

FROM A MUSEUM MANAGEMENT PERSPECTIVE, IT IS WORTH CONSIDERING THE NUMBER OF DAYS THAT AZ EXHIBITION LASTS?

Tünde SZABÓ

Babeş-Bolyai University of Cluj-Napoca, Romania
tunde.szabo@econ.ubbcluj.ro

Abstract

Analysis on trends and factors that are influencing visitor attendances in museums is not a straightforward task to do. The importance of these examinations stems from the fact that museums, as part of cultural tourism, have a significant social and economic impact on the regions that they represent. Guided by this idea, the aim of this paper is to identify the main elements that may affect the success of museums in general and to highlight and examine specifically one element that is likely to have an impact on the development of visitor numbers. The paper will analyze issues such as: features that can be taken into account when organizing exhibitions, museum popularity and popular exhibitions and the possible examination on whether the number of days that an exhibition lasts has an influence on the total number of attendances.

Key words: *cultural tourism, exhibitions, features of exhibitions, museum management, soft power*

JEL Classification: *Z11, Z32.*

I. INTRODUCTION

In the field of cultural tourism, museums have a well-defined place. In order to get significantly involved in the cultural tourism circuit they need to have the right exhibition for the right public.

The process of choosing the right exhibition for the right audience is hard, and it needs to be a well-developed process (museumvictoria.com) in order to attract more and more people so as to educate them about their collections (Stevenson, 2014). Every museum has at least one permanent collection of objects that they display, conserve, and make available for the public. In addition to these, museums have their temporary exhibitions which are curated around specific themes to interpret. These are chosen based on their mission and strategic plans, market demand and relevancy and, of course, budget (Stevenson, 2014).

Not so long ago, museums and the arts were mainly impacted by hard power, as national governments of all types and large private corporations exercised influence, both directly and indirectly, on what museums displayed and collected and how they presented their material. Now museums are in a process of transformation, becoming more of institutions of civil society. The change from inward-looking, collection-focused institutions to an outward-facing, visitor-focused one was caused by the decrease of government financing (Lord and Blankenberg, 2016). In their work "Cities, museums and soft power" G., D., Lord and N., Blankenberg emphasize that this generational change occurred in two stages and these are about to undergo a third – becoming centres of soft

power. The first stage occurred when museums proclaimed their roles as educational institutions with a commission to provide physical and intellectual access for the entire public. The second transformation can be characterised with the notion of experience economy when people were seeking for experiences rather than products (Lord and Blankenberg, 2016). At present, museums help define the character of a place, in part through what they choose to promote: its international ties or its local culture (Shulman, 2015) and that is how they can become a part of the soft power and what's more a valuable part of cultural tourism.

The come-off of the above mentioned is that, nowadays the role of the museums has changed, and these changes can be shown mostly through exhibitions. The success of the museums depends on the success of the exhibitions – in most cases this is the only way they can measure their success. The success of the exhibition is due to more factors. First and foremost, the prime factors such as: layout and design, digital images, exhibition design tools, importance of pedestals and partitions, label design and placement, digital content creation, lighting and temperature, and of course the venue (Stevenson, 2014) are accompanied by secondary, yet equally important factors. Therefore, the paper proposes to seek answers to the following questions:

Q1: to what extent and how do museums contribute to carry out soft power?

Q2: beyond the basic organizational conditions, what other additional features can be taken into account when organizing exhibitions?

Q3: do the most popular museums have the most popular exhibitions?

Q4: the number of days that an exhibition lasts has an influence on the total number of attendance?

II. LITERATURE REVIEW

2.1. Museums and soft power.

In the age of transformation, museums are asked not only to give justification for their funding but also to redefine their duty in society. In order to fulfil their mission, the impressive halls, the objects and comprehensive exhibitions do need visitor participation (Ahmad, 2015). In today's economic environment, where even the consumers have become more knowledgeable, evaluative and critical, demanding more customized products, it is needed that museums offer high-quality experience and it is essential to secure a shift to a paradigm (Camarero, Garrido et. al. 2015) which strives to comprehend how consumer perceptions trigger emotions and feelings. Without a doubt, museums bring forth and affect change (Lord and Blankenberg, 2016) and if this is linked to the emerging new paradigm shift, they can be categorised as institutions of soft power (Decker, 2016).

Generally speaking, soft power is a concept which describes international relations based not on military or economic might, but on influence. Influence is generated by using soft power resources such as ideas, knowledge, values and culture (Lord and Blankenberg, 2016). If museums act not only on behalf of themselves and they make the exhibits available to people, they foster some of the very sentiments of ownership, pride, admiration – therefore they can easily become international actors exerting influence far beyond their gallery walls (Muscat, 2020), creating not only social benefit, but economic also. The classical example of this is the so-called Bilbao Effect, related to the Guggenheim Museum – when a little-known city in Spain turned into a coveted cultural destination and the museum reinvigorated the stalled economy of the city by sparking a boom in tourism (Muscat, 2020).

It needs to be highlighted that in the act of exerting influence museums should take into account that what is attractive to a certain population is not necessarily attractive to another one, so that is why a nation should be aware of its potentially attractive features (Carminat, 2021) through which soft power could be realized.

Notwithstanding, one of the most frequent criticisms towards the term is the unclear mechanism that denotes its "vagueness" (Carminat, 2021). Due to this fact numerous studies examine and estimate the efficiency of soft power, one of the most prominent studies being the "Soft-power Report", which has been made every year since 2015 by the Portland and USC Center on Public Diplomacy. According to the study conducted in 2019 France had the highest soft-power index (80,28 points), followed by the United Kingdom

(79,47 points), with Germany in the third place (78,62 points). The measurement of the index is done by taking into account several factors, culture being just one of them. Besides culture, several elements are taken into consideration such as government, digitalization, enterprise, engagement and education. The aim of this paper is not the overall analysis of all the factors; nevertheless, I found it essential to mention the metrical data gathered and taken into account. These are the following: the total number of tourist arrivals, average spend per tourist (total tourism receipts divided by number of tourists), number of films appearing in major film festivals, number of foreign correspondents in the country, number of UNESCO World Heritage sites, annual museum attendance of global top 100, size of music market, number of top 10 albums in foreign countries, Olympic medals, FIFA ranking, Michelin – starred restaurants, Power Language – index.

As for the first question of the paper (Q1: To what extent and how do museums contribute to carry out soft power?), it can be noted that among components like education, engagement, government or enterprise, culture has a well-defined place. Museums, through their exhibitions, can promote values that in national or even international terms others can readily identify with and can be attractive to. And that is how soft power can be realized. With the aim to influence, museums need to be aware of all the fundamental features of organizing successful exhibitions and that is why the next section will focus on analyzing these elements.

2.2. (Key) Features of exhibitions

Predominantly, museum activities are not limited to the preservation and exhibition of items as they may include, for instance, dissemination, education and research (Guccio, Martorana et. al. 2020). Furthermore, they can be considered as the media of public communication which can offer a transformative experience both expanding and altering the visitors' awareness and interests (Ahmad, 2014). Although these latter activities are undertaken by a limited number of museums, the exhibition approach is common to all of them (Guccio, Martorana et. al. 2020).

In the light of the fact that museums are more and more forced to operate under market conditions (Camarero, Garrido et. al. 2015), they became more conscious of the significance of understanding who their visitors are and what motivates them in visiting certain exhibitions (Ahmad, 2015). This urge of creating visitor-oriented exhibitions can help to carry out the aims of the soft powers but has also formed two types of museums. Certain museums have opted to innovate and display their collection in a way that has more of an impact on the visitor, while others prefer to display their exhibition in a conventional manner (Camarero, Garrido et. al. 2015) in order to maintain the cultural mission of the museums. According to this,

a more cultural approach to the presentations, based on research, may satisfy one part of the public (the most elitist in cultural terms), but the lack of visitor-tourist orientation, in other words, addressing the mass public, may reduce revenue due to the inability to attract new audiences.

For creating exhibitions that are in line with the visitors' expectation, museums primarily have to take into account basic components such as: layout and design, digital images, label design and placement, digital content creation, lighting and temperature and of course the venue. Beyond all these, literature shows can be considered features which could have a positive influence on the success of an exhibition.

For instance, Paul Rivard (Rivard, 1988) scrutinized the case of the Main State Museum. In his work he describes step by step how to make a museum work and what the key aspects for creating a proper exhibition are, undoubtedly serving the success of the museums. Based on his evaluation, we can say that the process of planning and the strategic mind-set has a great significance. He suggests that in the absence of a collection, the analyzed museum should focus on developing innovative educational exhibits and in this way, fostering to become a learning laboratory. He also placed emphasis on the fact that the absence of tangible items is considered a huge problem and highlighted that this is essential for every exhibition design. The main inference was that in order to create a successful exhibition, there is a serious confrontation between the potentially complementary yet often competing perspectives and pressures. These features come from curators, educators, designers and also even from administrators (Rivard, 1988).

A second approach shows that since museums can attract a large audience (Leccese, Salvadori et al. 2020), they are also favoured by cultural policies. This can encourage not only the realization of the main objectives of the soft power, but they can also promote cultural tourism. The Association for Tourism and Leisure Education and Research has revealed that museums are the most important attractions, accounting for over 50 percent of all cultural tourist visits. Museums have been the economic beneficiary of this influx of tourists; however, this boost in museum attendance is physically challenging the capacities of museums, and has further impacted museum operations. Long queues, noise and overcrowding have jeopardised the traditional atmosphere of museums and caused frustration among both tourists and habitual museum goers (Su and Teng, 2018).

Another intriguing point came from the work of C., Anton, C., Camarero, M.-J. Garrido (2018), which scrutinised the notion of satiation from a visitor point of view but also its influence on creating the right exhibition. They investigated how the time spent, the route and the anticipation of the visit might either prevent or promote visitor satiation. In their opinion, in

the planning period of the exhibition it is crucial to take into consideration some aspects such as: individual touchpoints, the customer route and the physical and social environment (Anton, Camarero et al. 2018). Generally, art museums are designated as object experienced museums and science museums tend to emphasize cognitive experience so it is obvious that museums have to be treated in a differentiated manner, as different kinds of museums incline to different experience preferences, different visitor agendas, and different entrance narratives. (Su and Teng, 2018). However different the approach may be, it is good to consider the view that for instance the satiation caused by a long visit can be prevented, mitigated, or reinforced by the route followed (free versus ordered) and how the content is discovered (anticipation versus unknown visit). Since the direct effect of the route is significant but time spent has no overall effect on satiation, they concluded that an ordered route leads to a greater degree of satiation no matter how long the visit is. Contrary to their expectation they found that the time spent in the museum has no influence on perceived satiation (Anton, Camarero et al. 2018).

Another study by C., Guccio et al. (2020) concluded that operational environment matters, more specifically, income levels and the size of the hospitality sector have a favourable and significant influence on efficiency, in line with the idea that a stronger demand for cultural goods makes pressure on museums towards a more efficient use of resources (Guccio, Martorana et al. 2020).

The objective of their work (Mencarelli, Marteaux et al. 2010) was to understand the evolution of the relation between museums and visitors by analysing seven consumer orientations (social tie, awakening senses, active role of audience, edutainment, time management, mixed genres and new technologies). Their conclusion was that apparently museum managers still find it difficult to take their audience into consideration when it comes to defining their offer. Many practitioners still feel they are changing the nature of their offer when they try to respond effectively to the changing consumer demand. As they conclude, it is not a question of forcing a change or complexification of the core cultural offer (exhibition), but rather a contemplation of what can be done around the core because there are many peripheral features that may be readily adapted to facilitate the encounter with visitors (Mencarelli, Marteaux et al. 2010). Some scholars argue that successful museums need to provide multiple experiences, but in delivering multiple experiences that are satisfying and engaging, museums will meet specific needs of different target groups and also help individual audiences in their self-development process (Ahmad, 2015). Accordingly, museum managers need to identify and analyse the reasons for change in visitor's choices and motivations and in the public's relationship with cultural products

and services (Mencarelli, Marteaux et. al. 2010).

As for the second question of the paper (Q2: Beyond the basic organizational conditions, what other additional features can be taken into account when organising exhibitions?), the additional features are listed below.

<i>features of exhibitions</i>	visitor orientation when defining museum's offer
	raising awareness of the museum's mission and the purpose of exhibition
	planning and strategic mindset
	focus on innovation and education in absence of collection
	taking into account that exhibitions are major part of cultural tourist visits
	dealing with long queues and overcrowding
	pay attention on visitor satiation
	proper design of operational environment

Taking into consideration the main ideas of the theoretical part, the goal of this paper is to analyse and extend these elements/factors that can be related to success. Hence the question whether the duration of the exhibition or the fact how well-known a museum is can actually have an effect on the number of visitors. This question was based on the assumption that the most successful museums organise the most successful exhibitions; furthermore, the duration of the exhibition affects the number of visitors. As a starting point I assumed that the longer the duration of the display, the more visitors it attracts.

III. METHODOLOGY (DATA COLLECTION AND HYPOTHESIS)

Since mentioning success and successful museums in the hypothesis, I choose to analyse the most successful museums and exhibitions. The measure of success in this case is shown by the number of visitors. The analysis was based on the data found in the "Arts of Newspaper", newspaper which ranks the most successful exhibitions according to visitor number every year and in addition, it points out the first 100 most visited museums. It also highlights the 10 most successful exhibitions within different topics, taking into consideration the themes of the exhibitions.

As scrutinised in the theoretical part of the study, success can be influenced by numerous factors, and the aim of this paper is to explore whether an additional factor, such as time period, can determine and influence the number of visitors, apart from the basic organisatory elements already mentioned.

The present study deals with the first 502 exhibitions ranked according to visitor number in 2019. Since the daily visitor number is the function of the total number of visitors and the duration of the exhibition, the question to what extent the duration influences the number of visitors was raised.

My goal was not necessarily to make predictions, but to determine whether differences in the duration of an exhibition can help explain the differences in the number of total attendance. Furthermore, I wanted to quantify the degree to which the days that an exhibition lasts explains total attendance of exhibitions. For this reason, I chose to run a simple linear regression because this will let me: (a) determine how much of the variation in the dependent variable is explained by the independent variable; (b) understand the direction and magnitude of any relationship; and (c) predict values of the dependent variables based on different values of the independent variable.

So, my null and alternative hypotheses for a simple linear regression, are:

H0: $\beta_1 = 0$ (there is no statistically significant relationship between the predictor variable, x, and the response variable, y)

H1: $\beta_1 \neq 0$ (there is a statistically significant relationship between x and y)

In order to run the linear regression model, I chose the two variables measured at the continuous level, namely total visitor attendance (as dependent variable) and number of days when the exhibition is open for public (as independent variable). Moreover, for a general view I also analyzed data such as: daily attendance, most popular museums or exhibition theme and whether they can be related to museum attendance numbers.

IV. ANALYSIS, RESULTS AND DISCUSSION

The reason people visit museums and exhibitions, and the number of visitors is determined by many factors – these factors, nonetheless, can determine the popularity of museums/exhibitions. The 1st table seems to support this statement. The effectiveness of the exhibitions can be measured either based on the number of daily visitors or the number of total attendance. At the same time the duration of the exhibition, the popularity of the museum or the theme of the exhibition can also be taken into consideration. We may think that visitors have favourite topics, such as contemporary art, which is likely to attract numerous people, but we may also conclude that the most successful museums hold the most visited exhibitions.

Table 1. The first four most visited exhibitions

Daily attendance	Total attendance	Exhibition	Timescale (days)	Popularity (place in top 100)	theme
6,188	1,667,000	<i>Diane Arbus: Box of Ten Photographs Smithsonian (SAAM) Washington, DC 6 APR 18-27 JAN</i>	269	40	photography
11,380	663,265	<i>DreamWorks, Centro Cultural Banco do Brasil Rio de Janeiro 6 FEB-15 APR</i>	58	23	thematic
1,320	699,828	<i>Double Fantasy: John and Yoko Museum of Liverpool Liverpool 18 MAY 18-3 NOV</i>	530	81	thematic
1,462	345,460	<i>Archaeology Goes Graphic Musée du Louvre Paris 26 SEP 18-1 JUL</i>	236	1	old masters

If we take a look at the daily visitor number, it turns out that the most successful exhibition was the DreamWorks in Rio de Janeiro, organized by the Centro Cultural Banco do Brasil, having 11,380 visitors on a daily basis. Nevertheless, it cannot be called the most popular museum – it is only the 23rd on the top 100 list. At the same time, it lasted the least from the above mentioned ones, only 58 days. What is more, taking into consideration the total number of visitors, it was not the most visited either, unlike the Diane Arbus: Box of Ten Photographs exhibition held at Washington

Smithsonian (SAAM), where the number of total visitors was 1,667,000. The duration of the latter was greater also and the museum holds the 40th place on the popularity list.

A question related to the topics of the exhibition was also raised. The 2nd table contains the topics highlighted by the Arts of Newspaper, pinpointing the first 10 most visited exhibitions within the topics. Besides the themes, the table also contains the average attendance and the average duration of the exhibition.

Table 2. The first most visited exhibitions within the topics

		Days opened (average)	Average attendance	1 st place in/by total attendance
1.	19th century	97	376,555	<i>Ilya Repin State Tretyakov Gallery Moscow, total visitors: 601,298 and total days opened: 134</i>
2.	Antiquities	156	413,439	<i>Tutankhamun: Treasures of Golden Pharaoh La Villette Paris, total visitors: 1,423,170 and total days opened: 184</i>
3.	Asian art	52	215,325	<i>To-ji Temple: Kukai and Sculpture Mandala Tokyo National Museum Tokyo total visitors: 463991 and total days opened: 60</i>
4.	Contemporary	118	711,494	<i>Trevor Paglen: Sites Unseen Smithsonian (SAAM) Washington, DC total visitors: 1,132,800 and total days opened: 194</i>
5.	Decorative art	168	436,674	<i>Nordic Craft and Design Manchester Art Gallery Manchester total visitors: 1,022,153 and total days opened: 484</i>
6.	Old masters	97	325,871	<i>All the Rembrandts, Rijksmuseum, Amsterdam total visitors: 455,000 and total days opened: 116</i>
7.	Photography	108	450,811	<i>Diane Arbus: Box of Ten Photographs, Smithsonian (SAAM) Washington, DC total visitors: 1,667,000 and total days opened: 269</i>
8.	Post-impressionist	99	563,583	<i>Between Worlds: Art of Bill Traylor, Smithsonian (SAAM) Washington, DC total visitors: 960,500 and total days opened: 164</i>
9.	Thematic	87	436,335	<i>Play it Loud: Instruments of Rock and Roll Metropolitan Museum of Art New York total visitors: 670,651 and total days opened: 176</i>

The Arts of Newspaper designated the most visited exhibitions in 9 topics, these are the following:

19th century, antiquities, Asian art, contemporary, decorative art, old masters, photography, post-

impressionist and thematic. Looking at the average numbers, we can tell that favoured exhibitions were the contemporary, the post-impressionist and the photography. Since looking at the average can be deceiving at times, if we add up the number of visitors, we can see that the results are the same. For instance, the number of the visitors having attended the contemporary exhibition is 5,691,955, while the

number of those having attended the post-impressionist one is 5,635,832 (figure 1.). As for the average duration of the exhibitions, the decorative art lasted for the longest period, namely 168 days. The Asian art lasted the least, only 52 days. Despite the fact that the number of attendance is also low here, we cannot state that this is statutory.

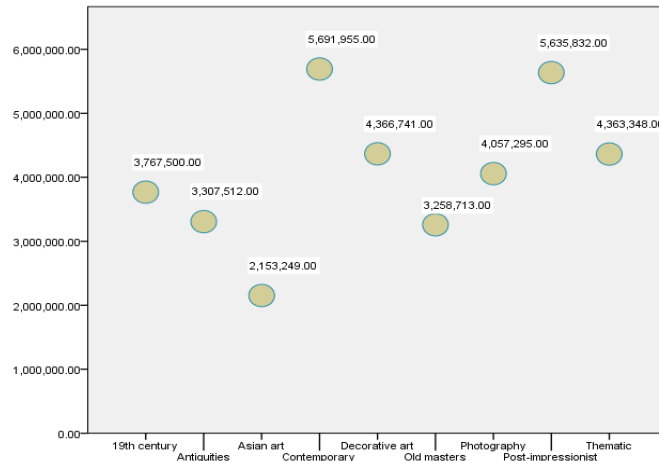


Figure 1. - The most visited exhibitions in 9 topics

I was curious to find out, if we take a look at the ranking based on the average number of visitors, whether the most popular museums host the most visited exhibitions or not. Although it may be a general assumption, we may believe that the most popular ones do hold the most successful exhibitions. Nevertheless,

this statement turns out to be untrue, since according to the data shown in the table (table 3.), the most visited exhibition was organized by the Smithsonian (SAAM) Washington, which ranks only the 40th in the list. The same can be stated even if we take a look at the first 10 exhibitions according to the number of daily visitors.

Table 3. The first ten most visited exhibitions

	Total attendance	Exhibition name	Days opened	Popularity (place in top 100)
1	1,667,000	<i>Diane Arbus: Box of Ten Photographs Smithsonian (SAAM) Washington, DC 6 APR 18-27 JAN</i>	269	40
2	1,132,800	<i>*Trevor Paglen: Sites Unseen Smithsonian (SAAM) Washington, DC 21 JUN 18-6 JAN</i>	194	40
3	1,070,688	<i>Bodys Isek Kingelez: City Dreams Museum of Modern Art New York 26 MAY 18-1 JAN</i>	219	31
4	968,200	<i>*Tiffany Chung: Vietnam, Past is Prologue Smithsonian (SAAM) Washington, DC 15 MAR-2 SEP</i>	172	40
5	960,500	<i>*Between Worlds: Art of Bill Traylor Smithsonian (SAAM) Washington, DC 28 SEP 18-7 APR</i>	164	40
6	913,650	<i>*American Art and Vietnam War 1965-75 Smithsonian (SAAM) Washington, DC 15 MAR-18 AUG</i>	157	40
7	804,271	<i>Choi Jeong Hwa: Blooming Matrix MMCA Seoul 5 SEP 18-3 MAR</i>	178	48
8	799,098	<i>Yun Hyong-keun MMCA Seoul 4 AUG 18-6 FEB</i>	186	48
9	785,406	<i>Dalí, Raphael: Prolonged Reverie, Part Two Teatre-Museu Dalí Figueres 15 JAN-8 DEC</i>	303	99
10	736,171	<i>What Ought to be Done? Work and Life MMCA Seoul 27 OCT 18-7 APR</i>	161	48

For testing the assumption that the number of days that an exhibition lasts has an influence on the total number of attendance a linear regression was run

to understand the effect of the days the exhibition lasts on the number of attendance at these exhibitions. To assess linearity a scatterplot of the number of

attendance and the average days when the exhibitions are open, a superimposed regression line was plotted. Visual inspection of the scatterplot (Figure 2.) indicates that there is a linear relationship between exhibition

attendance and the duration timescale of the exhibition. We can also notice from the scatterplot that there are possible outliers, as marked with red dots.

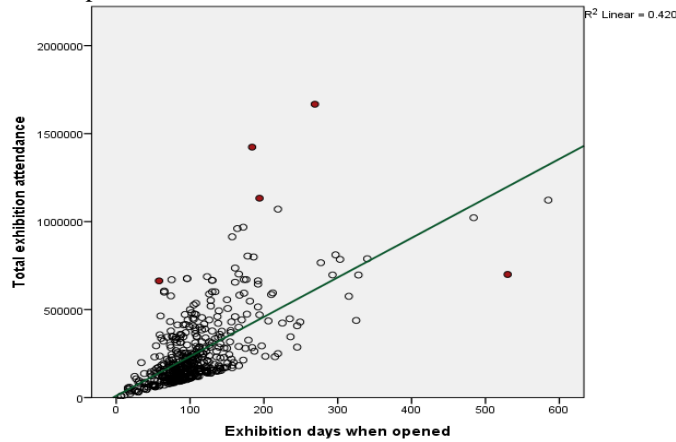


Figure 2. – Scatterplot

Outliers are cases where the observed value of the dependent variable is very different to its predicted value. The Casewise Diagnostics table (Table 4.) highlights those cases where it has been identified as a potential outlier with large standardized residuals. For instance, we can see that case number 10 has been identified as a potential outlier with a large

standardized residual of 6.735, much greater than the cut-off of 3 standard deviations. The actual total exhibition attendance value is 1667000, the predicted value is 613474.38 and the difference between these two is 1053525.618 (Name of exhibition: Diane Arbus: Box of Ten Photographs Smithsonian (SAAM) Washington, DC 6 APR 18-27 JAN)

Table 4. Casewise Diagnostics^a

Case Number	Std. Residual	Total exhibition attendance	Predicted Value	Residual
1	3.343	663265	140250.13	523014.866
4	3.142	669846	178377.21	491468.794
6	6.395	1423170	422839.02	1000330.978
10	6.735	1667000	613474.38	1053525.618
13	3.724	960500	377983.64	582516.357
14	4.395	1132800	445266.71	687533.289
15	3.525	913650	362284.26	551365.740
17	3.658	968200	395925.79	572274.206
31	3.640	1070688	501335.93	569352.065
377	-3.190	699828	1198837.08	-499009.077

a. Dependent Variable: Total exhibition attendance

These outliers are neither the result of a data entry error or measurement error so it is most likely a genuinely unusual data point, so there is no good reason to reject them as invalid. In dealing with outliers, I chose to run the linear regression with and without the outliers in the analysis. Comparing the results, they were essentially the same so I kept the outliers in my results.

Normal probability plots (Normal P-P Plots)

(Figure 3.) are designed to assess normality and are one of the best graphical methods of doing so.

We can notice that the data might not be normally distributed and we might have negatively or positively skewed data. If so, this might violate the key assumption of the parametric statistic. For a more accurate result I analysed the value of skewness, which were 2.420 and 3.118 (table 5).

Table 5. Descriptive of exhibition attendance and days when opened

			Statistic	Std. Error
Total exhibition attendance	Mean		248734.03	9157.931
	95% Confidence Interval for Mean	Lower Bound	230741.35	
		Upper Bound	266726.71	
	Skewness		2.420	.109
	Kurtosis		8.575	.218
Exhibition days when opened	Mean		106.37	2.646
	95% Confidence Interval for Mean	Lower Bound	101.17	
		Upper Bound	111.57	
	Skewness		3.118	.109
	Kurtosis		17.532	.218

Analysing the skewness, we can observe that we have positive skewness in both variables as the absolute value exceeds 1. It is preferable to transform the variables using Log 10 transformation as the data is positively skewed and there are no negative and no

zeros in either variable. After the transformation I checked for normality, and as it can be seen, the transformed variables are more normal so I can use them for the regression analysis.

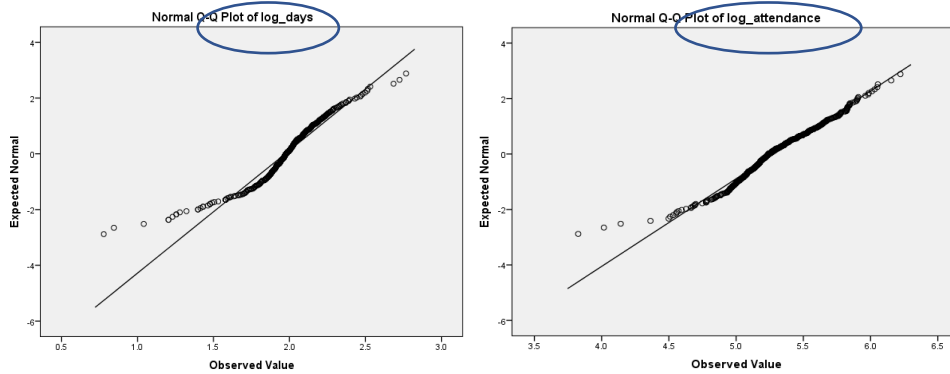


Figure 4. – Normal Q-Q plot

After running the regression analysis, the results are as follows. The Model Summary table (Table 6.)

presents information on the proportion of variance explained.

Table 6. Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.736 ^a	.541	.540	.2143810
a. Predictors: (Constant), log_days				
b. Dependent Variable: log_attendance				

The first statistic is R (multiple correlation coefficient) and its value is 0.736, which indicates a strong positive level of association. The R² is 0.541 (54%), which means that the independent variable

(days opened) explains 54% of the variability of the dependent variable (exhibition attendance).

Table 6. ANOVA table

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	27.117	1	27.117	590.033	.000 ^b
	Residual	22.980	500	.046		
	Total	50.097	501			
a. Dependent Variable: log_attendance						
b. Predictors: (Constant), log_days						

Table 7. Coefficients

Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	3.261	.084		38.951	.000	3.097	3.426
	log_days	1.025	.042	.736	24.291	.000	.942	1.107
a. Dependent Variable: log_attendance								

Based on data from table no. 6, the regression model is statistically significant $F(1, 500) = 590.033$, $p < 0.005$. Based on data from table no. 6, the regression model is statistically significant $F(1, 500) = 590.033$,

$p < 0.005$. The model predicts that 1% increase in days opened leads to an increase in attendance by 1.025%.

V. CONCLUSION

The main purpose of this paper was to scrutinize whether the timescale of the exhibition has an influence on the evolution of the attendance number. The starting point of the analysis came from the theory which highlighted the fact that there are various factors that influence the success and the number of attendance of the exhibitions organized by museums. At times it is really hard to point out the factor that influences the number of visitors the most. As a starting point, paying attention to the basic criteria is essential, if one wants the exhibition to be successful. Numerous studies deal with the factors that are worth to be kept in mind when organizing an exhibition, such as customers' orientation, planning, and avoiding long queues and crowdedness. Besides the above-mentioned ones, I do believe that the time interval chosen can also have an effect on the number of visitors. The emphasis is placed on the number of attendance because the starting point of the theoretical part was the notion of soft power. One means to achieve soft power is culture, which, in the strict sense, represents and conveys value, its communication channel being the museum. In order to achieve the goals of the soft power, one needs to pay attention to visitor attendance, since the more people we can convey values to, the more chances there are to gain soft power. As a matter of fact, this is the reason why I thought the analysis of the most visited exhibitions and the number of attendance in the museums was essential.

As for the first question of this paper, as to what extent do museums contribute to gaining soft power, we can say that museums do play a crucial role in achieving soft power, through their exhibitions and mission. Obviously, this can happen only if the exhibition caters to the public at large. The second question of this paper, thus, deals with the factors that have to be taken into consideration when organising exhibitions. We can state that, beyond the basic elements, the following factors are essential: consumer orientation, route and duration of the exhibition.

So as to answer the main question of this paper I chose regression analysis. During the analysis it turned out that there is a linear rapport between the time interval and the attendance number. In addition, this seems to be a strong positive connection, so we can state that time interval has a strong effect on the number of visitors. More precisely, the longer the duration of an exhibition, the more visitors it will have. Although the present pandemics restrains attendance, these factors still need to be taken into account when the pandemics is over.

These findings contributed to gaining knowledge on exhibition planning in museums. According to the findings, one also needs to take into account other factors than consumer orientation, route or the time interval. As it has been highlighted, there is no rapport between the popularity and number of attendance of a museum and how well-attended the exhibition is. In other words, not only the most successful museums can host successful exhibitions. Furthermore, future research can be conducted to

examine how the theme of the exhibition or the tourism seasonality influences the number of attendance.

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