THE MUSEUM AS A PRODUCT PROVIDER: THE IMPACT OF ITS EMOTIONAL INTELLIGENCE ON CUSTOMER SATISFACTION

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ABSTRACT

Growing competition in the field of culture, the need to compete in the leisure entertainment market forces museums to adapt to new conditions and rethink the structure of the institution, how exhibitions are created and presented, and other accompanying programs services. Meanwhile, museums still lack visitor satisfaction surveys, they are rarely conducted, and questionnaires help to understand the sociodemographic and social aspects of the audience but do not help the museum to find out what the visitor expected and whether the services met their expectations. Therefore, to stay creative and competitive in the marketplace, museums must consider the needs of their visitors, but at the same time keep in mind their emotional intelligence as a product and service provider. The organization's emotional intelligence is a very important factor that can affect visitor satisfaction. The emotional intelligence of the museum employees has not yet been studied in museums with the aim of calculating whether it can correlate with visitor satisfaction with the museum. All research conducted so far has analyzed visitor satisfaction but did not consider museum staff as the most important link in the process.

KEYWORDS: Consumer satisfaction, consumer expectations, emotional intelligence, post-museum, museum visitors, types of museum visitors, motives of museum visitors, expectations of museum visitors.

Introduction

The 21st century was named the age of museums. The American Museums Association (AMA) estimates that museums visitors annually reach about 500 million. With

many changes in society, the function of museums has expanded from book reservations, storage, research, and exhibitions to current functions: learning, tour organization, leisure, and holiday spending. Learning opportunities and the role of holiday destinations attract tourists to visit museums (Shi et al., 2008). Museums are also trying to adapt to and respond to the changing needs of society. Of course, to accomplish this, such changes take time and they are existing not the first decade in the museum world.

In the second half of the 20th century, the perception of the museum's openness, community, inclusion, social responsibility, and holistic activities began to emerge in the practical activities of museums. Ongoing attempts to redesign museums and link them more closely to social contexts highlight changes of the fundamental scientific problem of museology – the understanding of the public role of museums (Kelpša, 2014). Changing the perception of a museum's role poses challenges: how to adapt to what is expected, how to meet the changed expectations of visitors, and how to change the image of the museum, which is well established in the public memory.

Increasing competition in the field of culture and the need to compete in the leisure entertainment market makes it necessary to adapt to new conditions, rethink the institution's structure, ways of exhibiting and presenting exhibitions, the programs, and services that accompany them. Today, museums are more audience-oriented than ever:

- Expositions are formed to meet the specific needs of target audiences.
- Publications are created for certain segments of audiences.
- The research covers both audiences and collections.

The new approach of Western art institutions to audience research testifies efforts to rethink their relations with society, as well as ways of communication that review the concept and meaning of education (Citvarienė, 2015). Emerging ideas that the divide between business and culture is narrowing suggest that cultural organizations should start changing attitudes towards the visitor and their competitors, which they did not previously appreciate.

Business organizations have lately been intensely focused on promoting their services, products, and increasing sales, making great efforts to understand the consumer and their expectations, and constantly looking for ways to improve their satisfaction. These organizations know that this is the only way to acquire and maintain loyal clients – by meeting their needs and providing memorable experiences. According to Hansemark and Albinsson (2004), "satisfaction is the customer's general attitude towards the service provider or the emotional reaction to the difference between what the customer expects and what they receive, taking into account the needs, desires or goals they have in terms of fulfillment" (Hansemark and Albinsson, 2004, p. 46). And they are not only interested in but also considering the results received, changing the nature of the service, and improving the customer experience.

Meanwhile, museums still lack surveys of visitor satisfaction, rarely conducted questionnaires are commonly used to help understand the audience's demographic and

social aspects but do not help the museum to find out what the visitors expected and whether the provided services meet their expectations. Not to mention, that questioners on how the museum staff provided the services, whether they were kind, rarely are the main interest of the survey.

The Law of the Republic of Lithuania states that one of the museum's functions is to popularize cultural values, but unfortunately, nowhere it is defined according to what criteria it would be possible to measure whether the museum's activities are carried out successfully. Given how rapidly educational activities in museums and community building are currently gaining popularity, it shows that a museum without an active and happy visitor no longer makes sense. Museums will be lively and attractive as long as their audience wants to return. And they will want to come back where they feel welcome because it is not just the museum's exposition that attracts visitors.

Thus, to remain creative and competitive in the market, museums, like other organizations, must also consider the needs of their visitors and not forget their emotional intelligence as a product and service provider. Most scientists agree with the statement that traditional academic knowledge accounts for only about 20 percent of the overall success of life (academic, work, and personal). In comparison, the remaining 80 percent is directly attributed to emotional intelligence. Therefore, emotional intelligence occupies a significant position (Vyas and Raitani, 2015).

Emotions are analyzed widely regarding customers' satisfaction since positive emotions affect visitors' satisfaction very strongly. It can be said that the organization's emotional intelligence is also a significant factor that can influence the satisfaction of visitors. As museums, like other cultural organizations, begin to look for ways to increase visitor satisfaction, it can be agreed that emotional intelligence is becoming an increasingly important factor affecting consumer satisfaction with the products developed by the museum and cannot be eliminated by examining the experience of museum visitors.

The aim of the paper is to assess the satisfaction of visitors of the National Museum of Art of Lithuania with the products provided by the museum through the emotional intelligence of the museum staff.

Tasks of the research:
1. To analyze the transformation of the museum and the concepts of emotional intelligence;
2. To determine museum visitor's types, motives, and expectations;
3. To assess the level of emotional intelligence of the employees of the National Museum of Art of Lithuania and visitors' satisfaction with the services provided by the museum;
4. To assess the impact of the emotional intelligence of the employees of the National Museum of Art of Lithuania on the satisfaction of visitors with the services offered by the museum.

To achieve the aim, the following methods were employed: a questionnaire, a semi-structured standardized interview, and an emotional intelligence scale.

Literature review

To understand the challenges faced by museums on the way to the modern museum, the books and articles of Mason and McCarthy (2007), Kelpša (2014), Šuminas and Armonaitė (2013), Kotler et al. (2008) explored the literature that examines museum changes. The authors mentioned above extensively examine the transformation of classical museums into contemporary museums. Strong emphasis on this topic focuses on the relationship between museums and society, how one depends on other and how the transformation of modern society plays a role in this change.

The behavioural habits of museum visitors, motives, and expectations were revealed in detail and categorized according to various traits by Kotler and Kotler (1999) as well according to multiple characteristics, Packer and Ballantine (2002). These authors have studied and determined the types and motivations of museum visitors. Several of their studies serve to examine visitors' expectations, as well as their theory helps to purify segments of museum visitors.

For decades, emotional intelligence has been widely studied in the works of foreign authors such as Mayer and Salovey (1997), Goleman and Boyatzis (2008), Caruso and Salovey (2004), Bar-On (2006), and many others. These mentioned scientists have made the most significant impact on the formation of emotional intelligence theory. The models they have developed are widely analyzed to understand the importance of emotional intelligence in both personal and professional human life.

Museum transformation:
the museum is no longer just a building

Museums face a significant challenge in transforming into modern museums, looking for ways to change the usual working principles and at the same time attract new audiences. The analyses made by Mason and McCarthy (2007), Kelpša (2014), Šuminas and Armonaitė (2013) about the necessary changes museums must make to become interesting and inclusive modern museums can be distinguished.

In quoting Waidacher (2007), Kelpša indicated that as societies change, all institutions and organizations that coexist with them are involved in changing. Museums are no exception because the nature of their activities is directly related to economic, cultural, social, or political factors prevailing in society (Kelpša, 2014). Today, the museum is no longer just a building; it is a building and a website. Traditionally, museums work with real objects rather than virtual environments. Meanwhile, many museums enthusiastically accept new media that increase popularity and efficiency instead of remaining unchanged (Mason and McCarthy, 2007).

We can see that the concept of the museum is changing. It becomes more than just walls on which expositions are exhibited. Mason and McCarthy carried out a study

examining whether museums in New Zealand have adapted their websites to visitors or whether they are convenient and sufficiently informative (Mason and McCarthy, 2007). Comparing the empirical model of the study with real sites it was found that many features were not fully implemented. The study also interviewed museum staff, who provided insights into the social factors influencing museum website planning, implementation, and maintenance. These interviews showed that most of the sites were created randomly, without maintaining the fundamental integrity of the museum and the area. Although museum sites reflect the main functions of museums, the study results showed a gloomy and fragmented view of the cultural field. Museums today are valued not only for the expositions they have but also for how they can provide them to visitors.

According to van Mensch (vanMensch 1992, cited in Šuminas and Armonaitė, 2013), the theory of the new museum is based on three main paradigms: 1) community museology; 2) inclusive museum; 3) memory locations (in French–*lieux de mémoire*) (Šuminas and Armonaitė, 2013).

Compared to the "old" or traditional museology, which mainly studied the issues of maintenance of museum objects, management, and maintenance of museum objects, the new museology is defined as the science that studies the museum's role in society. Formed as a reaction to the overly instrumental conception of the museum, the new theory of museums began to look at the ideological, political, and cultural aspects of the museum's relationship with society, which inevitably surround both the formation of museum collections and the selection and display of museum objects (Dovydaitytė, 2013). Although all the authors discussed the different aspects, which are necessary for museums to become modern museums, they agree with the importance of a modern museum and its significance in contemporary society. It also highlights the difficulties faced by classical museums in transforming into post-museums. Šuminas and Armonaitė (2013), Mason and McCarthy (2007), and Kelpša (2014) study the changes which are happening in museums, and everyone agrees that the role of the museum is changing significantly and that to remain attractive, new ways responding to changing expectations of museum visitors need to be explored.

The path of transformation is not easy, and museums need to focus on the visitor experience and not just on collecting exhibits (Kotler and Kotler, 1999). Nowadays, viewers rate a visit to the museum based on the experience they have received. Every museum should know the criteria for its audience concerning a satisfactory and high-quality visit. The best way to do this is to analyze your visitors, and here comes another museum's responsibility in the field of museum marketing (Kotler and Kotler, 1998).

Traditionally, the museum's role has been to educate the public about different cultures and history. Thus, the museum's purpose was to reach the widest possible part of society, which is interested in the content exhibited in the museum. However, as Anderson (2004) pointed out, since the tenth decade of the 20th century, museums began to

recognize their role as a figure in the leisure industry and at the same time changed their practices and policies accordingly to become more audience-oriented. The same was expected from the state museums and galleries (Kotler and Kotler, 1998). Thyne (2001) advocates that not only do museums (as non-profit organizations, arts organizations) have a duty to preserve society, they also have a commitment to educating their visitors. This means that they need to become more visible to all market segments.

The transformation taking place in museums is very strongly influenced by the changing needs of society and profit-making organizations that focus on meeting the needs of the client. In the past the museum's mission was to protect, exhibit and study. However, today, by contributing to the education, dissemination, and awareness of concepts, this also changes the very principles of the museum's work. The museum can no longer be just a building full of historical artifacts and be fun only for a small group of visitors. Museums expand their boundaries, adapt to newly emerged communication channels, and become very active on social networks.

Audience types, expectations, and motivation

To create effective communication, attract new audiences, or simply understand why a certain organization receives more visitors than others, it is important to not only get to know the visitor but also to understand which type the visitor belongs to. It is important to know what the visitor expects from the visit and what motivates him/her to come, whether s/he tends to visit with a group of people, etc. For this purpose, several studies have been carried out and reveal the following main three aspects: types of audience, expectations, and motivation to visit a cultural or art organization.

Museum audience research shows that when choosing the leisure place and form, the following criteria are the most important: being with other people and social interaction, meaningful activities, feeling good in the environment, challenge for new experiences, opportunity to learn something, and active participation. These factors can be divided into emotional (opportunity to feel good), rational (opportunity to learn something) and sensory (new experiences). The studies also show that constant visitors value the opportunity to learn and experience something new, they have a desire for interaction and entertainment. This group looks for comfortable environment and communication with others. Family-oriented activities are more important to them than those that are directed towards learning new things or sensory experiences (Citvarienė, 2015).

Meanwhile, museum management specialists Kotler et al. (2008) distinguish the following several types of museum visiting experiences: *recreation* (it is enjoying leisure and activities such as a careless walk); *trying out interactive tasks* (this includes eating out at a restaurant, shopping in a museum shop); *sociability* (this includes the aim for communication, spectating and being with others, participation in common public activities such as exhibition with a group, having lunch with others or visitor observation); *the learning experience* (joins collection and acquisition of information, satisfaction of cu-

riosity, contemplation and reflection, practicing cognitive skills by observing new forms of art, reading labels, etc.); *aesthetic experience* (such experiences are usually offered by galleries and art museums where engagement into various sensory experiences and activities, sense of satisfaction, euphoria are important as well as sometimes the sense of anxiety created by an exhibition, focusing on their beauty rather than benefit; "*honouring*" *experience* (this is closely related to the memory of a leader, event, group, honouring an organization, sharing achievement, connection with the past, perception of history and continuity of time are also very important). The last type is a problem-oriented experience that aims at engaging into modern problems that can have an impact on local and wider communities, e.g., exhibition on the topic of global warming (Kotler et al., 2008).

When going to a museum, visitors may have very different expectations and if a museum is ready to welcome only one type that probably likes to visit with a company that aims at different experiences, it may seem uninteresting, and, probably, none of them will come to the museum choosing a cultural place that will meet everyone's needs. Seeing how many different needs an audience may have, we understand that the task of a museum to create a strategy that will attract everyone or at least the majority is not easy. This task can be made easier by finding out which type of audience is already visiting the museum and which type needs more work. Knowledge would make work easier and would save time and resources.

Research by Falk (2009) shows that it is possible to study five different types of museum visitors with different motivation. One of the types includes explorers, or *curious people*, for whom the content of museum exhibits is the most important. They expect to find something that would attract their attention and arouse learning. Moreover, they enjoy remembering how they used to study and refresh the feeling of discovery. *Facilitators* are socially motivated. They usually go to a museum with a group, often organize the group and encourage others to experience and learn. These are often parents or grandparents who bring their children or grandchildren, teachers with a class, or activists who have organized a group of colleagues and friends. *Professionals and amateurs* (those who have hobbies, collectors) have a close connection with a museum collection because they are professionals in that area or because they are interested in this are due to their hobby. Another group is called *seekers of experiences*: they are motivated by the fact that they see museums as an important object to visit. Their satisfaction is first of all related to the ability to say, "I was there and I did this". If you have been to Rome, how can you not have visited the Vatican museums or the Sistine Chapel? It is like putting check marks on a list. And the last group are *spiritual pilgrims* who primarily aim for a contemplative, spiritual and refreshing experience. They go to a museum in order to run away from their working routine (Falk, 2009). Having distinguished the types of visitors, there are differences among visitors as all of them have some needs that they wish to satisfy when coming to a museum. Falk's study is often used when expanding the audience. There are other scholars who carried out similar studies including Packer and Ballantyne (2002).

Packer and Ballantyne carried out studies in three institutions, i.e., museum (nature and culture), art gallery (permanent Australian and foreign painting, sculpture, graphics, applied art exhibit) and aquarium. The questionnaire of the reasons for visiting were comprised of 40 questions that were generalized in the following five categories:

1. Learning and discovering (the need to discover new things, expand the area of knowledge, be better informed, experience something new or unusual).
2. Passive satisfaction (wish to experience joy, spend a good time, feel happy and satisfied).
3. Recuperation (the need to relax physically and mentally, experience a change from one's routine, relax from tension and stress).
4. Social interaction (the need to spend time with friends and family, communicate, make connections).
5. Self-expression, self-awareness (the need to make things more meaningful, challenge one's own abilities, experience the sense of achievement, educate self-awareness and self-image) (Packer and Ballantyne, 2002).

The studies carried out and discussed reveal visitor expectations, types and motivation to visit a museum or another cultural organization. If museums carried out this research more, they would find it easier to create strategies, communication plans, because work would be purposeful. Without enough time or resources, the focus can be directed to the attraction of only one type of audience that can be easily accessible or that a museum lacks the most. It is important to note that it is difficult to achieve any goals without knowing what to attract.

Emotional intelligence and their models

There is no unified concept of emotional intelligence in the scientific literature. According to Harms and Credé (2010), and Danquah (2014), in a general sense, emotional intelligence is a demonstration that enhances human interaction. Based on the insights from the research conducted by Priya and Shenbagaraman (2017), and Harms and Credé (2010), it can be argued that it is essential to consider the possibility of controlling one's own emotions as well as the feelings of other people to achieve specific goals. Table 1 presents the concepts of emotional intelligence (see p. 161).

To summarise the definitions of all these authors, emotional intelligence is a person's ability to know, understand and manage their own emotions, and at the same time to recognize the emotions experienced by others and to use this information to achieve their own or society's goals. This concept will continue to guide the work.

To develop emotional intelligence, or at least to manage it at an individual or organizational level, it is necessary to know the employees' emotional intelligence in the organization to begin with. As Muyua (2009) argues, several assessment tools have been developed to measure EI. These assessment tools vary in their different concepts and how they use different measurement methods, including performance tests, self-percep-

Table 1. **Concepts of emotional intelligence**

Authors (years)	Concepts of emotional intelligence
Van Rooy and Viswesvaran, 2004	It is a "set of skills" (verbal and non-verbal) that enable a person to generate, recognize, express, understand, evaluate and manage his/her own emotions and those of others in an attempt to cope with various environmental factors.
Kuckailienė, 2006	It is a set of abilities: perceiving one's own and others' emotions, assimilating emotions to support thinking, understanding emotions, regulating one's own and others' emotions.
Mayer and Salovey, 1997	Emotion management involves the ability to accept both pleasant and unpleasant emotions. It is the ability to distance oneself from emotions by understanding their benefits and value. Emotion management involves recognizing the emotions of other individuals, managing negative emotions, and showing positive emotions without diminishing the meaning of the emotion.
Bar-On, 2006	Emotional intelligence is defined as effectively understanding oneself and others, relating to others, adapting, and coping with the challenges of one's immediate environment to cope more successfully with the demands of the environment.

Source is based on Van Rooy and Viswesvaran (2004), *Emotional intelligence: A meta-analytic investigation of predictive validity and nomological net;* Kuckailienė (2006), *Applying psychological science in Lithuania: challenges and opportunities;* Mayer and Salovey (1997), *What is Emotional Intelligence? Emotional Development & Emotional Intelligence;* Bar-On (2006), *The Bar-On model of emotional-social intelligence (ESI).*

tion, and observer ratings. There is much debate about the most appropriate method to measure the EI construct. Some argue that EI should ultimately be determined by the measurement method rather than by the theoretical underpinnings of the EI model being assessed. The three main models commonly used and discussed are (Muyua, 2009):

- *The MSCEIT – Mayer-Salovey-Caruso Emotional Intelligence Model* is a measure of EI ability that requires a person to use the skills and knowledge of others' emotions during the test. For example, it includes questions to look at pictures of faces to determine emotion. The person's ability is scored for each of the four branches of emotional intelligence (emotion perception, emotion integration, knowledge of emotions, emotion management), and an overall EI score is also provided (Salovey et al., 2005). The test takes 40 minutes to complete and consists of 141 tasks (Muyua, 2009), requiring significant financial and time resources.
- *The ECI – Emotional and Social Competency Inventory (ESCI)* model is designed to assess an individual's emotional competencies and positive behaviors. The

inventory consists of 110 items assessing 20 competencies, which are grouped into four main clusters according to Goleman's concept: self-awareness, social awareness, self-management, and social skills (Boyatzis et al., 2000). The test consists of about 70 questions and takes about 30 minutes.

- *The EIA – Emotional Intelligence Appraisal (EIA)* model is quick, intuitive, and commonly used. It assesses emotional intelligence from different perspectives: first and third person, combining four key dimensions (self-awareness, self-concept, social awareness, and social skills), which are revealed by 28 questions. The items are designed to assess the competencies reflecting these dimensions, using a 5-point Likert scale, where 1 reflects the respondent's "never" behavior, and 6 demonstrates the respondent's "always" behavior. This test takes about 10 minutes to complete.

The most used measurement model for assessing emotional intelligence is the EIA. Because it is easy to administer, it does not take much time, is very intuitive, and the methodology of assessment and analysis is not complicated, it was chosen to measure the emotional intelligence of the museum staff under study.

After familiarizing ourselves with the concepts of emotional intelligence, it can be said that emotional intelligence is a person's ability to know, understand, and manage their own and others' emotions and use them to achieve their own or society's goals. Emotional intelligence has a significant impact on organizations, their culture, and their collective work, and it can be assumed that it also plays an essential role in the organization's ability to achieve its goals and strategies. Thus, it can be argued that EI impacts customers through the employees with whom they have to interact when receiving a service or product provided by the organization. After examining the most popular methodologies for measuring emotional intelligence, the EIA was chosen because of its convenience, low time cost, easy-to-understand questionnaire, and the fact that this model allows measuring emotional intelligence through four main dimensions.

Museum employees' emotional intelligence survey and results

In this study, emotional intelligence was seen as a personality trait of the staff that can determine the quality of the museum's service to visitors and their satisfaction.

The study involved 30 museum employees, participants were not selected by job title, to assess the overall level of intelligence in the museum because, as several experts who took part in the study stated that every museum staff member plays a vital role in the development of the museum's services and the fulfillment of the expectations of museum visitors. Respondents were also asked socio-demographic questions about their gender, age, education, position in the museum, length of experience in the cultural sector, and overall work experience. The participants included heads of departments, exhibition consultants, box office staff, duty staff, exhibition curators, and educators.

Respondents were asked to rate each statement on a 7-point Likert scale from 1 (strongly disagree) to 7 (strongly agree). The scale is scored according to a predefined coding methodology in which the highest score does not necessarily indicate higher emotional intelligence. The scale was designed so that half of the questions are reverse scored, with the lowest score indicating higher emotional intelligence. Meanwhile, in the final assessment of all questions, both overall for the whole scale and each subscale, a higher score indicates a better expression of the emotional intelligence item indicated. The overall reliability of the scale and the subscales obtained in this study is presented in Table 2. It also shows the scores of the scale authors, Siegling et al. (2015), for the internal reliability of the scale. The internal reliability (Chronbach's alpha) of the abbreviated Emotional Intelligence Scale across the different samples is presented in Table 2.

Table 2. **Internal reliability indicators for the Emotional Intelligence Survey**

The Scales	Siegling et al., 2015	The results of this study
Overall internal reliability of the scale	**0,86**	**0,896**
Wellbeing	0,67	0,842
Sociality	0,72	0,563
Self-control	0,77	0,476
Emotional	0,68	0,681

Source is based on survey results and Siegling et al., 2015. *Incremental Validity of the Trait Emotional Intelligence Questionnaire–Short Form (TEIQue–SF).*

The Table shows that the internal reliability coefficient of the abbreviated Emotional Intelligence Scale is relatively high (Chronbach α = 0.896). Thus, the scale can be used not only for group studies but also for individual diagnoses.

However, the reliability coefficients for the individual subscales are slightly lower: the lowest is for the self-control subscale (Chronbach α = 0.476), which measures an individual's ability to manage their own (primarily negative) emotions as well as to cope with stress. A lower score on this indicator indicates that the subjects have difficulty managing their emotions in such situations without showing them to the environment. Meanwhile, the highest score on the well-being subscale (Chronbach α = 0.842) indicates that the subjects have a positive attitude towards their life and the future and believe that everything will be fine. The sociality indicator (Chronbach α = 0.563) shows how well an individual can interact with other people, influence their opinions, or persuade them to benefit themselves, and is lower than the world average. The Emotionality indicator (Chronbach α = 0.681) is showing subjects' ability to show, express, and understand their emotions is the same as that world standard. Thus, overall emotional intelligence and

well-being are higher than the global trend, while self-control and sociability are very low, suggesting that there is room for improvement.

It is also important to mention that the experts were asked about the most common situations in which emotional intelligence helps in museum work. Expert no. 6 stated that "emotional intelligence is essential when working with people, especially in challenging situations. It is vital to be able to control your emotions if something upsets you and not to convey it to the visitor." As the expert mentioned, in his opinion, "emotional intelligence is essential when working with groups of children because emotional intelligence makes it easier to understand others and to manage different groups."

Also, in the interview with Expert no. 7, the opinion was expressed that "emotional intelligence helps when working with different people, especially when you are working with groups of visitors, and to provide a good service, you need to understand the dynamics of the group in a short time, and to adapt to them to make things run smoothly." According to the expert, emotional intelligence plays a significant role in service delivery.

Expert no. 2 stated that the emotional intelligence of the manager plays a critical role in the well-being and performance of the whole team: the manager can influence the mood and well-being of the team members, and as mentioned earlier, a poor atmosphere in the team can have a direct impact on the visitor.

To summarize the study results, emotional intelligence plays an essential role in employees' daily work, as it helps them provide a better experience for visitors and create a good team atmosphere. The employees' emotional intelligence analysis shows a variation in the data on different scales. The two most essential subscales for employees who interact closely with visitors are sociality and self-control, which unfortunately show the lowest scores. Learning how to manage one's emotions and not guide them in front of visitors is crucial to providing a better experience for visitors, as is the ability to understand other people quickly. It is also important to mention that managers' emotional intelligence also plays an essential role in the well-being of the whole museum team. It is clear that museum managers need to manage their emotional intelligence and develop and encourage all team members to do so to create a good experience for visitors.

Results of the Visitor Satisfaction Survey

A separate questionnaire in the visitor questionnaire was designed to assess visitors' expectations more broadly, hoping that this would help understand in more detail where the museum is meeting expectations and where it needs to improve. Thus, visitors were asked to rate the museum on two dimensions: what service they expected before visiting the museum and what service they received after visiting the museum. Meanwhile, an analysis of the questions' results shows that, overall, all visitors anticipated a better service than they received. If we look at the answer of 5, which means that a high quality of service was expected, none of the questions received the same

number of points. This means that visitors expected better service than they received in all items, if only slightly. The overall distribution of responses for the whole question-naire is shown in Figure 1.

Figure 1. **Visitor satisfaction with museum services before and after their visit**

When analyzing the results obtained in the segment of questions asking about museum services in the broadest sense, very similar trends are observed in all questions. 12 questions were asked, 8 of them had a score of at least 45%, meaning that 45% of the visitors expected to receive the highest quality of service (rated 5 out of 5), and only about 25% of the visitors said that they received such a quality. The most divergent questions in this category were "Museum staff are kind and courteous", with 54% of respondents saying "Strongly agree" before their visit, while only 32% chose the same answer after their visit. Similarly, in response to the question "The Museum premises are tidy", 61% of visitors expected to give this statement a rating of 5, whereas only 41% did so after the visit. The lowest number of visitors, only 34%, expected the museum to be comfortable for children, and only 19% strongly agreed with this statement.

The "Evaluation of exhibitions" category in the questionnaire part does not show such a marked fluctuation of opinions. The response rate for all questions ranges from 43% to 51% of respondents who expected the highest rating. The most significant differ-ence in results is seen in the question "The exhibition is modern". It is worth remember-ing that in the question "What would encourage more frequent visits to the museum?", more than one respondent mentioned a more modern exposition. It is also worth noting that the question "The exhibition has given me new knowledge and experiences" is the one that shows the lowest level of disappointment after the visit, with a difference of only 13%. The third and final category, which asks whether the museum meets visitors' expec-tations, is "Genuineness and empathy". One of the most significant differences is seen in the question "Staff provides additional information about services upon request", where 47% of respondents expected this. In comparison, only 33% gave a rating of five after their visit. The most surprising and the most significant difference between what was

expected and what is received is shown by the question "Convenient museum opening hours", where 70% expected and only 18% agreed that this is the case.

Today, there is still a lack of visitor satisfaction surveys in cultural institutions. Many services and products for the visitor are developed based on opinion and a belief of the organization's employees and hoping that they will meet the visitor's needs. The last part of the visitor questionnaire shows that although visitors are positive about the museum's services, their expectations are still not fully met, indicating that the museum needs to work on this issue.

Expert no. 4 stated that "to meet visitors' expectations, you need to talk to them and ask them what they expect." But at the same time, all the experts said that the museum does not conduct regular surveys to understand visitors' expectations. Individual departments carry out individual surveys to understand specific essential issues, but this is not yet the case for the whole museum. Although it was unanimously agreed that such research would be helpful for the museum to improve and meet visitors' expectations, there are only a few isolated attempts due to lack of resources and the absence of a unified museum-wide strategy on this issue.

Expert no. 3, referring to visitor satisfaction expectations, states that "visitors satisfaction surveys are important and should be carried out whenever possible." At the same time, the expert made an interesting point about visitors' needs for content. The expert said, "maybe it is not always necessary to ask the visitor what they want to see, but for the museum, as an expert institution in the field, to create exhibitions and displays which will educate and introduce visitors to certain artists and exhibitions. Museum, responding to the needs of society, in the broadest sense, should create content and thus educate its visitor, showing not necessarily what it would have preferred, but what would have introduced the visitor to something that he or she might not have chosen." However, this expert agreed that in terms of visitor needs other than content, getting visitors' views is essential for the development of the museum

The study shows that the museum is not yet meeting visitors' expectations, but this is understandable because the experts said the museum does not yet have the tools to get to know visitors' needs and expectations more closely. But, as experts 1, 2, and 3 said, "the museum is going through a major change to improve the museum's work processes and, at the same time, to get closer to the visitors and meet their needs." According to Expert no. 4, "the museum is moving in the direction of good changes, intending to standardize the work of all departments when it comes to the quality of services." However, he also mentioned that "this process will take time, because the museum is huge and has a long experience, tradition, and culture, and such changes take time." Expert no. 5 also mentioned that "new projects coming up should already bring with them research to help evaluate the success of the projects that have been carried out." This only confirms the words of all the experts who spoke about the changes that are already taking place.

In summary, the experts were interviewed to understand the importance of visitors' needs and expectations and all of them had no doubt that they would help the museum to meet visitors' expectations, to understand them, and to be able to meet their wishes. Due to a lack of resources and competencies, they are currently working based on individual visitor statements and small internal surveys, which cannot show the full spectrum of visitor satisfaction, seeing that the needs of the museum's visitors are not being met today. Recalling the analysis carried out on the staff's emotional intelligence, which was below the world average in two subscales, it can be argued that the visitor satisfaction rate is linked to the staff's emotional intelligence. In summary, if the team started to actively develop their emotional intelligence in the sociality and self-control scales, which influence an individual's ability to understand others and manage their negative emotions, it would directly impact visitors' satisfaction with the museum.

Correlations between museum emotional intelligence and visitor satisfaction

Correlation (or correlation coefficient) in probability theory and statistics is the statistical relationship between variables. In correlation analysis, the strength of the statistical relationship between the observed variables is determined, and the correlation is expressed as a coefficient (r). Correlation indicates the direction of the relationship – as the value of one variable increases, the value of the other variable may increase or decrease. Correlation coefficients, therefore, take matters between -1 and 1. A positive correlation coefficient indicates that as one variable increases, so does the other variable. A negative correlation coefficient indicates that as one variable increases, the further decreases. The closer the value is to -1 or 1, the stronger the relationship between the variables is (Pukėnas, 2009).

In the visitor satisfaction survey of the Lithuanian National Museum of Art, the questionnaire consisted of questions aimed at finding out how visitors perceived the employee's emotional intelligence, for example, by asking whether the staff were pleasant and helpful. It was also asked whether the team provided the visitor with the information they needed upon inquiry and whether they were flexible in responding to their opinion. These questions relate directly to how the staff deals directly with visitors. The calculations took into account the responses to these questions and visitors' satisfaction with the museum's services. An analysis was carried out to understand whether there are any correlations between staff pleasantness and helpfulness, which are direct indicators of staff emotional intelligence, and visitor satisfaction with the museum (see Figure 2,).

The correlation between the emotional intelligence of museum staff and visitor satisfaction shows a strong correlation between the emotional intelligence of staff and visitor satisfaction with museum services. The correlation between the emotional intelligence of staff and visitor satisfaction with museum services is quite strong, and the statistical relationship is significant (r=0.6483). A positive correlation indicates that as one
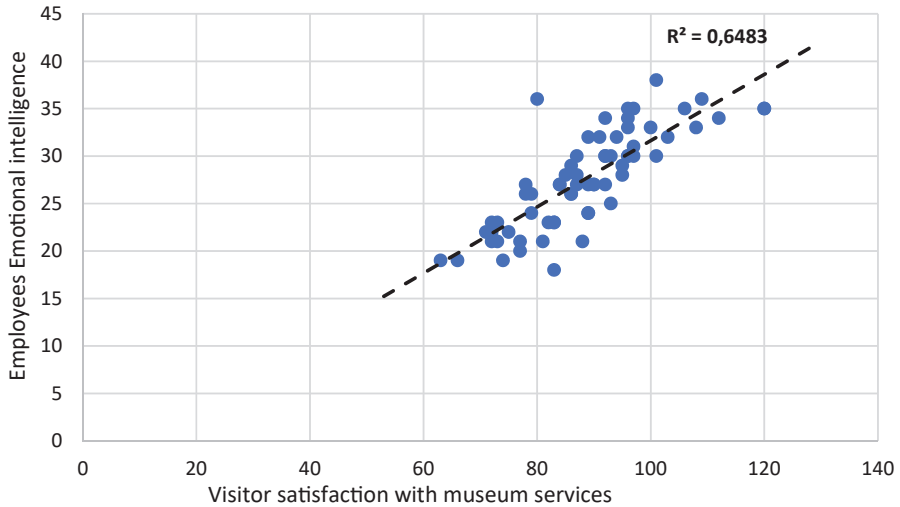
Figure 2. **Correlation between the emotional intelligence of museum staff and visitor satisfaction with museum services**

variable increases, the other variable also increases – a dependency between the variables can be seen. Conclusions can be made that as the museum staff's emotional intelligence increases, the visitors' satisfaction will also increase and vice versa. The correlation between the staff's emotional intelligence and satisfaction with the museum services suggests that to improve the visitors' experience of the museum, the museum should not only focus on the quality of the exhibition but also on the development of the staff and their emotional intelligence.

Conclusions

The research conducted in this work sought to investigate visitors' satisfaction with the products provided by the Lithuanian National Museum of Art through emotional intelligence. During the study, the employees' emotional intelligence of the Lithuanian National Museum of Art was investigated, and the scientific literature was analyzed and systematized. A detailed methodology for quantitative and qualitative research has been developed, and unique questionnaires based on the principle of categories and subcategories have been created. The collected research material was transcribed systematically, a comparative analysis was performed after the visitor's satisfaction survey conclusions were made that the expectations of museum visitors were not met. A survey of visitor expectations, which showed that 45% of visitors expected to receive higher quality services, and a survey of employee emotional intelligence, which showed that an employee's emotional intelligence in important areas of communication with others (self-control

and sociality) showed a deviation from the world standard (visible deviation from 0.1 to 0.3). After performing the correlation calculation between the employees' emotional intelligence and visitor satisfaction, and after receiving the answer, where r = 0.6483, it is stated that the statistical relationship is significant, and the employees' emotional intelligence influences the visitors' satisfaction with the museum's services.

SANTRAUKA

Kintantis muziejaus vaidmens suvokimas keliai ššūkius: kaip prisitaikyti prie to, ko tikimasi, patenkinti pakitusius lankytojų lūkesčius bei kaip pakeisti visuomenės atmintyje nusistovėjusį muziejaus įvaizdį. Muziejuose vis dar trūksta lankytojų pasitenkinimo tyrimų, ji eatliekami retai, įprastai naudojami klausimynai padeda suprasti auditorijos demografinius ir socialinius aspektus, bet nepadeda muziejui išsiaiškinti, ko lankytojas tikėjosi ir ar suteiktos paslaugos patenkino jo lūkesčius. Jau nekalbant apie tai, kaip muziejaus darbuotojai suteikė paslaugas, ar buvo malonūs ir atsakė į visus iškilusius klausimus. Norint išlikti kūrybiškais ir konkurencingais rinkoje, muziejai turi atsižvelgti ir į savo lankytojų poreikius, bet tuo pačiu ir nepamiršti savo, kaip produkto ir paslaugos teikėjo, emocinio intelekto. Emocijos yra labai plačiai nagrinėjamos kai kalbama apie vartotojų pasitenkinimą, nes gautos teigiamos emocijos labai stipriai įtakoja lankytojo pasitenkinimą. Tai ar negalima teigti, jog ir organizacijos emocinis intelektas yra labai svarbus faktorius, galintis įtakoti lankytojų pasitenkinimą. Kadangi muziejai, kaip ir kitos kultūros organizacijos, pradeda ieškoti būdų didinti lankytojų pasitenkinimą, teigtina, kad emocinis intelektas tampa vis svarbesnis faktorius, darantis įtaką vartotojų pasitenkinimui muziejaus kuriamais produktais ir jo negalima eliminuoti nagrinėjant muziejaus lankytojų patirtis.

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