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The Role of Leadership and Organizational Culture Towards Increasing the Visitor Satisfaction in the Greek Museums

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Abstract

The goal of this paper is to determine how Leadership and Organizational Culture can positively affect Visitor Satisfaction in the museums of Athens, Greece in the midst of a serious financial crisis. The clear objectives of this study are: firstly, to assess the impact of the different types of Leadership on Visitor Satisfaction in Greek Museums. Secondly, to determine how important is Organizational Culture in terms of influencing Visitor Satisfaction in Greek Museums, furthermore, to analyze the combined effects, if any, of Leadership and Organizational Culture on Visitor Satisfaction. The survey utilized both qualitative and quantitative types of research and was separated in three parts. Leadership and Visitor Satisfaction were analyzed with quantitative means, with leadership questionnaires being distributed to museum employees for the assessment of each museum's leadership style, while, visitor satisfaction questionnaires were dispatched to museum visitors asking them what their experience from the museum they had just visited was along with which are, according to their personal opinion, the most important features of a "perfect" museum. On the other side of the spectrum, organizational culture was examined through qualitative means, more specifically interviews, in which nine museum employees were asked their personal opinion concerning notions based on museum culture theories. As far as visitor satisfaction is concerned a clear bottom-line was drawn, with straight forward conclusions as to which factors are the most important for highly satisfied visitors.

Keywords: *Leadership, Organizational Culture, Visitor Satisfaction, Museum.*

Introduction

Greece is located at the Southeast coast of Europe and has been a country with immense significance since the beginning of History (Dritsakis & Athanasiadis, 2000; Payne & Mervar, 2002). Nowadays, all this ancestry can be visited and savored throughout the country and especially in its capital, Athens (Dritsakis, 2004).On the whole, the tourism sector has evolved, in the 21st century, as one of the biggest industries worldwide with direct influence on a country's economy (Agaraj & Murati, 2009). Coming back to Greece, taking the economic crisis and the tourism sector being their main source of income for granted, it comes as no surprise that museums are heavily advertised, rehabilitated and reorganized aiming to support their new and burdensome financial role. However, despite their raving reviews and the exceptionally high numbers of tourists visiting Athens yearly, museum visitors have been declining over the past decade (Visit Greece, 2017; Archaeology and Arts, 2012; Dezelos, 2017).

Undeniably, Greece is a country with flourishing tourism, a country that has been taking advantage of their rich culture in a positive way, a country that has experienced large economic prosperity, in the past, owing to its astounding cultural heritage. Certainly, for such country, reaching now a level in which it depends financially on tourism sector and having dedicated considerable sums of money to invest in their museums, to have so low museum visiting numbers is unacceptable to say the least (Tourist Market, 2017). Therefore, it is deemed of the utmost importance to put museums at the center of attention.

Summarizing, Greece has all the prospects to become the leader in heritage tourism worldwide; the breathtaking past, the overwhelming locations and sceneries, the acclaimed museums. Heritage tourism's profit, in conjunction with the high numbers of tourists visiting Greece, are expected to aid the country out of the financial crisis; however, despite all the positive expectations, this not only has not been the case but the nation has experienced quite the opposite with heritage tourism earnings declining over the past decade.

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Raising tourism awareness is deemed of acute importance as a way to promote museums and, as a result, Greek cultural heritage.

Accordingly, this dissertation aspires to evaluate the current visitor satisfaction in the Greek museums, assessing the experience of visitors that have just visited the museums in question and then determine what changes are necessary to boost these results by urging the same visitors to tell what features of a museum are the most important to them. In addition, this study strives to estimate if specific organizational theories affect satisfaction at all and if yes how exactly. More specifically, the role of leadership as a general theory and each leadership style separately as well all the aspect of each organizational culture type towards increasing the visitor satisfaction.

Literature Review

The literature scope that is going to be examined in this section encloses the concepts of Leadership, Organizational Culture, their close relationship as well as the idea of Customer Satisfaction in the museum sector. More specifically, the theoretical background of the role of Leadership and Organizational culture towards increasing the Customer Satisfaction in Greek museum is aspired to be analyzed with Leadership and Organizational Culture, being the two independent variables, and their impact on Customer Satisfaction, which serves as the one dependent variable, on the Greek Museum Sector. A significant number of researchers have stressed the importance of the leader in the museum sector, as the person who can directly aid the business to prosperity (Talmaciu & Zaharia, 2017), while due to museums' intrinsically complex nature an adapted version of Quinn's (1998) Competing Values Framework was developed in 2013 so as to cater the specific and intricate needs of museums, the Museum Values Framework (Davies, Paton and O'Sullivan, 2013).

According to Nelson & Quick (2011), four factors directly influence organizational culture, contributing to its importance as a philosophy regarding leadership, problem-solving, appraisal contingency and ultimately organizational effectiveness and those factors are: members' identity, increment of commitment, enhancement of organizational values and mechanism of shaping behavior (Quinn, 1988; Nelson & Quick, 2011). Aiming for the best possible conceptualization of Organizational Culture as a theory, the Competing Values Framework (CVF) was advocated and introduced first by Quinn and Rohrbaugh (1981). In more detail, two dimensions and four quadrats characterize the model with each quadrant being distinguished by three variables. Firstly, representing the organization's central point, the internal-external variable emphasizes either on the employees or the company as a whole; moreover, the second variable assesses the administrative structure focusing on flexibility or control while the third and final variable symbolizes the company's aims and ambitions along with its compulsory procedures for favorable results. As a consequence of this pattern the four quadrants that are created are: human relations, internal process, rational goal and open systems (Quinn and Rohrbaugh, 1981).

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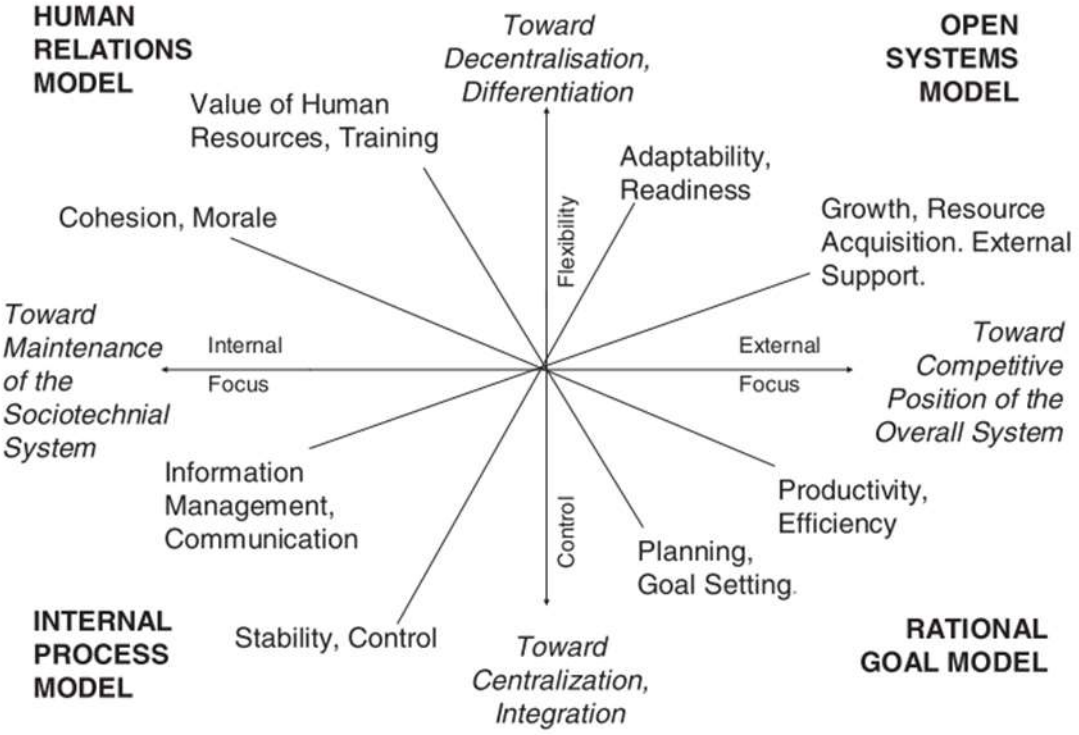

Figure 1. Competing Values Framework

Interestingly, in spite of the abundance of literature regarding Organizational Culture in businesses, the research towards museum and similar institutions had been limited, at least until recent years. That being said, all analysts agree that the concept of culture is absolutely essential in the tourism sector's business such as museums as well (Harrison, 2005; Lee, 2007). However, exactly due to this continuous pressure and perplexed condition of museums (Holden, 2004; MLA, 2006; Moore, 1995; Morris Hargreaves McIntyre, 2007; Scott, 2006), the Museum Values Framework was recently introduced by Davies, Paton and O'Sullivan (2013) as an adaption of the aforementioned CVP in order to better organize museums, cater to their special needs and better comprehend the challenges faced by their leaders, always taking into consideration both their aspects, the cultural and the business (Davies, Paton, O'Sullivan, 2013).

Consequently, as a direct result of the above the four models of the MVF theory are: the club, at the top-left of the framework, emphasizing on the people working at the museum, the temple, in the bottom-left corner, aiming at stability and control. In addition, the lower-right corner represents the visitor attraction model giving priority to productivity and efficiency, while, lastly, at the upper-right hand part the forum model can be distinguished favouring and more experimental direction for museums (Davies, Paton, O'Sullivan, 2013). The complete MVF model can be seen below:

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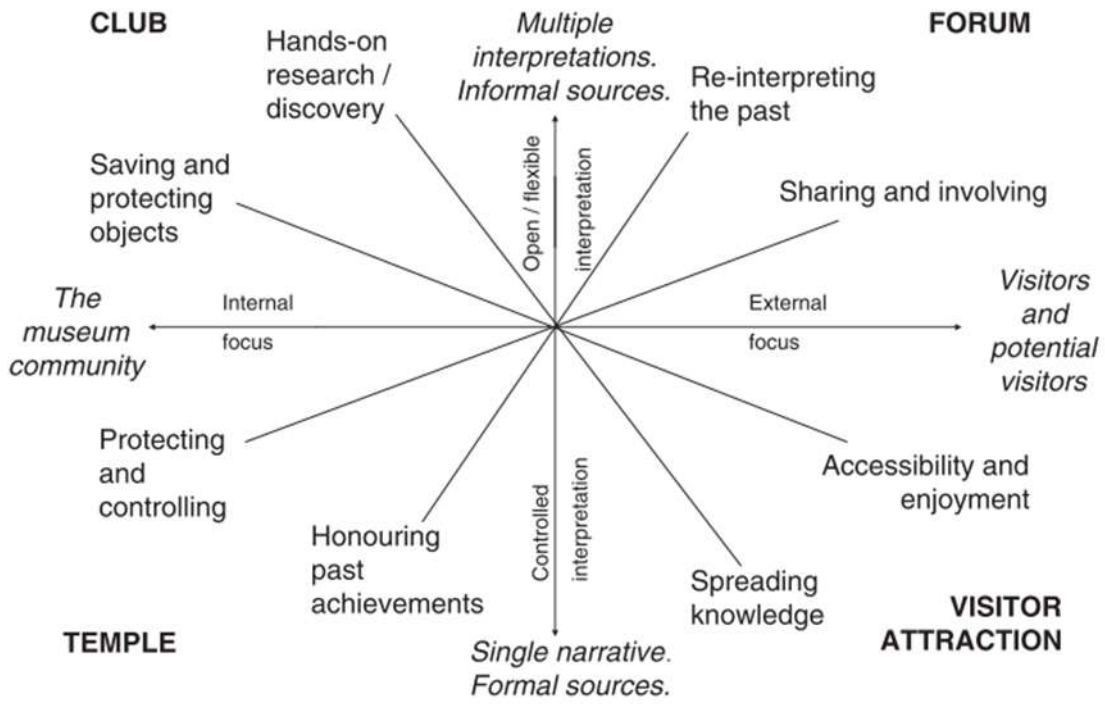

Figure 2. The Museum Values Framework

In an effort to evaluate each of the models separately, the club, sharing many characteristics with the human relations model of the CVP framework, sees the museum as a "closeted club" that is primarily concerned with its members and its fundamental focus is to preserve and secure its collections. Effectively, all other functions are secondary and are deemed of lower importance. In more detail, the club is like shrine where like-minded people of high expertise congregate to appreciate, collectively, something special. Looking at the club from a more critical point of view, while it can be seen as a "virtuous circle" among compatible individuals, it runs in risk of becoming a self-servicing and negative business that is rather difficult to join and is likely to run into financial problems due to its inward-looking nature (Davies, Paton, O'Sullivan, 2013).

Moreover, the temple mode, illustrates a museum that is directed to specialists, museum professionals and academic experts. Visitors are welcome but not expected to get too involved but rather admire the exhibits. The relationship between professional and visitor is typified by a simple teacher-student relationship with a predominant aim on studying the exhibits and promoting their beauty and artistry. Furthermore, moving to the bottom-right quadrant of the framework, the visitor attraction mode is located. This model is similar to the temple mode, differentiating itself in the marketing department. In more detail, visitors' needs rather than beauty and knowledge play the primal role here. Last but not least, the Forum mode also focuses on external audience but it is marketed differently from the visitor attraction. Indisputably, it is of high importance to mention at this point that the MVF theory does not suggest that there are only four types of museums and each museum directly falls into a specific category. In contrary, museums are flexible enough to borrow characteristics from many models while it is on their own discretion which model to focus on according their own special needs (Davies, Paton, O'Sullivan, 2013).

Testing theory into practice, museums in the UK have already gone and worked through the new museology change. More specifically, Scotland's National Strategy for Museums decided on inspiration and delightfulness to be their museum's focal point, while the Welsh National Strategy established the notion of lifelong learning as their goal. At the other side of the spectrum England established a more socio-political role for their museums. Admittedly these targets express that museums worldwide have wider aspiration than just promoting tourism which is the true meaning of culture (McCall, 2013). Glimpsing back at the aforementioned theory, it is apparent that UK's museums have been borrowing characteristics from

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many museum models trying to secure a balance between the aforesaid dual roles; something that expresses perfectly the concept of "new museology".

The Concept of Leadership

As one of the most crucial parts in the field of business administration, Leadership has been a compelling topic of research among analysts, arguing that the leader is the key component for the further development of the company in order for it to achieve commercial and administrative success (James, 2013; Shehu & Mahmood, 2014; McGarth & MacMillan, 2000; Teece et al, 1997), while it is considered a type of competitive advantage on its own (Avolio, 1999). Despite the various definitions that have been given to Leadership, all studies concur with the idea of a special person who can influence their subordinates through diverse approaches to arrive at a precise, transparent, cohesive and coherent common goal (Sharma & Jain, 2013; Cole, 2006; Talmaciu & Zaharia, 2017). Admittedly, leadership has seen an endless amount of contributions with research workers further adding that a great leader not only influences but also motivates and empowers their followers (Wei & Long, 2011) aiming to enhanced productivity and efficiency always directing them towards the organization's future goals (Lee & Chuang, 2009; Fry, 2003; Kotter, 1990).

Moving one step forward, (d) the participative mode constitutes the fourth directive style, moving to a more democratic concept now, this mode has the leader accepting every opinion, but the higher the subordinate is on the organizational structure the stronger their opinion is on the eyes of the leader. Furthermore, (d) the consensus style starts believing in the concept of equality with every opinion of every subordinate holding the same weight; while, last but not least (e) the laissez-faire model, being the last on the continuum leaves followers free to do whatever they decide is the best for their particular assignment, taking, of course, for granted that they are experts in what they're doing. Arguably, there is no "best leadership style", although all have their pros and cons, which are apparent from description. However, each leadership style might prove the best according to different situations (Aronson, 2009). The following figure illustrates the directive style continuum:

Since the early theories in the late 1970s, transactional leadership followed the notion of negotiation between the leader and his subordinates. The concept of this special type can be described as a relationship of exchange in which one party takes and the other receives. The main drive of this mode is supervision, while motivation is initiated through reward and punishment. In effect, the role of the leader is to supervise if the goals he set are met, if they are, the followers who saw through the task will be rewarded, if not, the same people will suffer the consequences of punishment. Generally, transactional leaders are prone to a more directive and coercive approach, basing their concept of success on simple reward management (Burns, 1978; Aroson, 2009; Odumeru & Ogbonna, 2013).

Additionally, Conger and Kanungo (1998) recognized in their study that the key aspects of a transformational leader are: influence, subordinate stimulation, value empowerment, augmentation of self-efficacy and formulation and promotion of a common vision. The ultimate goal for a transformational leader is to create a cooperative and impactful workplace that perceives the individual goals as the team's goals and vice versa (Warrilow, 2012). Furthermore, building on Conger's theory, Warrilow (2012) identified and categorized the transformational leadership factors in four groups: (1) the leader is a charismatic role model, (2) the leader motivates through inspiring and communicating his vision to his followers, (3) he triggers and provokes his subordinates through creative means, while (4) he personally caters for each follower needs being a mentor and advisor.

Talmaciu and Zaharia (2017) recently conducted research respecting the role of the leader in museums and heritage tourism. Their research concluded that the leader's most significant role is vision formulation and promotion to subordinates (Talmaciu & Zaharia, 2017), a result that validated opinions of older researchers (Munktell, 2003; Moore, 1999). According to Talmaciu and Zaharia (2017), the leader is a role model aiming to build and develop an institution through enacting and executing specific policies with the basic ideals of leadership, communication, encouragement, motivation and influence always intact. In reference to Talmaciu and Zaharia's (2017) report of critical importance and always taking the "new museology" factor under consideration, two ways of leading this sector were recognized. On the one hand, treating a museum

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like a business, aiming for economic efficacy and long-term survivability; while, on the other, focusing on the museum's cultural and educational side, the museum effortlessly switches its focus towards artistry, broadening people's horizons and integrating new ventures bringing a sociocultural vigorous quality to the whole design (Talmaciu & Zaharia, 2017).

Demonstrably, the two aforementioned concepts might seem contradicting at first but in reality they are completely complementary. Effectively, industry examination, external environment inspection and original concept constructing are all activities carried out by the leader on a basic level of market examination in order for them to be combined and adapted into the company enabling him to create and access pre-arranged feedback for problem solving. Consequently, this feedback eventually becomes a pattern that characterizes the culture of the company that can now be reorganized and transformed according to the company's needs leaving the leader free not only to protect them but also to focus on other projects as the company grows (Laursen & Salter, 2006; Lorenzoni & Lipparini, 1999; Shan & Song, 1997). Linking back to Organizational culture and the recently advocated MVF model for museum culture, four distinctive leadership styles were proposed by Davies, Paton, O'Sullivan (2013) with each style adhering to their Museum Values Framework. That being said, it is of grave importance to mention that a good leader does not blindly follow a specific type but adapts it according to his museum's special needs (Davies, Paton, O'Sullivan, 2013). The four leadership styles are explained in the following structure:

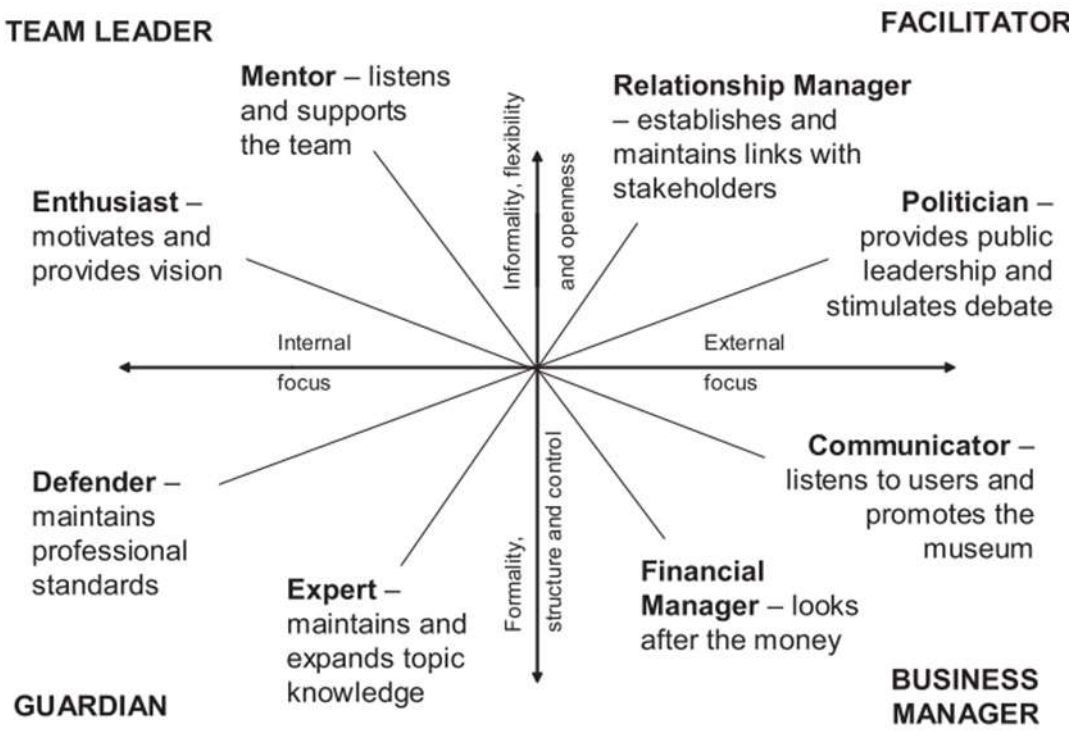

Figure 3. Leadership Styles According to Museum Values Framework

Testing theory into practice and diving back into the UK museums that have successfully implemented the "new museology" principles, the biggest challenge in the fulfillment of those values proved to be the relationship between the leader and his business managers who come from an administrative background with the curators who are used to older approach of museums. In the past, curators used to be in charge of multiple functions; however, with the new museology ethics, placing two types of professionals in the same workplace is bound to come with resistance (Mccall, 2013; Gray, 2016). This is where the role of the leader is effectively needed, proving that leadership is the key factor that will facilitate in resolving issues created due to the shift in the organizational culture in museums. All this being said, in today's highly aggressive and antagonistic environment, customer satisfaction has been undoubtedly recognized as a key player in any company's survivability, sustainability and ultimately commercial success (Anthanassopoulos,

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Gounaris & Stathakopoulos, 2001). Therefore, actual measurement of customer satisfaction has been deemed to be crucial by researchers (Baggs & Kleiner, 1996). In reality, it can be argued that customer satisfaction is only part of the chain that leads to economic success; other chain links were mentioned before and include customer loyalty and quality. According to analysts, the combined capacity of these three concepts guarantees commercial success for any business (Bruhn & Grund, 2000).

Firstly, Service Quality has been interpreted as the customer's overall impression regarding the prestige of the firm in question (Taylor & Baker, 1994). In effect, the processes used by service quality are then judged by the customer form the concept of Customer Satisfaction (Davidson, 2003) making Service quality the predecessor of CS (Cronin & Taylor, 1992; Lee, Lee & Yoo, 2000; Parker & Mathews, 2001; De Rojas & Camarero, 2008). On the other side of the spectrum, customer loyalty has found analysts claiming that it is the direct outcome of customer satisfaction (Hennig-thurau & Klee, 1997; Lee & Kim, 2012).

Since an early stage of cultural heritage research, it was argued that the concept of service quality should be perceived and coordinated from the customer's point of view (Edvardsson, 1996). However, customer values are character-dependent which make them effectively difficult to interpret and foresee (Edvardsson, 1996; Rowley, 1999). Despite the tremendous demand for customer-needs investigation in the given industry, the first wholesome research was conducted in 2011 by Sheng and Chen, based on which, it has been, now, well accepted that museums, along with sports and other tourism industries such as theme parks, are among the first choices of high-quality tourism activities; therefore research into museum visitor satisfaction has been deemed an exceptional necessity (Siu et al, 2013).

Based on Gilmore and Rentschler's (2002) study the three main elements to service deliver and consequently, customer satisfaction are: educational environment, informative and demonstrative atmosphere as well as easy accessibility. According to Mey and Mohamed (2010) if visitors identify a service's amenities to be overall of high quality, customer satisfaction is likely to be positive. Moreover, since services are people-based, the psychological factor is of great importance (Goudling, 2000); therefore, cleanness, meal catering, security and easy approachability to close sites as well ass, free guides, easily accessible information about history along with personalized tours for small groups are all well within the rights of the museum to fulfill the best possible service quality that will lead to high customer satisfaction (Mey & Mohamed 2010; Phaswana-Mafuya and Haydam, 2005).

In addition, from the museums' point of view, high effectiveness and passion about history explanation is essential to keep the tour interesting, while the museum is also prompted to focus on the ability of conjuring up images in the minds of visitors with the use of cutting edge technology, if possible. Last but not least, it should be noted that since museums offer visual content, eliciting their visitors' cognitive and creative ability so as to keep them engaged in the exhibits should be their ultimate goal (Goulding, 2000). As a result of all this, if a visitor's satisfaction is high they are likely to distribute positive word-of-mouth about the museum to people who now become potential visitors while it is probable that they, themselves, will visit the museum in the future again (Shu, Crompton & Willson, 2002).

Methodology

Being an academic process, research's main goal is to facilitate the analyst in expanding their knowledge as well as the field's awareness. Encapsulating numerous concepts, research includes the rather complex processes of collecting information, demonstrating and defining problems, establishing target goals, initiating resolving procedures through a series of organizing, enacting, proving and assessing hypotheses, before moving to the even more intricate mechanisms of acquiring, coordinating and estimating data, evaluating results and ultimately re-assessing and re-establishing new norms according to the research outcomes. In simpler words, research aims to build on previous conducted analysis to either enforce them or re-calculate them so as to bring new-founded or better established conclusions for the researched field (Kothari, 2004; Goddard & Melville, 2004).

Despite the abundance of research models and types regarding research, the biggest attention has been payed to the quantitative and qualitative models; a division that puts numbers and qualitative phenomena

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in the spotlight. In more detail, quantitative research deals with amounts, statistics and figures while qualitative aims to discover motives, ambitions and objectives, having interviews as its principal medium. Furthermore, qualitative research's target is to comprehend people's interpretation and emotions concerning a specific norm, thus explaining its immense importance in social studies. After the organization of the research and choice of research instrument, data accumulation has to take place. In more detail, data is distinguished between primary and secondary. On the one hand, primary data is gathered through examining the key industry or company the research is concerned with. Therefore, primary data is effectively gathered by the researcher himself due to the fact that there are no published resources. Primary Data's main aspect is their originality and strong relation to an ongoing issue. The instruments used for the accumulation of primary data depends on the research type being conducted and it is usually either interviews or questionnaires (Tripathy & Tripathy, 2015)

On the other hand, secondary data are information and knowledge gathered by a third party in the past that are not usually directly connected to the current research. Secondary data are the result of previously conducted analysis and they are examined, assessed and published. Secondary data is used by the researcher to expand his knowledge on the field, or product he is concerned with and it plays the role of informational source. Moreover, two types of secondary data have been distinguished; internal secondary data are obtained from within a chosen company, while external secondary data are accumulated from outside sources (Tripathy & Tripathy, 2015).

As it was aforementioned, sampling is not only characterized by its immense significance for the research, but also for its perplexing formulating nature. In other words, choosing a sample is not a mere selection of random items from the population but this is a rigorous and intricate process of selecting specific pieces that will deliver a sum of items which share the same aspects of the population. A correctly chosen sample will eventually deliver easily comprehendible and applicable results for the population as well as deeming the research successful (Kothari, 2004).

Initially, the research will begin with the collection of primary data by visiting various museums in Athens. The museums selected will be museums at the center of Athens, near other hot visiting spots (like Akropolis) adjacent to big hotels that are known to accommodate big groups of tourists. Primary data will be gathered through the instrument of questionnaires, in conjunction with interviews, according to the three literature aspects followed in the literature review (Leadership, Organizational Culture, Visitor Satisfaction). It should be mentioned at this point, that the use of interviews will facilitate not only in providing more information but also in the cross examination of the results. There will be two types of questionnaires focusing on leadership and visitor satisfaction, while the interviews will highlight the organizational culture section of the research questions.

Delving deeper into the research design, visitor satisfaction questionnaires will be distributed through various means. First and foremost, directly to tourists, outside of selected museums that are being visited; moreover, on the hop on-hop off tourist busses than serve as a touring transportation around Athens, as well as through tourist travel agencies, which will be contacted so that they can help with the distribution of questionnaires. On the other hand, Leadership questionnaires, directed to museum employees, will be personally distributed to museum staff members by the researcher. The results will be analyzed through statistical methods. The interviews will be more limited and they will be focused on museum employees.

The most serious drawback of this is that the preparation, distribution and analyzation of the questionnaires is a rather complex and exceptionally time-consuming activity, while it is highly likely some respondents will refuse to answer the questionnaires altogether, or even worse, answer the questionnaire in a rush, just to finish it, a case that will negatively affect the results of the research. On the other side of the spectrum, interviews hold even more disadvantages, being not only time consuming and confronted with negativity but also they are even more difficult to analyze and cluster. However, any type of primary data will secure the originality and accuracy of the research which serve as the main advantage of this method (Tripathy & Tripathy, 2015)

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According to online sources (Visit Greece.gr, Travel Ploter.gr, Trip advisor.com) the total amount of museums in Athens that are of importance for this study are 84, therefore the population for this research stands at this number. It has been decided that the sample will be a total of 9 museums, representing the 10% of the population. On the whole, the museums of Athens are separated in several categories. In more detail, (a) Archaeological Museums, (b) Byzantine Museums, (c) Historical Museums, (d) Art Museums, (e) War/Navy Museums, (f) Technological Museums, (g) Natural History Museums and (h) Special Museums. As it was aforesaid, placing extra emphasis on the geographical aspect, focusing on museums at the center of Athens, near hot tourist visiting spots to maximize the amount of tourist to local visitors' ratio, 9 museums have been selected.

More specifically, the 9 museums that were selected are: the National History Museum, a historical museum situated in Stadiou street, Syntagma, the Museum of Ancient Agora, located in Adrianou street at the center of Athens, an archaeological museum. Moreover, the Byzantine and Christian Museum, in Vasilisis Sofias' avenue at the center of Athens, a Byzantine Museum, as well as the Numismatic Museum, at Panepistimiou avenue, in Syntagma, a special museum. Additionally to these, the Benaki Museum has also been chosen, situated in Koubari street, which is an Art museum at the center of Athens, along with the critically acclaimed Historical Museum of Akropolis located in Aeropagitou street. The seventh museum chosen is the Museum of Cycladic Art, with the eighth museum being the National Archaeological Museum in Patision Avenue, an archaeological museum. Last but not least, the ninth and final museum is the War Museum of Athens, adding a unique type of museums in the sample, concluding the sample. War museum of Athens is situated near Syntagma square at the center of Athens.

In retrospect, the sample design is evidently following all the sampling regulations. First and foremost, the center of Athens and special locations close to hot tourist visiting spots were selected, following the first geographical rule of sampling, while secondly, the most important museum categories were chosen for this sample design, namely archaeological, historical, byzantine, art, war and special museums, focusing on demographics.

As it was mentioned before, the research will follow the combined elements of both the quantitative and qualitative approach, with the instrument of questionnaires and interviews. The questionnaire is a flexible tool to conduct research with and will be comprised of two parts according to the analyzed literature. Leadership will occupy the first questionnaire with Visitor Satisfaction making up for the second one. Having said that, two visitor satisfaction questionnaires will be distributed, the first targeting visitors expectations and the second visitor experience. Both instruments will consist of structured questions, however, the leadership section questions will be close-ended while the Visitor Satisfaction will follow the Likert Scale style so as to aid an easier analysis and assessment.

In terms of interview design, the leadership section will be based on the Multifactor Leadership Questionnaire (Bass & Avolio, 1992), while the Visitor Satisfaction part will be built on the SERVQUAL Questionnaire (Parasuraman, Zeithaml & Berry, 1988). The results will be analyzed through statistical methods showing the correlation between the three variables. Easily comprehensible and simply confirmable statistical results is probably the questionnaires' biggest advantage, while its disadvantage relies again on the tiresome data collection process (Acaps, 2012).

In addition, the final part of the research, following the literature analysis, will deal with organizational culture following the innovative MVF model. This is the part that will be analyzed through interviews that will be derived from the theory and after carefully adapting Quinn's Organizational Culture Assessment Instrument (Cameron & Quinn, 2000). Any interview will be structured and will be evaluated in the findings through literature analysis.

Results

The filled questionnaires were gathered and clustered, while the following pages present the findings of the accumulated data. Regrettably, the rest of the museums (Ancient Agora, Numismatic, Byzantine and Christian as well as the National History Museum) never responded to the official application or contacted

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in any way establishing their refusal in taking part in this research. Therefore, there are no data regarding the leadership of these four museums. In regards to this setback, the leadership part of the research will be supported only by the data gathered by the 5 remaining museums. The results can be seen below:

Table.1 Leadership Scores in Greek Museums

	Idealized Influence	Inspirational Motivation	Intellectual Stimulation	Individualized Consideration	Contingent Reward	Management by expectation	Laissez-faire Leadership
AKROPOLIS	7,11	7,11	7,67	5,89	5,67	9,33	7,44
ARCHAEOLOGICAL	8,06	7,69	8,00	8,06	7,38	12,19	9,19
BENAKI	10,18	9,36	9,45	9,00	9,45	10,27	8,36
CYCLADIC	12,63	13,13	11,75	10,19	8,75	11,38	7,00
WAR	12,36	11,55	12,09	9,73	13,64	8,45	5,82
Total	**10,21**	**9,95**	**9,87**	**8,75**	**8,94**	**10,59**	**7,65**
AKROPOLIS	Low	Low	Low	Low	Low	Moderate	Low
ARCHAEOLOGICAL	Moderate	Low	Moderate	Moderate	Low	High	Moderate
BENAKI	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate
CYCLADIC	High	High	Moderate	Moderate	Moderate	Moderate	Low
WAR	High	Moderate	High	Moderate	High	Moderate	Low
Total	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Low

As the above table vividly presents, Leadership in Athenian museums proved to be an interesting case. Deducted directly from the table, it can be safely said that each museum is working differently, utilizing a distinctive combination of leadership styles to fit its specific needs. However, due to this peculiar condition almost all the total averages fall in the "moderate" category with a small edge given to Idealized Influence and Management by exception. The tables below give a more visualized idea of the above tables:

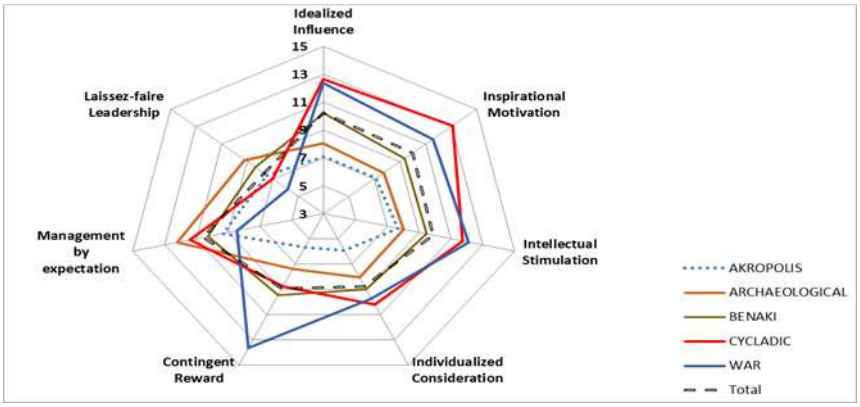

Figure 4. Comparative Figure regarding Museums' Leadership styles (1)

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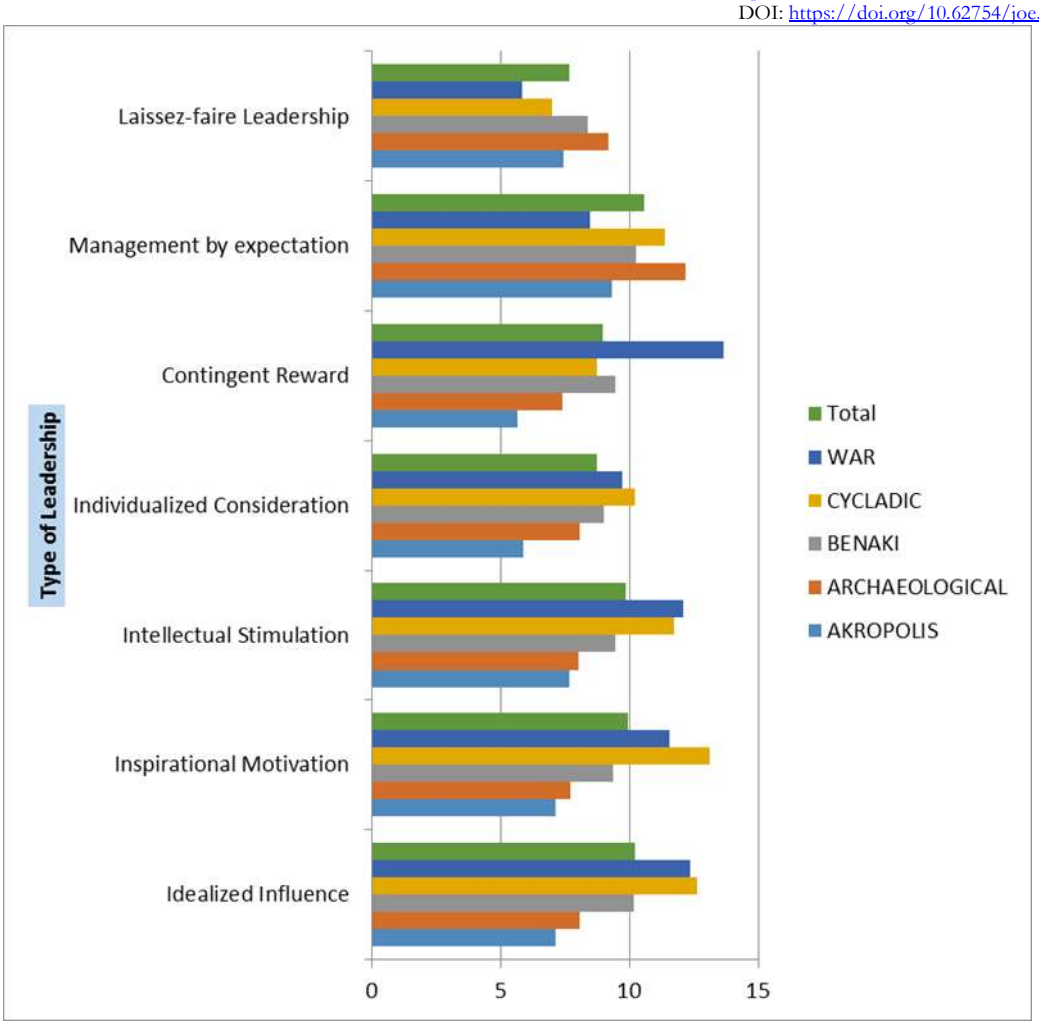

Figure 5. Comparative Figure regarding Museums' Leadership styles (2)

Table 2. The Average Leadership Scores for Acropolis Museuum

	Idealized Influence	Inspirational Motivation	Intellectual Stimulation	Individualized Consideration	Contingent Reward	Management by expectation	Laissez-faire Leadership
AKROPOLIS	7,11	7,11	7,67	5,89	5,67	9,33	7,44
Total	**10,21**	**9,95**	**9,87**	**8,75**	**8,94**	**10,59**	**7,65**
AKROPOLIS	Low	Low	Low	Low	Low	Moderate	Low
Total	**Moderate**	**Moderate**	**Moderate**	**Moderate**	**Moderate**	**Moderate**	**Low**

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Figure 6. Comparative Sketch for Acropolis Museum. Akropolis Museum vs Average Scores

Interestingly, Akropolis Museum fairs a lot lower than the average scores on every leadership style. This is a unique feature that is only distinguished in this specific museum. Being perfectly apparent from table 1, most museums use a combination of styles and they have at least one style on "high" score. That is not the case with Akropolis museum. Akropolis museum scores "low" on every style except for management by exception which, undeniably, is the style they have embraced. Following the example of Cycladic Art Museum, it is the War Museum's turn to differentiate itself from the classic leadership styles. Unexpectedly, the War Museum faired a high score on three leadership categories showcasing not only a combination of three different styles but also, a museum that openly fosters a workplace supporting the transactional mode. More specifically, according to the research the war museum scored exceptionally high, holding the highest average from every museum in any category, in the Contingent Reward mode, but also manifests strong numbers in the Idealized Influence as well as the Intellectual Stimulation approach.

Visitor Satisfaction makes up the second part of the research following the literature review. For the better analysis and understanding of visitor satisfaction and experience, two types of customer satisfaction questionnaires were used. Firstly, a questionnaire (see Appendix 8.3) to determine which features are the most important for a museum to be deemed as "excellent" according to visitors and a second questionnaire (see Appendix 8.4) to assess the experience the visitors had during their time in each museum. On the whole, 195 questionnaires were successfully filled in the first category while 70 were completed in the second category.

The Last line of questionnaires assessed the experience visitors had from the Athenian Museums. The results were overly striking, showing pretty average overall scores, expressing that Greek Museums and visitors have completely different perceptions of what a "perfect" museum is. In terms of rankings, the Acropolis, Benaki and Museum of Cycladic art scored the highest average scores, well above the general average, while the rest faired around or lower than the average scores. The Akropolis museum is, indisputably, one of the most critically acclaimed museums of the Balkans, while being famous around Europe. Admittedly, the questionnaire average scores prove its reputation right. The museum has the highest overall score from any museum researched, with only one question scoring lower than 6. Unquestionably, its overall scores are praiseworthy and dashing with 13 questions scoring higher than 6.5. Interestingly, the average scores of The Museum of Akropolis make the overall average scores look rather disappointing, proving that the Akropolis museum is on a league of its own.

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It can be safely said that Benaki Museum, following Akropolis' example, scores a higher average number on every category than the total average. Therefore, it can be argued that Benaki, same as Akropolis, generally received a positive feedback. Numerically speaking, with 14 questions scoring higher than 6 and a lowest average number of 5.43, Benaki Museum ranks 2nd in the Visitor Experience evaluation right under Akropolis Museum. Last but not least, the war museum concludes the list of museums analyzed in this survey. The museum in question constitutes one more museum with average feedback from its visitors, with average scores fluctuating from 5.75 to 3.75, reminding heavily of its numismatic counterpart.

The final part of the survey, making up for the final part of the literature review is the organizational culture assessment. It was decided for this part of the research to be analyzed through qualitative means. On this basis, an interview was designed (see Appendix 8.5) by the researcher and nine museum employees were interviewed based on their perception about which culture would be the best fit for a Greek museum, according to the Museum Values Framework theory. The answers will be thoroughly debated on the next chapter.

Discussion

It was proved in the literature review section that leadership is of the utmost importance for Museums (Talmaciu & Zaharia, 2017). Nevertheless, a clear forthright connection between Visitor Satisfaction and Leadership could not be reached. Having said this, it was established that an effective leadership style directly affects performance (Lin & McDonough, 2011) and a high performing institution will bring competent results and high quality (Taylor & Baker, 1994). Therefore and according to theory, high quality brings more satisfied customers consequently, it can be understood that even when there is seemingly no connection between two theories, things in an institution are fluid and eventually they interconnect. When something works properly (Leadership) it will generate positive results (Visitor Satisfaction).

Coming back to this specific study, each museum follows a specific type of leadership and each museum has a different visitor satisfaction rate. According to this relationship it can be understood how leadership affects performance and subsequently visitor satisfaction itself. Interestingly, even if each museum looks particular at first glance, looking at the overall average results a pattern can be distinguished. Despite following their own individual leadership combination of styles, on the whole, the Athenian museums are following the combination of Idealised Influence along with Management by Exception.

This fascinating combination showcases institutions that mainly focus on "getting things done". The organization follows a straight line, has primarily to do with requirements for a job-well-done, while there is no real effort to change something or try to make it better if it works fine as it is (Bass & Avolio, 1992). Simultaneously, while management by exception concentrates on the "job" and how it can be effectively and efficiently accomplished, the Idealised Influence is concerned mainly with the relations between employees. In more detail, idealised influence takes direct advantage of the motivational part of the transformational leadership theory and completely appeals to the needs of "new museology" concerning the important role of the Leader in enhancing the museum experience (Bass & Avolio, 1992; Bedford, 2009; Talmaciu & Zaharia, 2017).

It was afore said that every museum is unique; utilizing a model depending on what suits its specific needs, something that will be analyzed in detailed below. This being said, whichever the style is, pretty much every museum has similarities since they have approximately the same goals. Undoubtedly, this leadership combination is splendid and it is highly advisable for the museums to move methodically towards this direction. Akropolis Museum stands as the first researched museum regarding its leadership style, with its most interesting characteristic being that it ranked 1st on the Visitor satisfaction ranking, while holding the lowest overall average scores concerning leadership initiatives.

The Akropolis museum follows the management by exception style wholly with no other type of leadership in combination with that. The museum of Akropolis constitutes the only museum that so clearly and openly supports and works with a specific type of leadership, which, on the whole, follows the aforementioned "get things done" mentality (Bass & Avolio, 1992). In order for such leadership mode to effectively work,

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the organization needs to have established quite efficient performance fundamentals. With raving worldwide reviews, and the confirmation regarding visitor satisfaction from this research too, it can be safely claimed that Akropolis Museum has secured these fundamentals, therefore it makes perfect sense how they are now working on maintaining this process by a management-by-exception leadership style alone. The museum of Akropolis proves once again that is the leader when it comes to Heritage Tourism.

The National Archaeological Museum constitutes the 2nd analyzed museum, which ranked overall 4th on the Visitor Satisfaction scale. Interestingly, it looks like the national Archaeological museum follows the Akropolis museum's example and adopts the same leadership style, the management-by-exception. It is probably safe to say that Benaki museum holds the most intriguing results leadership-wise. Benaki Museum scores average rates on literally every category showcasing a very flexible museum that will adjust its leadership to whatever fits according to the situation. Nonetheless, what is even more fascinating is that, the only two styles that seem to have an edge against the other models are the management-by-exception and Idealised Influence. In other words, the style combination that seems to be the overall result of the research and was suggested as the best combination fit above. At this point it should be mentioned that Benaki Museum ranked 2nd in the Visitor Satisfaction survey, under Akropolis Museum and seems to be on the right track to success following a combination of motivational leadership and forward-looking protection of standard performance. This leadership style has definitely remarkably positive results on the performance of the institution and therefore on its visitor satisfaction.

Cycladic Art museum marks the first museum following a slightly different leadership combination. In more detail, Cycladic art museum partly follows the classic road that pretty much all the previous museums did, utilizing the Idealised Influence style. However, this particular museum decides to combine this style with a new one, the Inspirational Motivation, effectively creating an original model that is built entirely on transformational leadership ground. This creative blend of styles highlights a corporation that puts its vision in the spotlight, motivating its employees to work together for that specific goal. More specifically, this combination strives to instill respect and dedication among its employees as well as appeal to their hopes and dreams. In addition, the role of the Leader is deemed of extreme significance not only for the implementation of these objectives but also as an adviser who is there to facilitate others in finding meaning in their work as well as feeling important in doing it. Vision here is, undoubtedly, key, showcasing a company with much bigger intentions than just working efficiently (Bass & Avolio, 1992).

Last but not least, the war museum might be closing the leadership section of the discussions chapter but offers an absolutely unusual leadership style. The war museum is the only museum that is evidently combining three leadership styles, and, impressively, is the only museum that, partly, utilizes the transactional leadership model openly. In more detail, following the classic, at this point, approach, war museum operations on the appealing combination of Idealised Influence and Intellectual Simulation styles, demonstrating an institution in which the leader plays the role of the mentor to his subordinates, not only invocating their faith to the company, but also encouraging them to be creative, to look at things from different viewpoints, while nurturing people to never stop questioning their own values and those of the company (Bass & Avolio, 1992).

While this is a very forward transformational leadership style, again putting the leader at the limelight, the war museum scored exceptionally high on the Contingent Reward scale, effectively presenting a more transactional type of model. It is worth mentioning that the contingent reward average score for the war museum wasn't just the highest average for the museum in question, but scored the highest rate of every style regarding all the museums researched. This utterly contradicting combination, establishes a museum that will try to stimulate its employees towards specific goals through a role model, but will definitely emphasize on what needs to be done and will use specific reward mechanisms to motivate people to work. Apparently, the museum in question will utilize each of the two styles depending on the situation, proving the point that both the transactional and the transformational leadership styles can work in a complementary way (Bass & Avolio, 1992).

Primarily, the first part of the visitor satisfaction survey concerned the characteristics of the "excellent museum" according to the visitors' point of view. The goal of this research was to determine which features

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of a museum are the most important as reported by its visitors. Interestingly, the results showed that approximately every aspect presented in the questionnaire is equally important for a visitor, therefore complicating the process quite a lot. However, in consonance with tables 8 and 9, there are a few questions that could be distinguished as the most important factors of a "perfect museum" according to visitors.

More specifically, "Employees of excellent museums will always be willing to help customers", "Customers of excellent museums will feel safe in transactions" and "Employees of excellent museums will have the knowledge to answer customers' questions" are the top three questions with the highest overall score of the survey, proving that for a satisfied visitor, employee behavior etiquette and security are key to a successful visit. Nonetheless, this argument can be furtherly enforced by the fact that all the questions ranked from 4th to 9th place have again to do with employee promptness and museum punctuality whether that means that visitors expect to be served no matter what their need is, or be provided what they are promised by the museum itself.

The second cluster of visitor satisfaction questionnaires tackled the concept of visitor experience from the museums researched. The goal of this survey was to determine what the actual impression of Visitors regarding the Museums is and then to compare these results to the "excellent museum" outcome to assess what needs to be changed for the maximization of visitor satisfaction.

This acute difference not only shows a thoroughly misguided perception of what visitors expect from a museum but also a very awry direction on the museums' side regarding where to place their attention at. Museums focus on cleanliness, breathtaking and awe-inspiring building architecture, cutting edge technology and high end equipment as well as purchase security. While, no one can dispute the important of these aspects (Mey & Mohamed, 2010), this study proved that employee manners, proper behavior, etiquette and punctuality to be the most important factors of an excellent museums for a visitor.

On a complete contrast, comparing to the leadership results, which showed rather different approaches of leadership depending on the museum, the answers of the interviews were quite similar, following more or less the same direction and viewpoint. It should be noted that the interview was directed towards what is in need of change in a museum's culture according to its employees' perspective for its better performance and raise of visitor awareness. A person from within has, indisputably, better perception about what their workplace needs, to be enhanced and improved as much on the inside as on the outside. The results of the organizational culture interview proved that whichever the leadership model, problems or goals are, there is a specific type of place museums ought to have in the society, as part of the cultural heritage tourism.

Taking a deeper look in to the responses, starting from the first grid, the Club supports that the truth about the past is being constantly rediscovered and is always open for re-interpretation. Moreover, it symbolizes a museum directed to professionals and insiders, aiming to protect its exhibits entering a never-ending process of research, discovery and constant exploration (Davies, Paton, O'Sullivan, 2013). The idea that this concept is not only utterly parochial, but also wrong in some responses was absolutely unanimous. Every museum employee was firm in their opinion that a museum is an entity, an organization part of the society that should take advantage of its unique collections in favor of the society it belongs to.

Furthermore, an employee from the museum of Ancient Agora highlighted the importance of maintenance and preservation of exhibits on her own. However, argued that a museum is a lot more than a shrine where ancient things are preserved. According to her opinion, a museum is there to find, analyze, present, preserve and teach. This mission, as she called it, is constituted by five scales of equal importance. Taking one part of the five and pouring all the attention there will only reduce from the overall museum experience. Moving on, the attitude towards the second grid, the Temple, was more positive than the Club theory. The Temple introduces a museum again targeting specialists and scholars, however believes that the past is completely dependent on content. Additionally, the Temple fosters a more controlling concept of museology in which academics and normal people converge so that the latter can learn from the former; therefore, aiming to honor and celebrate the past without rethinking or questioning it (Davies, Paton, O'Sullivan, 2013).

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In contrary to the previous two theories, it can be safely said that the third model, the Tourist attraction was met with, generally, very positive feedback. Being the third proposed museum culture model, the tourist attraction focuses almost solely on visitors and possible future visitors, while believes, similarly to the temple style, that the ideas about the past should not be tampered with. The visitors' attraction core idea of spreading and communicating the current knowledge was universally mentioned in the answers of every respondent, especially highlighting the satisfaction of visitors as a way to maximize profit (Davies, Paton, O'Sullivan, 2013).

More specifically, the War Museum respondent was genuinely in favor of a more business-driven organizational plan, claiming that this is the only way to augment income, something that found the numismatic museum interviewee in compliance, adding that the museums target visitors, their plan should be about attracting even more. Finally, the Akropolis museum employee argued that one of a museum's leading goals should be the preservation and enrichment of their collection, the best way to do that is through increased earnings and the sole way to do that is by a more business-like model of strategy. Overall, the unanimous idea that was put very clearly forward is that the tourist attraction model is an absolute necessity if museums want to experience an economic and visiting upsurge.

Concluding, the last and final grid represents the Forum model of the Museum Values Framework. The forum suggests a museum with external focus that is open to multiple interpretations of the past. In addition, this unique and innovative model is putting the museum in the spotlight of the society and is concerned with sharing and re-enacting the past by involving the visitors in it (Davies, Paton, O'Sullivan, 2013). Interestingly, the questions relating to the Forum model were met with as much enthusiasm as consideration. With Leadership and Organizational Culture being, according to many researchers, the two sides of the same coin, being the key factors that influence performance, a connection between them in the reality of museums is considered urgent at this point (Bycio et al., 1995; Howell and Avolio, 1993; Denison, 1990; Kotter and Heskett, 1992). Organizational Culture is the ground on which the corporation develops and prospers. Everything else, including leadership, depends on the direction of organizational culture and follows its guidelines to flourish and help the corporation blossom (Lunenburg, 2012; Armstrong, 2006; O'Reilly and Chatman, 1996; Quinn, 1988; Schein, 2004; Stanford, 2010; Cameron, 2009; Lindquist & Marcy, 2014; Kertzner, 2002). Therefore, in the case of museums, leadership should follow the guidelines of its proposed culture models, namely the visitor attraction and forum.

Conclusion

This study set out to examine the impact Leadership and Organizational Culture has on Visitor Satisfaction in the world of Athenian Museums on the one hand, while, on the other, to assess the current visitor satisfaction levels of the museums of Athens along with the most essential characteristics a museum should have to be judged as excellent according to visitors. The research strategy chosen, even though it proved to be remarkably challenging, produced crucial conclusions concerning the museum industry that will not only greatly influence the Greek heritage tourism sector, but also, chances are, it will find its own footing on a global scale as well.

First and foremost, after the meticulous analysis of Leadership theory in general, the careful examination of the distinctive leadership styles, the importance of leadership in museology in the 21st century and the quantitative means that were employed for the accumulation of the data so as to understand their current position of leadership, the research conducted in the museums of Athens for this survey demonstrated the clear duality of the museum sector. Interestingly, it was obvious that each museum utilizes its own leadership style in order to fulfill its own needs according to its organizational demands.

Furthermore, Organization Culture, being the second topic explored in this dissertation, was thoroughly investigated by firstly interpreting its different meanings and benefits, then inspecting the different models applied to corporations on a general theoretical scale, before specifying this concept to the museology philosophy and adapting the theory step by step from a business level to the more educational ideology of museums. Subsequently, an original research was conducted to assess the best type of culture model

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through the eyes of museum employees and specialists, this time through qualitative means. On a more positive note, the two ensuing culture styles, the Visitor Attraction and Forum were met with warmer reactions, with the former being universally accepted as a necessity for museums that strive to be financially successful and responsibly cater for their own exhibit collections, while the Forum was applauded as a museum concept, with every interviewee commending its concentration on society, while not few where those expressing concern respecting the possible risks or such a radical museum culture approach.

Moreover, connecting the two aforementioned ideas in the world of heritage tourism, considerable effort was placed in incorporating the role of the leader, which was highly regarded in the theory, in the accepted above-mentioned organization culture theories. Pointedly, the visitor attraction culture model demands a classic manager-like styled leader; more specifically, a leader that can both promote the museum to the outside world but also be there for his employees. While, the Forum is actively searching for a leader that will function as a facilitator, effectively described as a resilient and flexible leader, this leader could also be characterized as the one person who can inspire and prompt visitors to re-imagine the past and re-evaluate the current stasis of the society in relation to past events.

Following a tiresome and time-consuming process of distributing questionnaires to tourists that had just visited the researched museums, the data analysis came back with impressive results. To be more precise, the first cluster of questionnaires – concerning the aspects of the "excellent" museum – revealed the complex expectations of visitors, demanding everything to be absolutely perfect for something to be considered as "excellent". In more detail, all the questions asked scored high numbers with small deviations. However, specific type of questions scored in the higher rankings, evidently demonstrating a pattern according to visitors. Conclusively, this research advocates that behavior etiquette and financial safety are deemed of the utmost importance for museum visitors.

The most imperative and concluding part of the dissertation, however, emerges now, during the process of comparing the two Visitor Satisfaction questionnaire outcomes. Nevertheless, the conclusions are rather easy to comprehend. On the one hand, visitors regard museum employees' manners and etiquette as the decisive and most influential feature of a museum; while it appears that for museum executives' interior and exterior museum design take the driving seat respecting museum essentials. This divergence ultimately proves to be the biggest pitfall of the Greek museums when it comes to satisfying their visitors, since it all boils down to business priorities and transcendence.

Drawing an end to this dissertation's extensive conclusion, despite the fact that Greek heritage and Greek Museum come with global fame, nothing is as shiny and perfect as it may look at first, especially in an industry that balances at the thin line between culture and business. This study strived to prove the importance of the leader and suggest an effective leadership style that can help Greek museums develop but also give a new perspective to museums worldwide. Simultaneously, this thesis attempted to put the modernized organizational culture-adjusted-to-museums theory in practice, directly taking under consideration museum workforce viewpoints, in an effort to rejuvenate museum values but also promote a unique outlook to what a museum wants to be. And lastly, this dissertation final objective has always been to aid museums to clearly see through the eyes of a visitor so they can achieve the highest possible visitor satisfaction but also raise the awareness levels of every possible visitor out there. No question comes with a definite answer, clear of uncertainty, but every research will bring each question one step closer to a finite answer.

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