly described as a hierarchical administration model (Osborne and Brown 2005) dominated by bureaucratic-legal values (Gummerson 2008), and traditionally characterized by its introversion, the weakness of its internal relations and the lack of concern with anything external to the organization (Desmarais and Abord de Chantillon 2010). Based on this model, as Desmarais and Abord de

Chantillon (2010, 132) point out “public managers are seen as being aloof and as avoiding all but the most superficial relationships with external contacts, members of other departments, and colleagues”. As Gummesson (2008, 139) highlights, in practice, bureaucratic values still predominate in public organizations, perpetuating an organizational culture that promotes a close and self-referential vision of public service value instead of adopting a service orientation focused on satisfying citizens’ services preferences and needs, thus making a service collision rather than a service encounter more likely.

This traditional view has also been transferred to the economic analysis of public museums. In general, economic literature describes the direct governance system as a model which, although it provides museums with financial stability, means there is a certain lack of incentive for managers to perform efficiently in economic terms, making public museums more prone to engage in bureaucratic behaviour (Grampp 1989; Frey and Meier 2006; Fernández and Prieto 2011). Accordingly, traditional public museum managers are expected to behave in a self-referential and inwardly focused manner, pursuing their mission with an autonomous approach (product orientation), more interested in maximizing their own goals (performance excellence, prestige, professional esteem, etc.) (Frey and Pommerehne 1980; Rentschler 2001) rather than focusing on serving the citizens when deciding their activities and cultural programmes (Bonet and Donato 2011). As a result, these traditional museum managers are highly unlikely to participate in long-term cooperation agreements with visitors, members or donors (Rentschler 2001). As Bonet and Donato (2011) posit, this may explain the low perception which large sections of the population have of the public value of culture.

Due to bureaucratic rules, this kind of museums are not free to use additional revenues (entrance fees, donations, etc.) for their own benefit, such that directors have little

incentive to increase this type of income (Frey and Steiner 2016). As a result, they tend to favour the supply of non-commercial and specialist-oriented activities over visitor-oriented activities (Frey and Meier 2003, 2006; Fernández and Prieto 2011), without generally setting out any management or social impact goals (Rius 2014). This policy of non-commercialization also seeks to isolate the museum as far as possible from market and commercial valuations and serves to further directors' discretionality as well as hinder external assessment and control (Frey and Pommerehne 1980).

Autonomous public museums. The legal status and mode of governance of many public museums has undergone a major transformation in recent decades. Driven by the stream of reforms undertaken by public administrations (Herguner 2015b), many public museums have moved from government line departments to more independent public bodies under different organizational forms (public foundation, autonomous body, etc.), with multiple sources of funding (earned income, public funding and potential contributions from donors and sponsors) and accountability to a much wider range of both private and public stakeholders (Lord and Lord 2009; Gray 2015). In general, under these new organizational arrangements, the state maintains ownership of buildings and collections and, generally in the form of an annual grant, continues to provide some support for museum activities on agreed terms (e.g. performance contracts, based on compliance with state regulation and public value creation objectives) (Throsby 2010).

While these new modes of governance give museums more financial and management autonomy by facilitating their relations with third parties, nevertheless, it puts greater pressure on museums to seek alternative source of funding since they are no longer assured of covering their costs. This has led to greater rationality in spending and the search for additional income by developing consumer-oriented programmes aimed at increasing visitor numbers and seeking out donors and sponsors (Frey and Meier 2006).

These new modes of museum governance comply more with the notion of collaborative governance (Ansell and Gash 2008), imposing a more multidimensional concept of organizational goals, and adopting a participative governance and management approach that involves multiple agents, such as the audience, donors or other staff members, in the decision-making process to the detriment, to a certain extent, of the profession's core values (Castañer 2013). Moreover, the result of this change in the governance model is significant in the position of public museums in the community since they now have to look for not only financial support but also social legitimacy if they are to receive public funds, in addition to becoming more outward-focused organizations with more community relationship (Lord and Lord 2009).

Private museums. Under this heading we refer to privately owned museums governed by management bodies who are independent from public authority control (Johnson 2003; Rius 2014). Private ownership allows museums to enjoy full budget sovereignty and major flexibility in management yet increases risk and uncertainty, since the security that public funding provides is lacking (Frey 1994; McLean 1997; Fernández and Prieto 2011). In practice, most private museums are mission-oriented non-profit organizations (Luksetich y Partridge 1997; Johnson 2003; Yermack 2017; Bertacchini, Dalle Nogare and Scuderi 2018).

Nowadays, private museums' survival depends mainly on earned income (entrance fees, revenues from ancillary activities, etc.) and additional contributions from sponsors and donors. They also often receive government support, either directly, through subsidies, or indirectly through the provision of tax incentives for donations and tax exemptions for non-profit museums. In this case, if a museum manages to generate a surplus it can be used for future undertakings, such that directors have a strong incentive to increase this

type of income (Frey and Meier 2006). These conditions represent an important change in incentives for the museum directorate, whose decisions, in principle, can be expected to be market dominant (Frey and Meier 2003). Thus, in order to ensure the organization's economic viability, they can be expected to focus on developing relationships with visitors, members and donors (Frey and Pommerehne 1980; Rentschler 2001; Frey and Meier 2003). On the one hand, they will focus on attracting and building loyal visitors, with the emphasis on the services offered and visitor preferences. Nevertheless, if a non-profit museum becomes too commercial, it may jeopardise both its non-profit status and its access to various tax exemptions (Throsby 2010, 124). Thus, there is an incentive to avoid profits by charging low or "social" prices. Likewise, in an effort to strengthen the legitimacy of their tax-deductible status and attract private funds from donors and sponsors, these museums will also seek to improve their public image and act efficiently (Frey and Meier 2006). Moreover, in order to reduce costs, many of these museums often tend to replace full time employees with volunteer work (Bonet and Donato 2011). In short, as a result of this mixed funding, private museums must now balance their traditional cultural and social mission with their role as public service providers that must be sustainable in the market (Kim, 2016).

Therefore, we propose the second research question:

RQ2: Are private museums more relationship-oriented (internally and with customers, donors, and other museums) than public museums? Are autonomous public museums more relationship-oriented than public museums directly run by government entities?

Relationship marketing and managers' social capital

Evidence of the effect that social capital has on access to resources and the capacities of other agents as well as on establishing and maintaining business relationships is

increasing (Partanen et al. 2008). Social capital and RM are thus complementary approaches that focus on relationships as a mechanism to access and exchange resources as well as improve the capacities of the individuals involved. Specifically, social capital alludes to an individual's or a group of individuals' networks of relations and the resources contained in the network or which may be accessed through it (Nahapiet and Ghoshal 1998). Social capital allows access to knowledge, experience, abilities as well as other capabilities such as innovation and collaboration (Yli-Renko, Autio, and Sapienza 2001; Hatzakis et al. 2005; Liao and Welsch 2005).

As for the levels of social capital analysis, it is possible to differentiate between individual and collective (Payne et al. 2011). The individual level refers to individuals' social capital and alludes to the networks they create for their own benefit. The collective level refers to a public resource, based on communities and social networks that benefit all members of the group or community.

Whether individual or collective, social capital is structured in two dimensions: bonding and bridging social capital (Putnam 1995). Bonding social capital refers to close ties and cohesion characterized by a relationship of values, and the level of mutual trust that facilitates exchange and collective action. It is related with internal or close relationships (Adler and Kwon 2002). In contrast, bridging social capital is defined as the weak ties that individuals establish with other groups and that can give them access to new ideas, opportunities or information. External social capital refers to the links that an organization maintains with external agents (Adler and Kwon 2002; Chetty and Agndal 2007).

In the context of museums, we focus on individual and external social capital, specifically managers' bridging social capital. This refers to the extent to which managers maintain different relationships as a result of their background, experience and professional career. Managers' bridging social capital is characterized by the number of strength ties between

managers and other agents and institutions such as other museums, foundations, national, regional, and local authorities, associations, and teaching and research centres. These ties can be seen as a “bridge” which museum managers build in the sense that they provide direct access between the museum and other networks and/or external agents. Bridging social capital implies network heterogeneity and diversity (Lee 2009). In fact, one of the museum curator’s roles is to forge links (bridging ties) between the organization and external elements (Edelman et al. 2004; Acquaaah 2007). A well-connected manager could fill the potential structural holes and bring more resources to the museum. Ryu (2017) demonstrates that managers’ bridging social capital has a positive impact on organizational performance since it allows them to share new and different ideas with individuals in different networks and infuse innovation into their organization.

When managers promote the amount of contact and relationships with other museums, companies, donors, and public institutions, among others, they favour a museum’s relationship orientation. A curator with a rich network (in terms of bridging ties) will be more efficient at identifying opportunities for the museum. In order to take advantage of such opportunities, curators should put their private relationships at the service of the museum’s objectives, so that part of their private network might be integrated into the museum’s institutional network. Insofar as the curator’s links are made available to the organization, individual social capital may become a source of external relationships for the organization (Yli-Renko, Autio and Tontti 2002). Therefore:

RQ3. Does managers’ bridging social capital influence a museum’s relationship orientation (internally and with customers, donors, and other museums)?

The proposed research questions are represented in Figure 2.

Insert here Figure 2

Research methodology

Sample and measurement of constructs

We collected data by means of a survey conducted among museum curators. We selected a survey as the research tool so as to collect data on a large number of museums. Moreover, curators' self-reported perceptions allowed us to gather factual information about the museum (size, mode of governance) as well as other subjective information about relationship orientation, and personal information concerning the manager's social capital. A questionnaire was designed to measure the variables in this research. The questionnaire was reviewed by three curators to gauge whether the items were representative of the conceptual definitions. Once revised, the questionnaire was sent via postal mail to museum curators in France, Spain, the United Kingdom, the United States, and Germany. The domain consisted of 4,800 museums (800 British, 1000 French, 1,300 German, 800 North-American, and 900 Spanish). This involved consulting several museum directories in each country so as to previously prepare as comprehensive a database as possible with the address of the museums.

The questionnaire was translated into the different languages by professional translators in order to ensure equivalence of measures between languages. The questionnaire could be answered and returned via postal mail (we included a stamped addressed envelope) or via online (we included a cover letter with the questionnaire in which we offered a URL address to answer the online questionnaire). In the cover letter, it was indicated that the questionnaire should be completed by the director or curator, who has a general knowledge of the institution's social capital as well as their own social capital. Information was gathered between February and December 2014. The total number of responses collected during the process once incomplete questionnaires had been removed

was 556 (39 American, 66 British, 119 German, 131 French, and 201 Spanish). In the Table, we describe the sample according to the type of museum.

Insert here Table 1

Measurement of constructs and validation

As for the measures of the various concepts, we created ad hoc scales based on a review of the literature addressing social capital but adapted to the context of museums.

To measure relationship orientation, we revised previous studies that analyse relationships with multiple exchange partners. For instance, Knox and Gruar (2007) differentiated several priority stakeholders in the context of charities (grant recipients, donors, influencers, partner organizations, expert audiences, volunteers, beneficiaries, etc.), principally measuring the communication practices in these relationships. Gillett (2015) proposed measuring relationship orientation with several partners in the context of local government with a scale involving up to 67 items. In order to simplify the measurement instrument, we focused on the concept of relationship orientation, i.e., the degree of emphasis perceived when creating, sustaining, and enhancing close relationships with different partners. Although, as Bove and Johnson (2001) recognize, there is little consensus as to which variables should be used to measure relationship quality, strength or closeness, all these measures have been associated to a positive relationship (Barnes, 1997). Therefore, assuming closeness to be an adequate indicator of attachment in a relationship (Mende, Bolton, and Bitner 2001), we measured relationship orientation as managerial perception of closeness of museums' relationships, as proposed by Barnes (1997), on a five-point scale, with 1 indicating "Not very close" and 5 a "Very close relationship".

Internal relationships were measured as the relationship with volunteers and with an item indicating whether the museum's employees maintain a work atmosphere characterized by mutual trust (ranging from 1 indicating "Completely disagree" to 5 "Completely agree"). We considered relationships with visitors and members as *customer relationships*. *Supplier relationships* are those maintained with individual and corporate donors. Finally, *lateral relationships* included relations with other national and international museums.

Previous research has measured *manager's social capital* in the case of CEOs (Young and Tsai, 2008) in terms of the quantity (number of relationships) and quality (closeness, betweenness, profitability) of CEOs' intra-group and extra-group ties. We adapted this measure to the case of museum curators, such that we asked them to indicate the perceived size of the ties they maintained at a personal level in different areas (with other museums, public and private foundations, national, regional, and local authorities, associations, as well as teaching and research centres) on a three-point scale (1=some relations; 2=several relations; 3=many relations). The *manager's social capital* variable was calculated as the mean of the indicators.

Table 2 reports the descriptive statistics (means and standard deviations). The questions contained in the survey are reported in Appendix 1.

Insert here Table 2

In order to evaluate the *mode of museum governance*, we differentiated the three modes: public museums directly run by government entities (public-direct), autonomous public museums (public with autonomy), or private museums. We consider the classification of modes of governance as proposed by Lord and Lord (2009) and Llinares (2008) (see Appendix 1). To evaluate the association between mode of governance and country, we

performed a chi-squared test and observed a significant association: $\chi^2(8)=72.53$ ($p=0.000$). Results are shown in Table 3. Direct public management is more frequent in French museums, while private management is associated to Anglo-American and German museums.

Insert here Table 3

As a control variable, we considered museum size, measured as the number of employees, a measure used in numerous studies as an indicator of organizational size (Camisón et al. 2009; Camarero, Garrido and Vicente 2011). Since the variable ranged from 1 to 800 we opted for a logarithmic transformation. This means that a curvilinear relationship rather than a linear relationship represents the link between size and relationship orientation.

Results

In order to analyse the influence of the proposed variables on the relationship orientation, we performed a hierarchical regression analysis for each dependent variable. Internal, customer, and supplier relationships were calculated as the mean of the items. As for lateral relationships, we decided to consider the relationships with national and international museums as two dependent variables, since we observed different effects of the independent variables. Hierarchical regression analysis allows predictor variables to be added or removed from the regression model in steps. In this case, we can introduce the control variables in a first step, and the mode of governance and manager's social capital in the following steps. This would enable us to determine the predictive power which the proposed predictor variables add to the model above and beyond the control factors.

In the first step, we introduced the control variable (log-size). In the second step, we introduced the mode of governance (we introduced direct public and public with autonomy and we left private governance for comparison), and in the third step we introduced the manager's social capital. Results are shown in Table 4.

As regards museum size, larger museums perceive that they maintain closer relationships with visitors and members, with donors and with other museums.

In the first research question, we asked whether internal relationships in museums improve external relationships. Findings show that the perception of internal relationships among employees proves more relevant with regard to building relationships with visitors and donors than with other museums.

As for the second research question, we find that the mode of governance also affects the relationships. Direct public management leads to a perception of poorer relationships between employees as well as to less close relationships with customers, donors and international museums than are found in private museums. However, public museums (with direct or autonomous management) display better relationships with other countries' museums.

Finally, as for the third research question, the influence of managers' social capital on the closeness of external relationships, results show that the manager's social capital is a clear determinant of relationship orientation, especially vis-à-vis promoting relations with other museums.

We also analysed the effect of the museum's nationality and mode of governance by means of an analysis of the variance (ANOVA). The results provided by ANOVA appear in Table 5. Internal relationships (with employees and volunteers) are significantly closer in the UK, USA and Germany than in France and Spain. Germany and the UK also show closer customer relationships (with visitors and members). The strength of the

relationships with suppliers (donors and sponsors) also differs by country. Once again, Anglo-American museums show a closer relationship with individual and corporate donors. In the context of lateral relationships, the relationships with international museums are closer in British and American museums, while relationships with national museums are closer in France and the UK. As for the mode of governance, results confirm the hierarchical regression analysis. We can see that private museums and those that are public with autonomy maintain closer relationships with members, between employees, with customers, with donors, and with international museums. However, relationships with national museums are closer in public than in private museums.

Insert here Table 4

Insert here Table 5

Discussion and directions for further research

Museums face uncertainty over their survival and with regard to successfully accomplishing their cultural and social mission. Indeed, museums are service providers whose success depends on managing relationships with several external actors (visitors, donors, sponsors, and other institutions) and on the strength of internal relationships. In this context, this paper explores how the museum's mode of governance and manager connectivity with external agents contribute to the museum's relationship orientation, covering museums from five countries and from all categories.

The main theoretical contribution of our study to future research stems from gaining a better conceptual understanding of external and internal relationships in the scope of museums through RM and social capital theory. More specifically, we contribute to the literature by (1) enabling a better understanding of the antecedents of museums' external

relationships (internal relationships and mode of governance), and (2) measuring the impact of museum managers as agents that bridge the gap between museums and external agents or networks.

In response to our first research question concerning whether internal relationships in museums improve external relationships, findings indicate that cohesion among employees and internal relationships with volunteers are key to fostering and maintaining relationships with visitors, members, as well as individual and corporate donors. Moreover, museums from the UK, USA and Germany seem to achieve closer internal relationships.

As for the second research question regarding whether a museum's mode of governance influences relationship orientation, as expected we find that public museums directly run by government entities achieve poorer relationships with stakeholders, except for the relationships with other museums in the country, which proves easier when museums depend on the same administration or public department. Public-direct museums have more problems managing internal relationships as well as relationships with visitors, donors, and international museums, and display less close relationships with customers, donors and international museums. Autonomous public museums are as effective as private museums when it comes to managing relationships. In this sense, it is worth remembering Osborne's (2006) argument about the evolution of the "New Public governance" in public service, where negotiating both plural (involving multiple actors) and pluralist (involving multiple processes) public policy-making and implementation is the dominant paradigm. We note that this change is only manifested when public service organizations managers exercise discretion and autonomy in the way they manage the institution. In this line, Bertacchini, Dalle Nogare and Scuderi (2018, 3) indicate that autonomous public museums can be more effective than both public museums directly

run by government authorities and private museums, effectiveness being seen as “the ability of a museum to generate values for society according to its mission and goals”. Yet the degree of relationship orientation is similar in private and autonomous public museums. Our results also support the notion that adopting an autonomous governance system in public museums facilitates a greater focus on stakeholders. In contrast, the direct governance system in public museums remains too bureaucratic and lacks incentives to engage in relational-oriented activities. This kind of museum must still overcome one of the traditional weaknesses of public cultural organizations, namely the incapacity (or less interest) when it comes to conveying their economic and cultural performance and social impact to their stakeholders (Bonet and Donato 2011). Indeed, there is considerable scope for implementing a RM approach in this sector.

Finally, in the third proposal we questioned whether managers’ bridging social capital influences the museum’s relationship orientation. Findings show that managers are bridges connecting the museum with other individual and corporate donors but, primarily, with museums. In other words, the manager’s relations or contacts with other institutions and agents provide opportunities to access funding (through donors and sponsors), innovation and new ideas (through relationships with other museums). Indeed, museums appear to be increasingly willing to hire managers who are able to attract a wide array of resources.

For practitioners, some managerial implications emerge from this study. Firstly, managers should encourage a feeling and sense of internal identity since these relational ties provide the source of future internal and external relationships by creating a favourable context (through activities or meetings aimed at sharing experiences) in which employees and volunteers can give the best of themselves to visitors. This would make it

possible to build and maintain collective social capital in museums even if there were a change in museum management.

Moreover, as far as the mode of governance is concerned, it would be advisable for public museums directly run by government authorities to foster interactions among employees in order to consolidate internal cohesion. Common objectives and projects that encourage collaboration among employees from different departments would result in closer internal relationships and, subsequently, strengthen relationships with agents in the immediate environment (such as donors and visitors) and extend these further (relationships with international museums), as occurs in private museums.

Another implication is related to the selection policy of museum directors. One criterion that should be considered is access to a wide network of contacts, particularly with specific agents (other museums, public administrations, etc.) which the museum might lack. However, it is also vital that the candidate should be willing to make access to those contacts available to the museum. In this sense, the longer the manager is attached to the museum, the greater the transfer of social capital might be. This is particularly true in the case of private museums, given that managers might possibly switch jobs to another museum or cultural organization. This would allow the manager's relational capital to be exploited and used.

Finally, as our findings show, larger museums maintain closer relationships with stakeholders than smaller museums do. Although smaller museums tend to have fewer staff and a smaller budget than large ones, they should not neglect their relationships, and should seek to create a sense of community with their visitors, members and donors. In an effort to enhance their chances of survival, small museums should build up ties with other museums of different sizes and types. These relationships could allow them to collaborate and improve their visibility, all of which could translate to increased visitor

numbers or other activities (such as organising conferences) that boost the museum's revenue.

Although our findings are useful, there are several limitations. Firstly, our research draws largely on perception data provided by a single source: the museum curator. Thus, there may be certain biases related to the sample. As Gainer and Padanyi (2005) point out, it would be advisable to draw on different sources of information such as employees or external stakeholders. Second, the study was also conducted at a particular moment in time, whereas a longitudinal study might provide us with a better sequential analysis.

Since this is exploratory research, some aspects need further examination and inquiry. Certain factors not addressed in the present study should not be ignored. For instance, there are additional factors which might determine museums' relationship orientation, such as the museum's location, country culture, or the manager's institutional logic, i.e., institutions determine the values through which individuals and organizations provide meaning to their activities, organize their time and develop their experiences (Thornton and Ocasio 1999). Moreover, institutional logic may influence both managers and museums' behaviour.

We might also consider specific factors that contribute to promoting certain relationships which have thus far scarcely been dealt with in the literature, such as relationships between museums or relationships with public administration. Researchers should explore how local and regional museums cooperate to attract a greater number of visitors (for example, through a joint access card or by creating a "route" of museums) or the relationships with other institutions such as universities, educational centres and local government. Future research also should study to what extent a relationship orientation favours the sustainability of small museums. Finally, a further limitation of our study is that we measure curators' perception about relationship orientation or manager's social

capital. Thus, we propose case studies that can offer more objective and greater insights into how managers and curators foster relationship orientation and create as well as exploit their individual social capital.

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Appendix 1. Questionnaire

Type of museum (More than one option may be ticked if applicable)

- | | |
|---|--|
| <input type="checkbox"/> Archaeological | <input type="checkbox"/> Natural science / Natural History |
| <input type="checkbox"/> Contemporary art | <input type="checkbox"/> Place |
| <input type="checkbox"/> Decorative arts | <input type="checkbox"/> Specialised |
| <input type="checkbox"/> Fine arts | <input type="checkbox"/> Ethnography/Anthropology |
| <input type="checkbox"/> House-museum | <input type="checkbox"/> History |
| <input type="checkbox"/> Science and Technology | <input type="checkbox"/> Other |

Number of staff (own + external)

Full time Part time

Mode of governance

Direct Public Management (run by government entities):

- National Government
 Regional Government
 Local Government

Publicly managed and independently run:

- Independent body
 Public foundation
 Public enterprise
 Consortium
 Trading company
 Others.....

Private:

- Foundation
 Association
 Church
 Enterprise or company
 Particular
 Various private bodies
 Others.....

Relationship orientation

Assess the relational climate within the museum (**Internal relationships**):

Completely disagree 1 2 3 4 5 Completely agree

Those of us who work in the museum maintain a work atmosphere characterised by mutual trust 1 2 3 4 5

Indicate to what extent the museum has managed to forge and maintain close relations with the following groups... Not very close relationship 1 2 3 4 5 Very close relationship

	1	2	3	4	5
(Internal relationships) Volunteers					
(Customers relationships) Visitors and current audience					
(Customers relationships) Friends of the museum					
(Suppliers relationships) Individuals donors and beneficiaries					
(Suppliers relationships) Corporate donors/sponsors					
(Lateral relationships) Other (country) museums					
(Lateral relationships) Other international museums					

Bridging social capital

Assess relations of a personal, professional, or institutional nature which you, at a particular level, maintain with those belonging to various bodies and agencies. If there is no contact with the body/agency do not tick any box.

	Number of people you know in each of the bodies/agencies		
	Some	Several	Many
Other museums of the same kind	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other museums of another kind	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public and private foundations supporting the museum's activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National, regional, and local authorities linked to the museum's particular field (Culture, Science)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Associations linked to the field of the museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Teaching and research centres linked to the field of the museum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Figure 1. Relationship marketing in museums

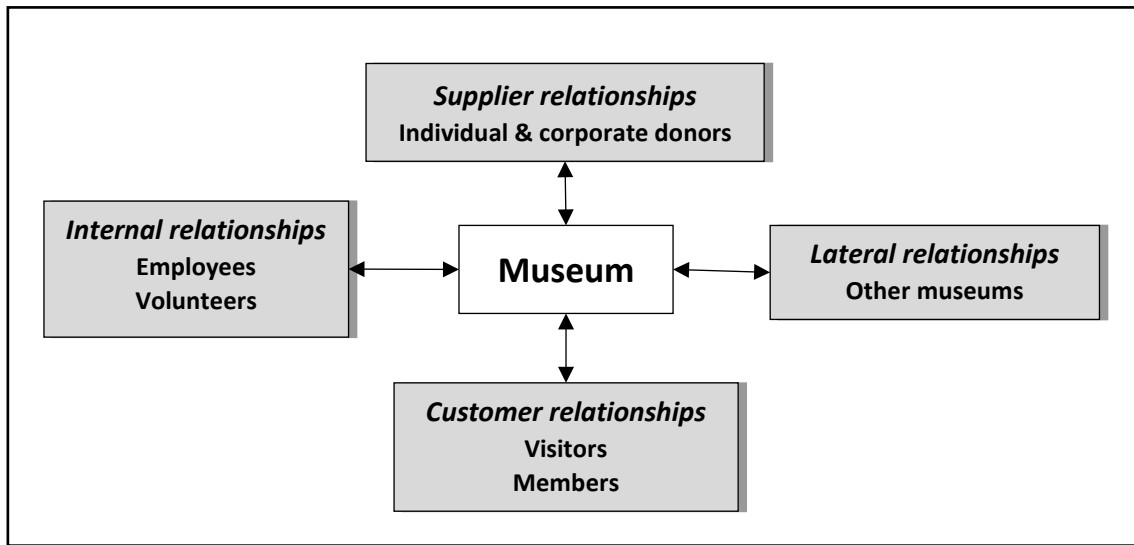


Figure 2. Proposed research questions

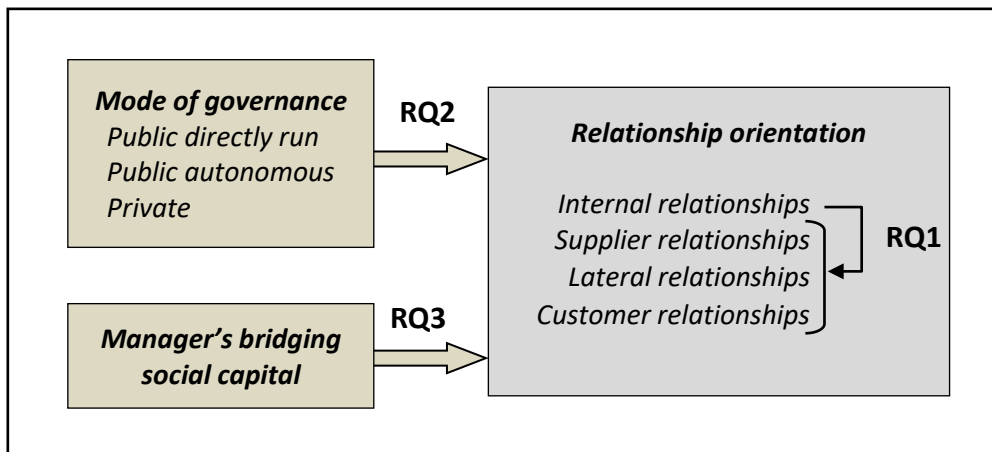
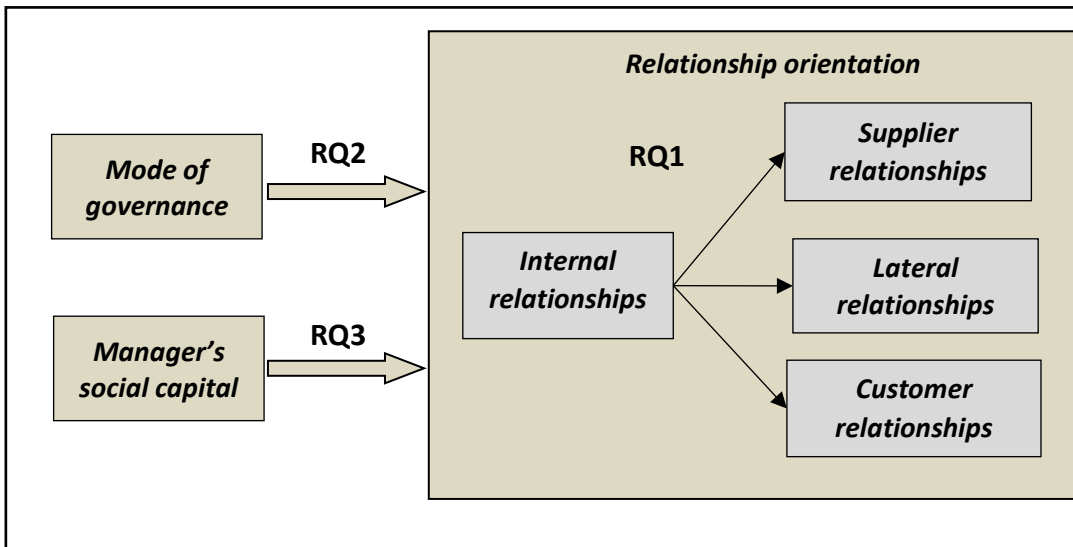


Table 1. Sample description

	Total	Spain	France	UK	USA	Germany
Type of museum (*)						
Archaeological	32.1%	38.8%	38.2%	34.8%	12.8%	18.6%
Contemporary Art	11.9%	10.0%	7.6%	24.2%	17.9%	11.0%
Decorative Art	11.4%	8.0%	17.6%	19.7%	5.1%	7.6%
Fine arts	23.8%	16.4%	40.5%	30.3%	33.3%	11.0%
House-Centre	11.0%	8.5%	9.9%	10.6%	12.8%	16.1%
Science and technology	14.2%	7.5%	13.0%	21.2%	23.1%	20.3%
Natural sciences	14.1%	7.0%	19.1%	25.8%	12.8%	14.4%
Place	8.1%	4.5%	6.1%	21.2%	5.1%	10.2%
Specialized	12.4%	10.9%	8.4%	10.6%	17.9%	18.6%
Ethnography and anthropology	19.8%	24.4%	26.7%	19.7%	7.7%	8.5%
History	35.1%	15.9%	39.7%	53.0%	38.5%	51.7%
Other	11.4%	10.0%	4.6%	16.7%	15.4%	16.9%

(*) These categories are not exclusive. Several museums are included in more than one category.

Table 2. Descriptive statistics

Variables and items	Mean	S.D.
Internal relationships		
Employees	3.88	1.11
Volunteers	3.28	1.48
Customers relationships		
Visitors and current audience	3.64	0.95
Friends of the museum	3.50	1.42
Suppliers relationships		
Individuals donors and beneficiaries	3.09	1.34
Corporate donors/sponsors	2.63	1.38
Lateral relationships		
Other national museums	3.18	1.20
Other international museums	2.10	1.25
Manager's social capital		
Other museums of the same kind	2.40	0.66
Other museums of another kind	2.19	0.66
Public and private foundations supporting the museum's activities	1.82	0.72
National, regional, and local authorities linked to the museum's particular field (Culture, Science)	2.30	0.70
Associations linked to the field of the museum	2.21	0.71
Teaching and research centres linked to the field of the museum	2.14	0.70

Table 3. Mode of governance by country

		Public-direct	Public with autonomy	Private	Total by country
	<i>N</i>	100	10	18	128
France	<i>% by mode of governance</i>	36.5%	8.8%	11.8%	23.7%
	<i>Adjusted standardised residuals</i>	7.1	-4.2	-4.1	
	<i>N</i>	25	19	20	64
UK	<i>% by mode of governance</i>	9.1%	16.7%	13.1%	11.8%
	<i>Adjusted standardised residuals</i>	-2.0	1.8	.6	
	<i>N</i>	6	10	20	36
USA	<i>% by mode of governance</i>	2.2%	8.8%	13.1%	6.7%
	<i>Adjusted standardised residuals</i>	-4.2	1.0	3.8	
	<i>N</i>	99	48	49	196
Spain	<i>% by mode of governance</i>	36.1%	42.1%	32.0%	36.2%
	<i>Adjusted standardised residuals</i>	0.0	1.5	-1.3	
	<i>N</i>	44	27	46	117
Germany	<i>% by mode of governance</i>	16.1%	23.7%	30.1%	21.6%
	<i>Adjusted standardised residuals</i>	-3.2	.6	3.0	
		274	114	153	541
	Total by mode of governance	49.0%	20.4%	27.4%	100%

Table 4. Hierarchical regression analysis

	Internal relationships		Customer relationships			Supplier relationships			Lateral relationships (national museums)			Lateral relationships (international museums)		
	Step 1	Step 2	Step 1	Step 2	Step 3	Step 1	Step 2	Step 3	Step 1	Step 2	Step 3	Step 1	Step 2	Step 3
(Constant)	3.51***	3.78***	3.19***	3.35***	1.08***	2.29***	2.48***	-0.02	2.70***	2.44***	0.18	1.14***	1.29***	-0.51
Log-Size	0.05	-0.01	0.37***	0.36***	0.31*	0.56***	0.51***	0.39**	0.46***	0.45***	0.25*	0.93***	0.85***	0.70***
Public direct		-0.43***		-0.23*	-0.03		-0.29*	-0.14		0.36*	0.39**		-0.26*	-0.23
Public with autonomy		-0.03		-0.13	-0.15		0.07	0.02		0.47**	0.36*		0.29	0.21
Manager's social capital					0.18*			0.40***			0.72***			0.53***
Internal relationships					0.51***			0.47***			0.26***			0.22***
<i>Log-Size</i>	<i>0.03</i>	<i>-0.00</i>	<i>0.20***</i>	<i>0.19***</i>	<i>0.16*</i>	<i>0.24***</i>	<i>0.22***</i>	<i>0.17**</i>	<i>0.21***</i>	<i>0.21***</i>	<i>0.11*</i>	<i>0.40***</i>	<i>0.36***</i>	<i>0.30***</i>
<i>Public direct</i>		<i>-0.20***</i>		<i>-0.11*</i>	<i>-0.02</i>		<i>-0.12*</i>	<i>-0.06</i>		<i>0.15*</i>	<i>0.16**</i>		<i>-0.11*</i>	<i>-0.09</i>
<i>Public with autonomy</i>		<i>-0.01</i>		<i>-0.05</i>	<i>-0.06</i>		<i>0.02</i>	<i>0.01</i>		<i>0.16**</i>	<i>0.12*</i>		<i>0.10</i>	<i>0.07</i>
<i>Manager's social capital</i>					<i>0.10*</i>			<i>0.17***</i>			<i>0.30***</i>			<i>0.21***</i>
<i>Internal relationships</i>					<i>0.55***</i>			<i>0.41***</i>			<i>0.23***</i>			<i>0.19***</i>
R ²	0.00	0.04	0.04	0.05	0.36	0.06	0.08	0.27	0.04	0.07	0.22	0.16	0.19	0.27
F	0.24	4.51	14.84	6.18	40.31	22.00	9.55	27.10	15.81	8.39	19.85	65.96	26.82	26.42
Change in F S(sign.)		***		<i>n.s.</i>	***		*	***		*	***		**	***

Beta non-standardized/ Beta standardized
 * p=0.05, ** p=0.01, *** p=0.001 (two-tail test)

Table 5. ANOVA

		<i>Internal relationships</i>			<i>Customer relationships</i>			<i>Supplier relationships</i>			<i>Lateral relationships (national museums)</i>			<i>Lateral relationships (international museums)</i>		
		Mean	F	Sig.	Mean	F	Sig.	Mean	F	Sig.	Mean	F	Sig.	Mean	F	Sig.
Country	France	3.30	18.52	.000	3.54	15.101	.000	2.61	10.453	.000	3.44	5.131	.000	1.93	4.990	.001
	UK	4.12			3.72			2.91			3.56			2.54		
	USA	4.35			3.24			3.99			2.97			2.63		
	Spain	3.25			3.22			2.74			3.00			2.02		
	Germany	3.76			3.89			2.96			3.03			1.94		
	<i>Total</i>	<i>3.56</i>			<i>3.57</i>			<i>2.87</i>			<i>3.18</i>			<i>2.09</i>		
Mode of governance	<i>Public direct</i>	3.35	10.677	.000	3.45	3.215	0.041	2.66	7.828	.000	3.23	9.495	.000	1.82	16.485	.000
	<i>Public with autonomy</i>	3.74			3.65			3.16			3.46			2.62		
	<i>Private</i>	3.80			3.69			3.00			2.83			2.14		
	<i>Total</i>	<i>3.56</i>			<i>3.56</i>			<i>2.87</i>			<i>3.17</i>			<i>2.08</i>		