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ENTREPRENEURIAL CULTURE IN THE REGIONAL MUSEUMS OF HISTORY IN BULGARIA – CASE STUDY OF REGIONAL MUSEUM OF HISTORY VARNA

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Abstract

The present study aims to define and discuss opportunities for developing entrepreneurial culture regarding the management of regional museums of history in Bulgaria, based on a case study of the Regional Museum of History Varna (RMH Varna), Bulgaria. The challenging environment for the successful functioning of public cultural institutions leading to a steady flow of finances, visitors, and community support today and in the future insists on a relevant change in management approach. Museums, subsidized by the government and having key research and conservation activities, need to be more entrepreneurial-oriented despite the controversy with their social mission and limits determined by their legal status. The study explains the entrepreneurial culture in museums as public cultural institutions from an interdisciplinary view. It follows the theoretical explanation of organizational culture, creative entrepreneurship, and hybrid experience. The model of entrepreneurial culture is constructed by developing the idea of combining characteristics of traditional, research-based, and modern visitor-oriented museums. The paper discusses the environment and vision for implementing the entrepreneurial culture in the management of regional museums of history in Bulgaria in the course of a case study of RMH Varna.

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1. Introduction

Today, the management of historical museums is impacted by various social, technological, and economic challenges in a dynamic environment. The key role of the museum as a cultural institution is changing according to the proceeding of the ICOM's Modern Definition (International Council of Museums), from 2022, stating that "The museum *acquires, preserves, explores, promotes and presents* the tangible and intangible cultural heritage of society and its environment for the purposes of *learning, knowledge sharing, reflection, research, foster sustainability, opening up to the community and public* and *enjoyment"*. The new functions of the museum, in addition to those determined in 2007, reflect its relatedness with modern views and relations in society, knowledge sharing, and its opening to the public in the sense of going beyond the presentation of artifacts and exhibitions of collections, but integrating them into the local community life while turning visits to the museum into leisure activity. The changing view of museums as places for dialogue and story sharing" (Løvlie & Waern, 2022) brings a challenging controversy with the museum's original mission, which strongly focuses on research, conservation, and archiving. On the one hand, there is a need for a scientific approach to the exploration, preservation, and presentation of cultural values. On the other hand, the new generations, using new technologies, desire to "immerse" in their activities, seeking interactive entertainment and training. In this aspect, it is necessary that the museum not only offers a visit but also a hybrid experience (Koleva et al., 2009; Bahn et al., 2018; Saha, 2019; Løvlie. & Waern, 2022) whose design is based on elements of the classical and modern concepts of exploitation and the exposition of cultural and historical heritage. Hybrid experiences combine real and virtual worlds or digital experiences in relation to physical space and items (Løvlie & Waern, 2022) and mix traditional perceptions of knowledge and presentations through digital technologies and creative approaches. This results from intertwining the digital content and physical dimensions (Back et al., 2018; Mason, 2020). At the same time, the role of the museum in today's society also acquires a hybrid character because the cultural institution is moving from a "collection-centered one to user-/visitor-centered institution' (Bury, 2019), from a passive guardian of cultural values to an active participant in the activities of the local community (Bernhardt & Sattrup, 2014). Another challenge for museum management is the limited public finances in the context of widening the scope of cultural activities expected to be supported by the government.

Management of museums, mainly public, regional, and history-oriented, must be shaped by entrepreneurial culture to explore new opportunities (Coman & Pop, 2012) for the improvement of core activities and to offer an exciting customer experience (Mohammed et al., 2022) for different publics and new generations. Designing a valuable experience for visitors as a starting point for exhibitions (Mason, 2020) insists on changing the focus of managerial and expert teamwork. The shift from positioning artifacts to their use in analog and digital ways as a tool for achieving exciting, enriching, and meaningful visits becomes possible by implementing an entrepreneurial approach to museum management. Various approaches must be found to attract finances and use available resources effectively (Dobreva, 2015; Kutsikos & Papathanasiou, 2015). At the same time, the museum must be integrated into the community to secure steady revenues and visitor flow, as well as experts and community support in the future (Viser, 2014). Hybridization of the museum by balancing work approaches of traditional, research-focused, and modern, visitor-focused institutions (Mossetto & Vecco, 2001), can facilitate the integration process. Entrepreneurial culture in museum management adds value to its activities (Griffin, 2002) and helps enhance its identity and societal role. This contributes, in turn, to the museum getting a recognizable and desired cluster point position of culture, (co-) creation, science, knowledge, and leisure.

The present study aims to determine and discuss the opportunities for developing entrepreneurial culture regarding the management of regional museums of history in Bulgaria, using the example of RMH Varna, Bulgaria. The research object of the study is RMH Varna within the context of its business environment. At the same time, the entrepreneurial culture of a regional museum of history in Bulgaria presents the research

subject. In orientation to the goal of this paper, organizational culture, cultural, and creative entrepreneurship are reviewed, and their place in public cultural institutions is explained. The entrepreneurial culture in museum management is defined, the environment and vision for the development of regional museums of history in Bulgaria are surveyed, and their position as entrepreneurial cultural institutions is discussed.

2. Literature Review and Hypotheses Development

The dynamic environment today, shaped by fast digitalization, globalization in social and business aspects, and constant political and economic turbulence, has been stirring changes in roles, functions, and organizational models of cultural institutions (OECD, 2021). Digital technologies reshape the consumers' requirements for cultural products and stimulate new expectations of society (Kutsikos, K & Papathanasiou, D., 2016). However, they also open space for new approaches to creation, production and dissemination in the art and cultural sector (Kulesz, O., 2016), including museums and libraries. Globalization inspires networking and building competitive advantages based on local culture and heritage. Dictated by a variety of reasons, governments reduce subsidies for public cultural institutions (Richani, E., 2015), which pushes them to "find new funding sources" even in contradiction to their mission for the conservation of collections (Vecco, M. & Sarkar; A., 2018). In museums based on the "Napoleonic model" (Mossetto & Vecco, 2001), see Table 1 or those steadily devoted to the exploration and preservation of cultural values, the adaptation to the challenges and exploitation of new opportunities of the environment are limited and slowed down (Council of Europe, 2009). There are numerous discussions about the need to change the management and functions of cultural institutions as museums according to the new realities. The main directions of the research regarding necessary change in museums are the business approach of their management, the implementation of technologies, and their role in society, including experience design and relationship with the public. In the late 90's the economic power of culture started to be recognized, even though cultural institutions, including museums, resisted applying traditional economic approaches to valuation (Fujiwara, D., et.al., 2015) their services and products. At the same time, the idea of applying business principles to cultural institution management is being discussed and realized in Europe (Ilczuk, 2002; Richani et.al., 2016). In museums based on "the Anglo-Saxon model" or those predominantly oriented to the visitors (Mossetto & Vecco, 2001), marketing and market-driven policy are fundamental, see Table 1. Parallel to that, the entrepreneurial approach was connected with creativity, cultural activities, and art skills and resulted in the development of new enterprises and organization models in the fast-growing creative industry. The factors determining these processes are not only the evolution of digital technologies and the restrictive financial policy of governments in Europe but also the opening of culture for various social groups and the development of the knowledge-based economy. Entrepreneurship is accepted in many established public cultural institutions in order to expand sources of resources and finances (Coman, A. & Pop, I., 2012) and to open them to new generations. Cultural entrepreneurship is researched in relation to the fast-growing cultural and creative industries as well as to the nature of its transformation of alternative forms of capital into new cultural products, markets, and "something new and appreciated in the cultural sphere" (Schweberg, 2006) even in terms of limited economic resources. Taking the position of Bourdieu (in Scott, M., 2012), entrepreneurship in cultural institutions with economic power scarcity is about converting social, cultural, and symbolic capital into an identity and cultural products as exhibitions, events, learning, and emotional experiences through finding innovative ways. Even if financial gain is not the primary goal, cultural entrepreneurship is oriented towards turning the "produced identity" into an "exchange value" (Scott, M., 2012) or future recognition of resources and social support. The entrepreneurial approach applied by public cultural institutions is understood more as a way to better fulfill their mission in connection to the new realities and more freedom to create cultural values (Coman, A. & Pop; I., 2012).

Table 1.

Comparison between Anglo-Saxon and Napoleonic models of Museum

	Anglo-Saxon model - Modern, visitor-focused / people-based museum	**Napoleonic model - Traditional, research-focused / object-based museum**
Legacy	Private, public with private funds	Public
Sources of finance	Public private funds, admission fees, commercial activities, museum store	Public, admission fee, sponsorship and donations, museum store
Policy orientation	Visitor experience, storytelling, tangible and intangible cultural heritage, integration into the society	Artifacts, tangible cultural heritage, science
Priority functions	Communication, transmission, exhibitions, interactive learning, study	Research, excavation, conservation, education, presentation
Social activities/role	Active participation in education, destination and city branding, local culture development and innovations	Passive participation in education and cultural activities
Economic activities/role	Active stakeholder in tourism and cultural industry development	Passive stakeholder in tourism development

Sources: Elaborated by authors based on Mossetto & Vecco, 2001, Rentschler, 2004, Colin, A., 2010, Piazzai. M., 2012

Digital technologies and their penetration into society are widely studied concerning their impacts on cultural institutions, especially their application in museums (Vaz, R. I. F., Fernandes, P. O. & Veiga, A. C. R., 2018). The interactive and new technologies role is discussed in terms of the implementation of the museum mission of conservation, restoration, and storage of the artifacts, communication with the public and local community, and the creation of attractive, meaningful, emotional, and educational experiences for visitors (Koleva, B. et al., 2018; Back, Jon. et al., 2018; Mohammed et al.; M., 2022). Theory and empirical research defend the idea of using technologies mainly as a tool for enhancing and personalizing the connection with collections of museums (Rousso, M. et. al, 2015; Mason, M., 2018; Saha, R., 2019) and creating a better understanding of cultural values for different social groups. The direction of implementation of digital technologies is towards finding the "intersection of technology and society" (Viser, J., 2014) and achieving long-term engagement of physical and virtual visitors. In this term, experience design "which is not (only) about the technology (digital or analog) itself but about the fulfillment of visitor needs" (Mason, 2018) as well as about meeting expectations of the "digitally enabled" generation (Tallon, L., 2019) wins priority in museum transformation. The design of the museum experience is studied from the standpoint of its social and individual impact, tangible and intangible realization, and role in the cultural institution's mission in the digitalization era. The focus is on understanding the artifacts, connecting collections with personal values and views, and applying the right tools for enjoyable and effective learning and appreciation to preserve the art and heritage. Hybrid experience is considered to engage the visitors and contributes to turning museums into spaces for communication. The category of "hybrid" is understood as taking place between the "traditional physical museum experience and a purely virtual experience" (Waren, A. & Løvlie, S., 2022), a balance between physical contact with museum space and digital explanation and visualization of items, events, processes, etc. connected with the exhibitions. Mixing passive presentation of cultural values with interactive perception helps with storytelling in a more emotional, involving way and provides better satisfaction for visitors. The concept of hybrid experience, considering the needed middle position between the curator/museum experts and consumer, community, and the multicultural world (Løvlie, A. et al., 2022), evolves into a concept of a hybrid role of the museum. According to that, a hybrid museum is an institution for preserving cultural values and an open space for intercultural dialogue, understanding, and interpretation of cultural assets "in an interactive context" (Ergin, G., Arabacioglu, B.C., 2020); an educational institution which "not just shares knowledge but also creates space for co-production and inclusive learning" (Bernhardt et al., 2014), balancing between the "market logic and public authorities" (Desvallées, A. & Mairesse, F., 2010). The management perspective is

about the orientation to conservation and exposition but can also be based on strategic objectives of human resource management, leadership, project management, and "the well-being of the population" (Zamana. Gh., 2015).

In theoretical discussions about museums' transformation, mostly the museums for science, art, crafts and business remain in focus. It could be considered as a gap in research publication that most of these institutions are reviewed regarding changes and implementation of digital technologies and business management principles. The transformation process does not happen in museums of history at the same pace. That is determined by a variety of reasons as far as their organizational and institutional structure are obviously close to the Napoleonic model due to restrictions by national law and the monopolistic position of public authorities over the knowledge and information for cultural heritage (Kutsikos, K & Papathanasiou, D., 2015). In this way of thinking, serious financing is also necessary for excavation, preservation, storage, etc. Theory and research explain the needed museum transformation on an instrumental level - market-oriented policy and digital technologies application, story, and experience design. However, there is a limited discussion about the key determinants of insisted changes in regional or national history and archeology museums. Considering the existing structure and policy of these cultural institutions with a strong focus on science and research, responsible for preserving the cultural heritage and memory of the society, changing their organizational culture is a primary task. The theoretical explanation of organizational culture as "a pattern of underlying basic assumptions or taken-for-granted beliefs and values which determine the behavior and perception of organization members" (Shein, E., 2000) leads to understanding the existing need to change the basic comprehension and views of the museums in an entrepreneurial direction. The misunderstanding of entrepreneurial concepts as "commercial" (Griffin, D., 2002) and the needed right change of attitude before the startup of a digitalization process (Viser, J., 2014) are barriers to necessary transformation and achieving sustainability of the museum development. Following this in mind, it could be outlined two research hypotheses for the purpose of the study:

H1: Entrepreneurial values can help cultural institutions overcome the limits of public organizations' traditional behavior to become more efficient and adaptive to new environments.

H2: The first step in museum transformation is to put visitors and the local community as consumers, owners, and co-creators of cultural heritage at the center of all functions. The second step is to open museums for innovation and creativity and accept a new identity and societal role.

3. Theoretical Framework

The entrepreneurial culture in the management of museums of history is constructed and explained through organizational changes, realized innovations, and orientation to a new and broad public, see Figure 1. Entrepreneurial culture as the main pillar of management opens these organizations for innovations through searching for new opportunities to overcome limited financing resources, exploitation of advantages of digital technology implementation, and transforming cultural and social capital in an engaging experience design, sharing storytelling in an immersive, meaningful way. In the long-term aspect, the entrepreneurial approach creates an "exchange value" by shaping the identity of a museum, which in turn attracts a variety of publics, including new generations, and facilitates the integration into contemporary society and gaining its support. Entrepreneurial culture develops the hybrid character of the museum by harmonizing the new activities and roles with the primary mission of preserving the cultural heritage. Even if revenue and economic gain are not a primary goal, the economic activities of the cultural institution are subordinate to research achievements and social engagements. The hybrid museum evolves from harmonizing characteristics of traditional and modern models, digital and real presence, and activities to become a proactive stakeholder in social development with open space for dialogue, co-creation, and co-work with the community.

Entrepreneurial-oriented management initiates organizational changes regarding the search for new or additional financial sources. On one side, that provokes the development of projects funded by national and local governments, the European Commission, European economic institutions, UNESCO, and other public funds, as well as the inclusion of private funds. On the other hand, museums are working on offering new services - online and on-site ones like stores, food and drink sales, and private events. Orientation to diverse financial resources and visitor experience is related to redesigning the organizational structure, which starts with the opening of new positions (as Project Manager) and later continues with the establishment of new departments (Public Relations, Marketing). In this course, entrepreneurial management initiates updating the skills (digital, social) and work tasks of existing job places (experience design).

These changes are facilitated or possible to happen through two types of innovations - "hard" and social or "soft". The "hard" innovations are the implementation of ICT in all departments and stages of delivering the experience. They are needed for the research, conservation, and design of the experience, for communication with the visitors and society, to increase the efficiency of staff work, and to maintain the building of the museum. Exterior and interior design are oriented to the audience and the main story, which the museum in turn wants to share with this audience. The provision of new services and social and economic activities are going together with changes in museum spaces, including architecture. Social or "soft" innovations are related to creating new types of customer experiences and introducing cultural artifacts. They involve new approaches to communication with visitors, local community, and stakeholders, orientation to new publics as young generation, migrants and minor ethnic groups, students, and partnerships with other cultural institutions, companies in tourism, cultural and creative industries, ICT sector, etc.

The results of the entrepreneurial approach of museum management are the diversification of sources of revenue and the attraction of empathetic visitors who are involved in museum collections and activities during the year. These achievements support the active role of the museum in local society and economy as a cultural and research institution, an incubator of social innovations, an open space for creativity, education, and cultural events, and an engine of local development. In exchange, the museum integrates itself into the community with a recognizable brand identity as a cultural, scientific, knowledge, and leisure cluster center for diverse activities, communication, co-creation, work, and studies.

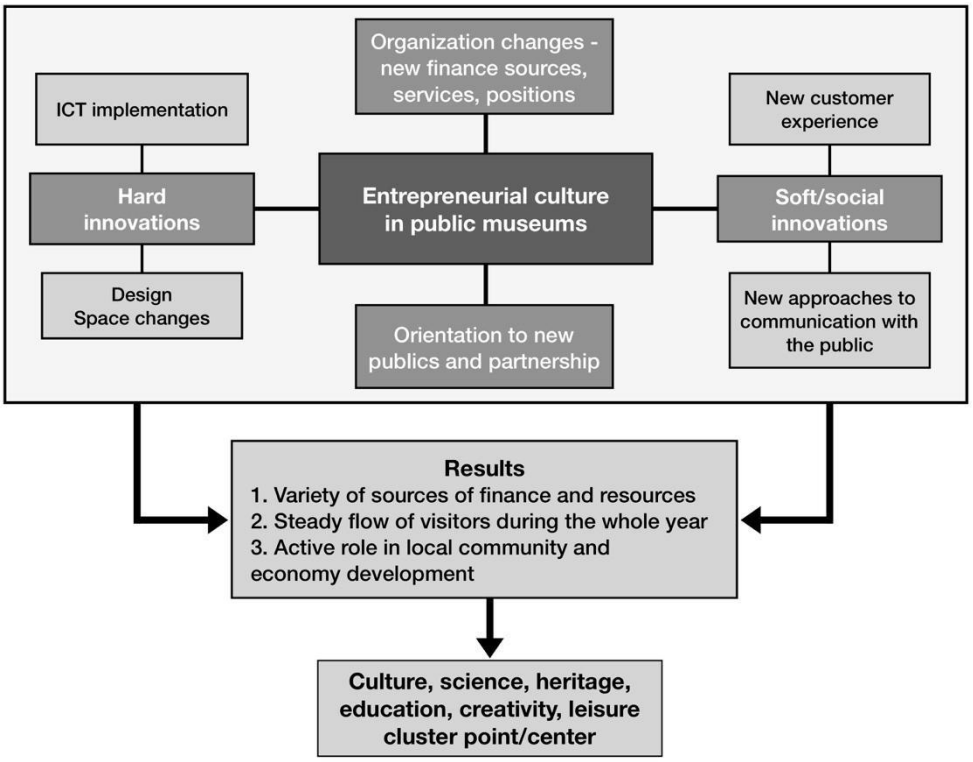


Fig. 1. Entrepreneurial culture in the Museum of History

Source: Elaborated by authors

4. Methodology of the study

The current research of this publication is conducted in the framework of the project № BGCULTURE-1.001-0005-C01 "Development of the Regional Museum of History – Varna as a multifunctional public space for science, art, culture and communication", funded by the Financial Mechanism of the European Economic Area, with main beneficiary Regional Museum of History Varna, Bulgaria and the partners the University of Economics Varna and Nordland Museum, Bodø, Norway, from 2021 to 2023.

The empirical research of entrepreneurial culture is focused on the market position and management activities of the Regional Museum of History Varna in the context of public museums in Bulgaria. For that reason, two types of research are operationally used at hand. The first one, as desk research, is based on secondary information sources about the general economic activities of the RMH Varna, among other public museums in Bulgaria. The main purpose here is to reveal the general conditions that determine the entrepreneurial culture of RMH Varna, which are related to the museum environment, resources, facilities, products, market performance, trends, results, and activities.

The second type of empirical research uses primary information sources, which are envisaged in 3 field surveys. The first one is divided into 2 questionnaire surveys aimed at collecting opinions of visiting guests of the RMH Varna along with the relevant opinions of residents of Varna, both regarded as beneficiaries of the museum resources. Both samples of the questionnaire surveys are non-representative in nature and are conducted on the research principle of voluntary respondents' collaboration. The field research of museum guests is carried out on-site - at the end of their visit before leaving the main building of the RMH Varna. The sample size of museum guests consists of 45 responding units, while the sample size of local residents is about 84. The non-representative type of the sample size is chosen due to the versatile characteristics and nationalities of the interviewed museum guests on one hand and the need for their relevance with the characteristics of local respondents on the other. The numeric scales used in the questionnaire surveys have the characteristics of Likert 5-point scales, and the relevant meanings of their characteristics for assessment

are as follows: 1= low level of meaning; 2 = relatively low level of meaning; 3 = neither low / neither high; 4 = relatively high level of meaning; 5 = high level of meaning. Both questionnaire surveys were conducted during July - December 2022 and were anonymous, as no personal data were collected. The respondents were asked if they agreed with their answers to be included in the official publication of the research results. Written informed consent was obtained from all participants at the beginning of the questionnaire.

The second type of field survey was focused on the administration of structured in-depth interviews with 6 general managers of public museums in Bulgaria to collect additional expert information. The third field survey was conducted amongst managers and staff from RMH Varna and was organized into 2 separate focus group sessions at the end of 2022. The results are obtained using guided, structured interviews aimed to extract managerial implications along with additionally conducted open dialogue sessions. The ethical committee of RMH Varna, with the head of Igor Lazarenko, Director of the museum, approved the research. No personal data were collected during the study. Verbal informed consent for participation in the study was obtained before the interview and the focus group sessions. Because RMH Varna was a beneficiary organization of the project (see Acknowledgment and Funding part of the article), in which framework the research was conducted, it was logical that the obtainment of verbal informed consent was relevant for ethical purposes.

Additional research information was also obtained along with other conducted informal conversations and observations from the two days training seminar sessions with the staff of the Regional Museum of History - Varna at the beginning of 2023 as a part of the final phase of the project № BGCULTURE-1.001-0005-C01.

5. Results of the research

The Regional Museum of History Varna, founded 1906 by the Archeological Society in Varna with the first exhibition of the new Museum of Archaeology, today administratively includes 5 museums and sites of cultural heritage - the Archaeological Museum, the Museum of New History of Varna, the Ethnographic Museum, the Museum of Natural History, the Museum of the Bulgarian Revival and Roman Thermae Baths, the Aladzha Monastery and the Desert Stones. The research is focused on the Archeological Museum, the biggest one in the group, located in the historical area of Varna, and plays an important role in RMH Varna's development.

The organizational and management structure of RMH Varna follows the classical model, typical for this type of institution, headed by a director and directly subordinate to him specialized units of archaeologists, restorers, and curators, including the Library and the Educational Children's Museum and the service departments: "Administration" and "Finance and Accounting". The regulatory framework allows the functioning of other institutional units, again directly subordinated to the Director of RMH Varna, such as: "The Department for Education and Public Relations," "The Department for Exhibitions and Museum Gallery," and "The Department for Marketing and Advertising."

The spatial capacity of RMH Varna consists of a total terrain open area of 13486 m2, built-up area of 2725 m2, floor area of 9025 m2, exposure area of 5450 m2, fund-storage, and administrative-auxiliary area of 3575 m^2. Only in the Archeological Museum, located in the former Girls' High School (constructed in "New Renaissance" style during the period 1892-1898), there is an exhibition area of 2150 m^2 not including the storeroom, the Educational Children's Museum and the Library. The building, in the shape of a complete square, comprises a basement area, two floors, and a spacious inner yard.

At the end of 2022, RMH Varna is in possession of 67,436 expositions and artifacts. In this regard, an average of about 12 exposures and artifacts currently exist per sq.meter of exposure area. In comparison, on average, about 7.5 exposures and artifacts are available per square meter of total area, and here, it is necessary to consider the objective impossibility of simultaneous spatial exposure of all exhibits and artifacts. In the Archeological Museum, there are over 100,000 objects of the region dating from past eras, among which are

the artifacts from Eneolithic Necropolis – Varna - gold objects from more than 7000 years old civilizations, officially ranked as the oldest European ones. The number of printed publications issued by RMH Varna increased from 27 in 2019 to 38 in 2022. Other types of general quantitative data and indicators of the activity of RMH Varna are presented in Tables 2 and 3, respectively.

Table 2.

Business performance of RMH Varna for the period 2019 – 2022

Years	Visitors					Lectures		Exhibitions	Calendar events
	Total	Bulgarians		Foreigners		Bulgarians	Foreigners		
2019	225 444	85 822	38,1 %	139 622	61,9 %	195	117	40	53
2020	59 349	53 808	90,7 %	5541	9,3 %	125	129	22	8
2021	103 372	70 977	68,7 %	32 395	31,3 %	266	134	15	9
2022	136 811	86 419	63,8 %	50 392	36,2 %	402	291	28	32
2023	150 000								

Source: Elaborated by authors based on data from RMH Varna

Table 3.

Distribution of revenues of RMH Varna for the period 2019 – 2022

Years	Total revenue (lv.)	Entrance fee (%)	Charges from guided speeches (%)	Fees from other services (%)
2019	737 405	95,5	0,7	3,8
2020	217 560	90	1,1	8,9
2021	400 508	92	1	7
2022	556 260	92,2	0,8	7
2023	795 664	*	*	*

Source: Elaborated by authors based on data from RMH Varna

** no available data*

There is a positive trend of increasing the number of visitors after the lockdown in 2020, but it still represents 67 % of the number in 2019. RMH Varna was typically dependable on foreign visitors and revenue from entrance tickets in 2019 before the pandemic with COVID 19 which changed slowly during the pandemic period. The share of visitors from abroad decreased in 2020, when the museums were closed, to 9,3 % from 61,9 % in 2019 and increased to 36,2 % in 2022. But the growth rate of Bulgarian visitors is lower than that of foreigners - 32 % compared to 484 % in 2021 and 21 % compared to 55 % in 2022. Tourism recovery in Varna and Bulgaria in 2022 and during the following years contributes to an increasing number of visitors from other countries but still is less than 50 % of the levels in 2019 as a pre-pandemic base year. After deducting the number of visitors (19898) who enter the sites of RMH, for 2019, the average income from entrance fees per visitor amounts to BGN 3.43. In 2022, this income in levs is BGN 3,75 (RMH Varna, 2023). These values reflect the reductions for children, families, students, pensioners, and organized groups of visitors. Even with the change in the share of revenue source, there is still a dependence on entrance fees. The total revenue of RMH Varna in 2023 is higher than its relevant level in 2019, at 7 %. The average revenue share from June to September (from 2019 to 2022) is 73 % of the total.

The results of focus groups and discussions with experts and managerial staff reveal three problematic areas in RMH Varna: organizational/ management, public relations, and financing. The first is determined by key factors such as the lack of vision and strategy of RMH Varna for developing, branding, and implementing digital technologies, a bureaucratic structure with limited administrative staff, and an ineffective human resource policy. The status of a cultural institution is a hybrid between a research institute and a museum, and the staff mainly consists of scientists engaged in research and excavation activities, having an average of above 35 years of age. In RMH, there is currently only one marketing and PR specialist and only one IT specialist, which means that digital, entrepreneurial, social, and green skills are relatively scarce. The second area is

explained by the weak connection between exhibits and the audience, as well as the very low attendance of the temporary exhibitions and the lack of a distinctive, attractive identity of RMH Varna in the local community. In the third area, the main factor is the dependence of the museum on budgeting from the Municipality because, like other museums of history, RMH Varna is a secondary unit of governance of the state subsidy and other finances. In this regard, there are slower changes in the organizational structure and a lack of important reconstructions, including the need to construct facilities for people with special needs and the restoration of workshops. The key advantages of RMH Varna are its location, buildings, cultural values (valuable tangible artifacts), and high level of special professional competencies. The Archeological Museum, the Museum of New History of Varna, the Ethnographic Museum, and the Museum of Natural History are located in attractive places in convenient walking distance from the main attractions of Varna as the Marine Garden and the Marine Promenade, the State Opera, the Aquarium and the city Promenade with a lot of restaurants and cafes. The Archeological Museum with an imposing and respectful building in the city's heart, plays an important role in attracting visitors and the popularity of RMH Varna. The archeologists and historians at RMH Varna are well known for their research work, PhD degrees, and more than 20 years of experience in excavations and field studies.

RMH Varna, as well as other museums of history in Bulgaria, work in a very complicated, dynamic, and aggressive environment, considering the state restrictions regarding COVID-19, lack of stable government presence in the period of 2021-2023, lack of consistent cultural policy, fast ICT development and slow changes in the educational system.

According to the established structure in Bulgaria, the state cultural policy is implemented at two levels – national and local (see Fig. 2). At the national level, the responsibility for the formation and implementation of cultural policy is divided between the legislative body in the face of the National Assembly /Parliament/ and the executive body – the Council of Ministers (the Government) and the Ministry of Culture. At the local level, the local self-government bodies - the municipalities- implement cultural policy. A supreme central executive body in the field of culture with the right of legislative initiative is the Ministry of Culture. As direct and active participants in forming a cultural policy are the artists presented by specialized associations and non-governmental organizations working in culture, museums, and cultural and historical heritage.

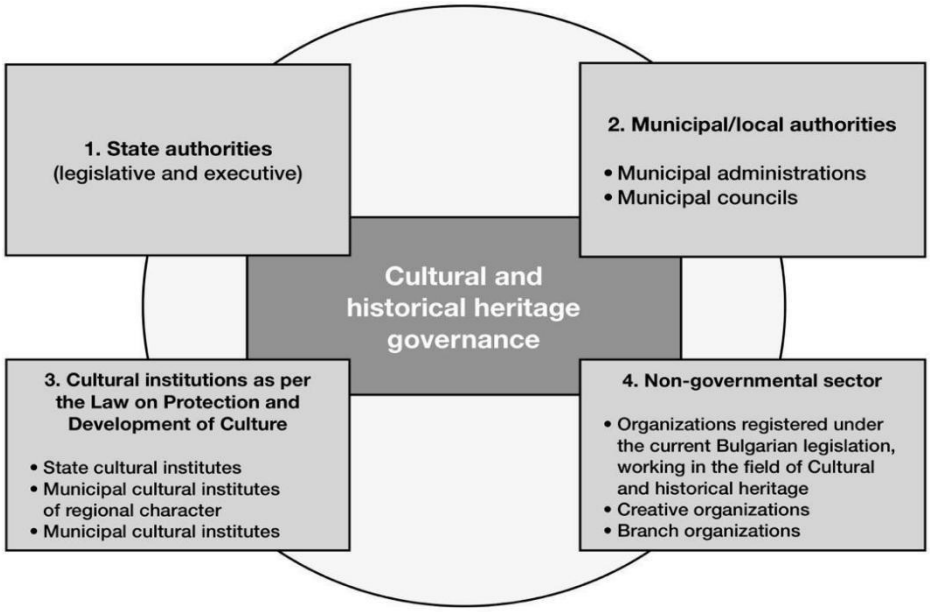


Fig. 2. Authorities of Cultural and Historical Heritage in Bulgaria at national and local levels

Source: Elaborated by authors

In a legal and normative aspect, a system of specific laws directly influences the individual areas of culture. Over the years, the specific laws have undergone many changes, which are dictated by the dynamic legal environment and influenced by changes imposed within the European Union. The basic principles of protection and development of culture are introduced in the Law on Protection and Development of Culture (State Gazette No. 50/01.06.1999). The law regulates the legal status of cultural organizations and different types of cultural institutes – state, municipal, private and with mixed structure. The financing of cultural activities is centralized, as it is the Ministry of Culture's main distributor of funds from the state budget. Other funds distribution instruments are the National Culture Fund at the Ministry of Culture and the Municipal Fund "Culture" at the local level. There is still no established mechanism for financing culture by private individuals and legal entities and a legal framework for alternative forms of financing (donation, sponsorship, etc.).

The centralized state authority restricts the management of the museums of history in Bulgaria regarding the laws and the Ministry of Culture. The public relations related to the preservation and protection of cultural heritage are regulated under the Cultural Heritage Act (State Gazette No. 19 of 13.03.2009, in force as of 10.04.2009), which introduces the definitions of intangible and tangible immovable and movable cultural heritage. This enactment regulates the status of cultural values and the state policy and system regarding their protection and preservation. The law contains a special regulation of the status of museums as cultural and scientific organizations that research, preserve, study, and present cultural values. The Cultural Heritage Act regulates the presentation of cultural values in exhibitions and establishes conditions under which cultural artifacts may be reproduced in replicas, copies, and indicated commercial objects. The legal environment of history museums is very restrictive, especially regarding the entrepreneurial types of initiatives that can guarantee the protection of valuable heritage, its authenticity, and its scientific nature.

The trends in the development of museums in Bulgaria in 2017-2019 seem to be generally favorable, considering the number of visits, organized events, exhibits, and museums (Table 4). The imposed measures and restrictions on museums, including their complete closing for a certain period due to the COVID-19 pandemic in 2020-2021, have a negative impact. In 2020, the number of visitors and events decreased by 58% compared to 2019. In 2021, the registered slump stops, and there is an evident increase in visits and events by 30 %. The subsequent growth is in 2022, with 37 % against the level of 2021, keeping in mind that the rates discussed continue to be lower compared to the figures in 2019.

The development of museums in Varna is positive in terms of an increase in the number of museums, exhibits, and specialists in academic positions from 2017-2022. Despite the significant decrease in visits in 2020 compared to 2019 and the restrictions imposed, there is an increase in the number of visitors in 2021 compared to the level of 2020, with 59 % and 25 % in 2022 compared to the level of 2021.

The increasing trend of visitors' number in RMH is higher (74 %) than the relevant one for Bulgaria (30 %) and Varna (59%) in 2021. In 2022, it slows down to 32 %, lower than 37 % at the national level but above the average level (24%) in Varna.

Table 4.

Core indicators of the development of museums in Bulgaria and Varna (2017-2022)

Indicators for museums	2017	2018	2019	2020	2021	2022
Number of museums in Bulgaria	**191**	**174**	**179**	**182**	**184**	**186**
Number of museums in Varna	7	6	7	8	8	8
Exhibits in Bulgaria	**7406222**	**7418930**	**7528966**	**7549769**	**7624159**	**7804667**
Exhibits in Varna	171046	171734	180536	182701	183127	184070
Experts in Bulgaria	**1009**	**1058**	**1056**	**1084**	**1057**	**1062**
Experts in Varna	45	46	47	47	49	50
Visits in Bulgaria- thousands	**5109**	**5084**	**5355**	**2236**	**2915**	**4 001**
Visits in Varna	244705	287335	303868	84674	134831	168000
Events in museums in Bulgaria	16462	15118	9003	3085	3805	5128

Source: NSI Bulgaria

The view of museum experts in Bulgaria, expressed during the in-depth interviews, outlines some important directions for developing museums, including the regional museums of history in Bulgaria. First of all, they point out the key strengths and weaknesses of cultural institutions. The main advantages are the diverse and numerous cultural values, the richness of the scientific archive, the highly qualified specialists and experts, and the preserved and predominant educational and scientific roles. The disadvantages are formulated concerning the insufficient funding of museums, especially with cultural values of national importance, lack of commercial approach to museum management, the presence of still non-attractive and old-fashioned presentations of cultural values, and the monotony in expositions.

The key opportunities for the future work of the museums in Bulgaria are related to the implementation of ICT, diversification of museum functions, and building new connections with audiences. The experts underline the necessity for the use of digital technologies. They also share that digital technologies should be applied wisely without detracting attention from the main purpose of objects and cultural values to enhance their impact on the perceptual senses of the visitor, but not at the expense of their authenticity. For example, 3D and holographic images must be used primarily to represent objects and artifacts that cannot be seen in the exhibition. However, digital technologies should be applied to the preservation of cultural property that is under threat of extinction or destruction and is in poor condition.

Diversification of museum functions should go in two directions - various activities and commercialization. Experts state that the museum may start by organizing interdisciplinary events and various temporary exhibitions, reconstruction of some historical premises, and preservation of monuments "in situ" and their inclusion in exhibitions. Experts recommend that a commercial approach should be applied in combination with research and education activities following the example of museums in Greece. The application of digital technologies is based on building active interconnection with the coming generations - attracting pupils, students, and young people.

Considering the field questionnaire interviews, the museum guests who have provided valid responses actually possess the following characteristics: 26 males and 19 females, of which 59.5% Bulgarians and 40.5% foreigners (Russians, Ukrainians, British, French, Germans) in the most common age range between 36 and 45 years (41.9%), having the highest share of higher education – bachelor, master and doctor degrees (73 %) and a predominant share of families with children (43.2%). On the part of the residents of Varna, the respondents who gave valid answers online were in the proportion of 24% men and 76% women, with more than 63% having a higher education degree (bachelor, master, and doctorate), in the most common age range between 19 - 25 years (44%).

Based on the results from the 2 field studies (questionnaire surveys), the following research findings can be traced in the following analysis. About 80% of the surveyed guests declare that they are visiting the museum for the first time, while among the residents of Varna, the share of those who have visited the museum at least once is 85.9%, with a total share of visitors who have visited the museum more than twice 67.2%.

The degree of overall customer satisfaction in visiting the museum is considerably higher and, at the same time, more positively expressed with guests (Mode=5) than with local residents (Mode=4) (Table 5). The high level of overall customer satisfaction with guests is also supported by a high level of respondents giving the Mode (76 %).

Table 5.

Overall customer satisfaction of visiting RMH - Varna

Guests		Local residents	
Mode	**PRGM***	**Mode**	**PRGM***
5	76 %	4	39 %

Source: Elaborated by authors

***PRGM** = **Percentage of respondents giving the mode**

In the first place of expectations from visits, museum guests point out the opportunity to “access specific artifacts” (Mode=5; 73%), while local residents are willing to "learn something new" (Mode=5; 48%). Considering the levels of PRGM, museum guests seem more confident about their expectations to expand their knowledge of the history of Varna and the region and to immerse themselves into a specific atmosphere compared to the same answers of residents (Table 6).

Table 6.

Customer expectations of visiting RMH – Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Learning something new	5	69 %	2	5	48 %	1
Entertainment	5	27 %	6	4	23 %	8
Learning the history of Varna	5	60 %	3	5	46 %	2
Learning the history of the region	5	60 %	4	5	45 %	3
Access to specific artifacts	5	73 %	1	5	39 %	4
Access to specific temporary exhibitions	5	42 %	5	5	23 %	7
Immersion in a specific atmosphere	5	27 %	7	5	35 %	5
Access to private collections	5	42 %	5	3	30 %	9
Enriching knowledge on a specific topic	1	27%	8	5	32 %	6

Source: Elaborated by authors

Museum guests have the lowest expectations for "enriching their knowledge on a specific topic" (Mode=1), while for local residents, it is the "access to private collections" (Mode=3). Guests and local visitors commonly show low degrees of expectation to experience "entertainment" on the museum's territory.

The degree of relevance between visits of customers and their prior expectations about the museum is more evident with the residents of Varna (Mode=5) than with the museum guests (Mode=4) (Table 7).

Table 7.

Degree of relevance between visits of customers and their prior expectations for RMH - Varna

Guests		Local residents	
Mode	PRGM	Mode	PRGM
5	73 %	4	33,3 %

Source: Elaborated by authors

Table 8.

Customer attitudes for undertaking repeat visits to RHM - Varna

Guests		Local residents	
Mode	PRGM	Mode	PRGM
5	60 %	5	58 %

Source: Elaborated by authors

Customer attitudes towards making repeat visits to the museum are relatively positive in both groups of visitors, without any extreme optimism being visibly expressed by modal values and PRGM (Table 8).

Table 9.

Customer assessment of the museum building of RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Accessibility	5	**71 %**	3	5	**40,4 %**	2
Aesthetics	5	67 %	5	5	**35,7 %**	3
Modernity	5	44 %	9	2	29,7 %	8
Suitable location	5	**73 %**	2	5	**52,4 %**	1
Adequate lighting	5	60 %	6	3	29,7 %	7
Appropriate temperature	5	49 %	8	3	30,9 %	6
Appropriate humidity	5	51 %	7	3	34,5 %	5

Mobility convenience	5	69 %	4	5	34,5 %	4
Degree of cleanliness	5	**78 %**	1	5	34,5 %	4

Source: Elaborated by authors

Regarding the obtained results, museum guests indicate the degree of "cleanliness", the "suitable location," and the easy level of "accessibility" of the building in the top three places of importance for them (Table 9). Next in rank are the assessments for the “mobility convenience” within the building, the “aesthetic characteristics” of the museum, the availability of “adequate lighting" and appropriate "air humidity” and temperature levels. The lowest but still optimistic assessment the museum guests give for the degree of modernization of the building, which is also least supported by the local residents. On the other hand, in the top 3 places, local residents put the “suitable location,” the “accessibility” level of the building, and its “aesthetics.”

Table 10.

Customer assessment of the museum space of RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Adequate lighting	5	60 %	3	4	28,5 %	4
Spaciousness	5	73 %	1	5	39, 3%	1
Organization	5	67 %	2	5	36,9 %	2
Arrangement	5	67 %	2	5	33,3 %	3

Source: Elaborated by authors

Both groups of visitors, in the first place, in the order of importance, determine the availability of sufficient space in the museum building (Table 10). The second most crucial element for local residents is the “organization” of museum activities, while for guests it is combined with the "arrangement" of the museum space. The "adequate lighting" comes in the very last place for museum guests and local residents.

Table 11.

Customer assessment of the adjacent territory of RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Accessibility	5	67 %	1	5	33,3 %	2
Aesthetics	5	53 %	3	5	29,7 %	3
Suitable location	5	58 %	2	5	50 %	1
Opportunities to rest	5	44 %	4	5	26,2 %	4
Availability of food and drinks	5	29 %	6	1	22,6 %	7
Availability of souvenirs	5	40 %	5	3	26,2 %	6
Availability of info. materials	5	40 %	5	3	28,6 %	5

Source: Elaborated by authors

Regarding the characteristics of the adjacent territory of the museum, the surveyed guests of the museum provide the most significant importance to its "accessibility", followed by "suitable location" and "aesthetics" (Table 11). According to this indicator, residents put the "suitable location" in the first place, followed by "accessibility" and the presence of "aesthetics." Both groups of visitors give the lowest assessment scores regarding the "availability of food and drinks" to the adjacent territory of the museum. The lack of food on the museum's territory has become even more problematic for local residents.

Table 12.

Customer assessment of the museum exhibits of RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Interesting	5	76 %	2	5	44 %	2
Diverse	5	64 %	4	5	38 %	4
Rich in artifacts	5	78 %	1	5	39 %	3

Attractive	5	64 %	4	5	28,6 %	6
Valuable	5	69 %	3	5	53,6 %	1
Appropriately lit	5	62 %	5	5	32 %	5
Appropriate background elements	5	60 %	6	5	32 %	5

Source: elaborated by authors

According to the PRGM levels, the museum exhibits are assessed by museum guests mostly as "rich in artifacts", "interesting", "valuable", "diverse" and "attractive" (Table 12). On the other hand, local residents, assess the "value" of the exhibits as the most important characteristic, followed by the characteristics of being "interesting", "rich in artifacts", and "diverse". Residents give the lowest assessment of the "attractiveness" of the museum exhibits, while museum guests find their “background elements" as a weak point. In general, according to the PRGM levels, the evaluations of the museum exhibits stand out as more optimistic with the museum guests than with the residents of Varna.

Table 13.

Customer assessment of technologies used in RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Availability	5	38 %	1	2	22,6 %	4
Degree of innovation	5	27 %	4	2	21,4 %	5
Degree of usefulness	5	31 %	2	5	23,8 %	1
Degree of attractiveness	5	31 %	2	3	23,8 %	2
Relevance to different types of users	5	29 %	3	3	22,6 %	3

Source: Elaborated by authors

The assessments for the technologies used in the museum are relatively weak in PRGM values as museum guests express some degree of satisfaction with the "availability" of such technologies in general (Table 13). Regarding the other evaluation positions, the museum guests and the residents of Varna express predominantly low levels of positive attitudes.

Table 14.

Customer rating for the obtained service in RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Welcoming of museum guests	5	56 %	1	5	32 %	3
Organization of visit	5	49 %	3	5	33,3 %	2
Supply of information	5	53 %	2	5	34,5 %	1
Communication with museum staff	5	56 %	1	5	30,9 %	4

Source: Elaborated by authors

According to the museum guests, the "welcome" part and the communication in place are the most highly valued elements of the obtained general service in the museum, closely followed by the “supply of information”, which in turn comes in first place for local residents (Table 14). For their part, local residents give the least importance to communication with the museum staff.

Table 15.

Customer assessment of the information provided in RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Quality	5	60 %	1	5	33,3 %	1
Actuality	5	60 %	1	5	32,1 %	2
Conciseness	5	60 %	1	3	28,6 %	6
Understandability	5	58 %	2	5	30,9 %	3
Level of content	5	60 %	1	3	33,4 %	5
Authenticity	5	60 %	1	5	29,6 %	4

Source: Elaborated by authors

Regarding the information provided in the museum, the visiting guests do not point to any problematic areas in general, while local residents mostly value the quality, actuality, understandability, and authenticity of this information. (Table 15). Once again, museum guests have more explicit positive assessments of the information provided during their visit to the museum than the residents of Varna.

Table 16.

Customer assessment of the museum experience in RMH - Varna

Indicator	Guests			Local residents		
	Mode	PRGM	Rank	Mode	PRGM	Rank
Interactivity	5	42 %	5	3	25 %	5
Cultural enrichment	5	71 %	1	5	38 %	3
Positive emotions	5	58 %	3	5	34,5 %	4
Personal enrichment	5	67 %	2	5	39,3 %	2
Personal inspiration	5	56 %	4	5	40,5 %	1

Source: Elaborated by authors

Museum guests consider that the “cultural enrichment” they receive brings them the highest value from the museum experience, followed by their additional “personal enrichment,” the triggered “positive emotions,” and the obtained "personal inspiration" (Table 16). In general, the evaluations of the residents of Varna are relatively following those of the museum guests. For both types of guests and especially for local residents, the interactive parts of their experiences in the museum are rated at low levels.

Considering the type of the univariate statistical distributions of the researched variables in which a lack of constant values is observed (Appendices from 1 to 8), it is possible to statistically check questions 2, 3, 4, and 5 from the questionnaire survey for statistically significant and strong correlations between variables. In this regard, a strong correlation is evident between the satisfaction levels and prior expectations of local residents after visiting the museum ($r = 0{,}858$; $n = 49$; $p \leq 0{,}05$). In this manner, 94 % of respondents who state that they are very satisfied with their visits to the museum, respectively, have the highest degrees of fulfilled expectations (Appendix 9). Similarly, a moderately strong relationship holds true for museum guests ($r = 0{,}529$; $n = 45$; $p \leq 0{,}05$), where 87 % of very satisfied respondents state that their expectations are highly met. (Appendix 10).

Regarding residents, there is a strong correlation between their expectations “to learn something new” and to learn some “history for the region” ($r = 0{,}785$; $n = 75$; $p \leq 0{,}05$). 75 % of those who strongly expect to learn something new also highly expect to combine this with the history of the region (Appendix 12). The almost strong correlation holds for the relevant variables with the museum guests ($r = 0{,}695$; $n = 44$; $p \leq 0{,}05$), where 76 % of the respondents who strongly expect to learn something new highly expect to combine this knowledge with history for the region (Appendix 11). Strong correlations are also observed between the expectations for learning the history of Varna and the history of the region i.e. for both local residents ($r = 0{,}785$; $n = 75$; $p \leq 0{,}05$) and museum guests respectively ($r = 0{,}676$; $n = 44$; $p \leq 0{,}05$) (Appendices 11 and 12). In addition, local residents highly expect to see particular artifacts and to immerse in a specific ambiance ($r = 0{,}673$; $n = 74$; $p \leq 0{,}05$) while museum guests expect to combine their immersion in a specific ambiance with particular temporary exhibitions ($r = 0{,}570$; $n = 44$; $p \leq 0{,}05$).

6. Discussion

6.1. The current position of RMH Varna and Museums of History in Bulgaria

RMH Varna, like the other regional museums of history in Bulgaria, has accumulated a solid and exclusive social and cultural capital. A rich fund of cultural values, including exhibits from the Prehistoric period till the Bulgarian Revival and the New History period, with regional and national importance, forms this kind of capital. RMH Varna owns a distinctive valuable heritage, such as the Golden Treasure, and

accumulated knowledge from its excavations, which opens various opportunities for learning and researching the history of the Varna region and European civilizations. The buildings, symbol of the city renaissance, having quite aesthetic architectural design, space, and great location in the center of community life, add value to this capital. The knowledge and expertise of the staff and scientific work also enrich it.

The main drawbacks of RMH Varna, which other museums of history in Bulgaria also share, are: being not recognizable place for social interaction and leisure activities; lack of social connectivity with young people, families with children, and the local community; untapped opportunities for implementation of entrepreneurial approach in management of the museums, particularly to increase the degree of innovations and meet the interests of different publics; obvious need of attracting specialists and managers with business skills and competences in the field of creative and entertainment industry. One of the main problems is that this social and cultural capital is not turned into an efficient exchange value. There are objective constraints such as budgeting procedures and rigid governance control according to the existing legislative system, holding rights on heritage protection but with restricted financing. At the same time, strong enablers (drivers) for progressive and sustainable development of the museums are their buildings and location as space and social role, as well as cultural values highly respected by the public and scientific know-how.

Notwithstanding the increasing average growth rate of visits to RMH Varna and other museums in Bulgaria over the last consecutive years, this positive trend should not be taken for granted. The real challenge for managing museums in Bulgaria is to reach the levels of visits in 2019 and make this trend as stable as possible. Additionally, there is a need to decrease the dependence on revenue flow during the high tourist summer season. There are new publics amongst tourists, Bulgarians, and foreigners, coming to practice creative and cultural tourism, short breaks, MICE, health and wellness tourism, events, and creative activities. Considering Varna's flight connections, an opportunity is to attract tourists from countries such as Germany, Great Britain, and Israel, and the neighboring country Romania, as well as other countries from the Balkans during the whole year.

RMH seems to be attractive to Bulgarian visitors. However, there are still not well-explored opportunities provided by the increasing number of Bulgarian tourists in Varna, a good level of satisfaction among Bulgarians, and their interest in learning history and more about the region.

6.2. Strategic issues for the development of the entrepreneurial culture in the Regional museums of history in Bulgaria, particularly RMH Varna

The theoretical analysis and research results allow the strategic issues to be envisaged according to the above-stated model in Fig. 1. In this way of thinking, the entrepreneurial culture of Bulgarian museums of history should be built on four pillars:

Organizational changes

- Initiating business activities for the creation of a lounge area within the museum spaces for food and beverage sales; souvenirs and book shops; a place for relaxation, reading, and art activities; a renting space for events such as seminars, conferences, business meetings, private celebrations and a special place for filming TV and video production;
- Participation in projects, including those initiated by the museum in favor of city and tourism development - development of creative and cultural tourism, formation of cultural spaces, developing and realizing virtual tours and events;
- Participation in programs funded by EC and other institutions or organizations as potential sources of finances, including partnerships with educational institutions, NGOs in tourism, creative and cultural industry, etc.;
- Initiatives for crowdsourcing about museum projects, research work, etc.;

- Establishment of new job positions for event management, PR, marketing, entertainment, experience design, etc.

Hard innovations - digitalization, redesign, and change of space for more interactive experience and learning for events and discussions

- Development and participation in platforms for shared values and resources with other cultural and research institutions, including museums in Bulgaria, the Balkans, the Black Sea region, and the EU;
- Application of digital technologies in fund depository and archive activity;
- Digitalization of cultural values - digital passportization and applying holograms and mixed reality for the key cultural values of the museum, RFID readers for artifacts /replicas/ for illustration and positioning on a map, information, history, including for discoveries and restorations;
- Development of new cultural (hybrid) spaces - creating co-working spaces or spaces for collaborative work of artists, entrepreneurs, and researchers.

Soft innovations

Soft innovations are connected with the implementation of digital technologies such as virtual, augmented and mixed reality and artificial intelligence, oriented to offer new exciting experiences and creative, entertaining activities concerning life today for existing and new audiences such as young people and families with children, local residents, migrants and people with special needs.

- Storytelling - virtual tours and stories about key historical periods and cultural values in the museums;
- Implementation of mobile applications for visiting museums of RMH Varna to create thematic routes, discover values, "talk" with representatives of communities and civilizations in the past, and use a fun mobile application for children - traveling with parents, discoverers, etc., which is important for museums and galleries in Varna and Bulgaria;
- Using the "game" when visiting RMH Varna in real or online form provides reenactments, simulations /way of life and crafts, battles, events/, use of replicas of medieval artifacts, equipment, demonstration with weapons, games, and puzzles for children, students, and adults - visitors of the museum - desktop and digital / touch displays / with riddles and prizes, restoration and search for objects;
- Educational programs and interactive learning for children, pupils and, students, adults - educational programs during the weekend, summer vacation for children - thematic, museum work, archaeology, restoration and workshops and lectures for lovers, researchers, cultural tourism specialists, especially in the winter period;
- Events program - concerts and exhibitions, book presentations and entertainment events - Open Day, creative workshops, a month of a certain exhibit / cultural value with an exhibition, competition, games, Internship programs and summer academies;
- Program for museum participation in local, regional, national, and international creative entertainment and educational initiatives.

Partnerships

- Participation in networks for research and presentation of cultural values - ICT hubs, universities, research institutions, clusters, other museums, local community, etc.
- Creating a club or association, such as "Friends of RMH Varna" and "Club of the Archaeologist".

7. Conclusion

Based on the study results, several directions could be outlined for the development of the entrepreneurial culture in the management of public museums in Bulgaria. First, a new vision is needed to develop regional museums of history as places for culture, creativity, science, leisure, and knowledge sharing, as well as acting as regional cluster centers of tourist resources. Second, the Regional Museum of History to become a key

player in community life, and third but not the last position, the public museums to serve as an open space for dialogue: an intersection point of past and present, of different civilizations and contemporary society in its cultural diversity.

Despite the objective constraints already stated above, there is still space to turn the Regional Museum of History into a recognizable place for social interaction and leisure, primarily to build new relationships with the audience – traditional and new public, local and international communities. This implication is based on the management and organizational structure transformation through the changing attitudes and vision for the museum's role, functions, and social position. An orientation to develop the Regional Museum of History as a hybrid organization between a research, educational, and cultural institution and a key stakeholder in the local community is especially needed for producing creativity, communication, entertainment, and interactive learning out of its potential. In the course of this strategic line, it enables public museums to overcome challenges such as political conflicts and conservative politics in culture, the dependence of the new generation on digital technologies, and their dynamic lifestyle. Following these conclusions, hypothesis H1 could be accepted as valid. The implementation of hard and soft innovations, based on the market standpoint, outlines in priority public museums to attract not only classical guests but also local residents as well as to target different social groups. It is also evident from the above-stated field survey that for both groups of customers (guests and residents), there is a considerable overlap of attitudes in the fields of expectations about the visit and wishes for future changes to the museum itself. The inherent attitude of respondents of all types is that transformation with regional history museums has to take place at a higher speed. It is possible by exploiting the important drivers for enhancing the entrepreneurial culture of regional museums of history in Bulgaria. One of those drivers is the partnership between the museum and creative and cultural industries for organizing events, creating stories, initiating dialog with the local community, interpreting cultural values, and replicating historical events and context. Regarding the above statements, hypothesis H2 could be also accepted as valid.

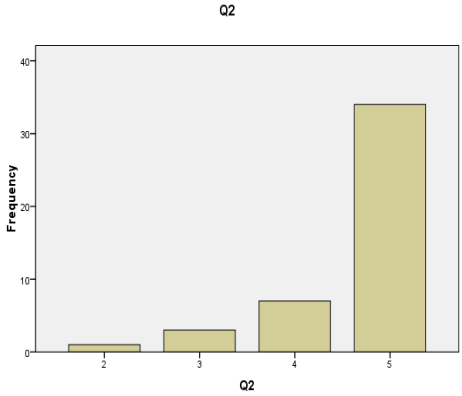
The transformation of public museums of regional history in the course of entrepreneurial culture reveals certain directions of future research such as the role of the museum in local or regional economy (for GDP, employment rate, new jobs, etc.), contribution to innovations, social cohesion, educational level, and development of creative industries in the local community.

Appendices

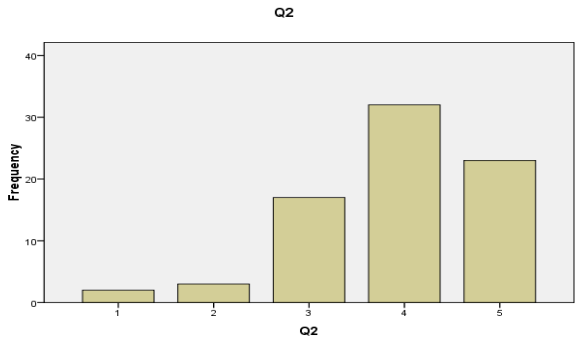
Appendix 1 Frequency distribution of the extent of satisfaction of guests visiting the museum

Q2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	2.2	2.2	2.2
	3	3	6.5	6.7	8.9
	4	7	15.2	15.6	24.4
	5	34	73.9	75.6	100.0
	Total	45	97.8	100.0	
Missing	System	1	2.2		
Total		46	100.0		



Appendix 2 Frequency distribution of the extent of satisfaction of local residents visiting the museum



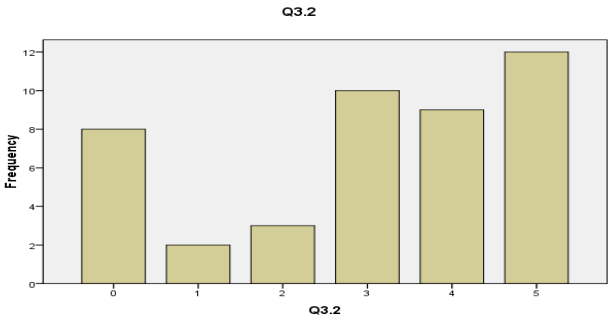
Appendix 3 Frequency distributions of guests' expectations of visiting the museum by elements (from Q 3.2 to Q 3.11)

Q2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	2.3	2.6	2.6
	2	3	3.5	3.9	6.5
	3	17	19.8	22.1	28.6
	4	32	37.2	41.6	70.1
	5	23	26.7	29.9	100.0
	Total	77	89.5	100.0	
Missing	System	9	10.5		
Total		86	100.0		

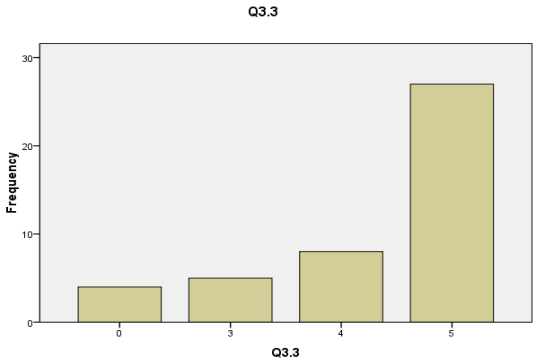
Q3.2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	8	17.4	18.2	18.2
	1	2	4.3	4.5	22.7
	2	3	6.5	6.8	29.5
	3	10	21.7	22.7	52.3
	4	9	19.6	20.5	72.7
	5	12	26.1	27.3	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



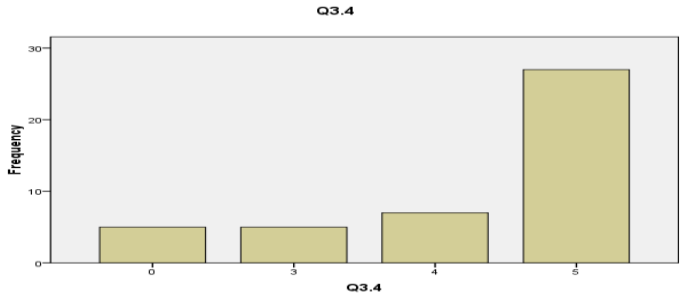
Q3.3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	4	8.7	9.1	9.1
	3	5	10.9	11.4	20.5
	4	8	17.4	18.2	38.6
	5	27	58.7	61.4	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



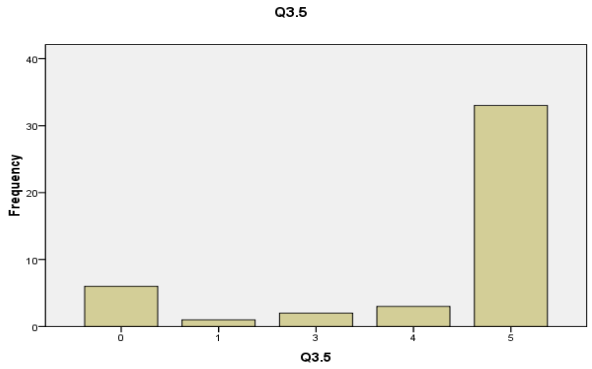
Q3.4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	5	10.9	11.4	11.4
	3	5	10.9	11.4	22.7
	4	7	15.2	15.9	38.6
	5	27	58.7	61.4	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



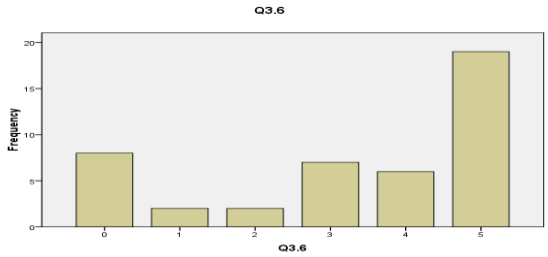
Q3.5

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	13.0	13.3	13.3
	1	1	2.2	2.2	15.6
	3	2	4.3	4.4	20.0
	4	3	6.5	6.7	26.7
	5	33	71.7	73.3	100.0
	Total	45	97.8	100.0	
Missing	System	1	2.2		
Total		46	100.0		



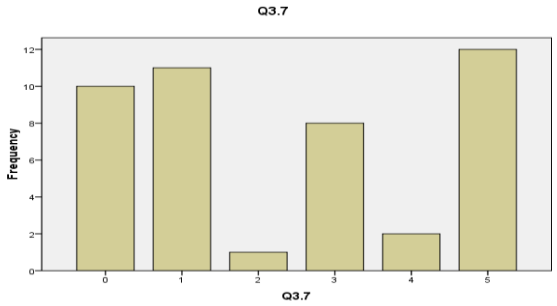
Q3.6

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	8	17.4	18.2	18.2
	1	2	4.3	4.5	22.7
	2	2	4.3	4.5	27.3
	3	7	15.2	15.9	43.2
	4	6	13.0	13.6	56.8
	5	19	41.3	43.2	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



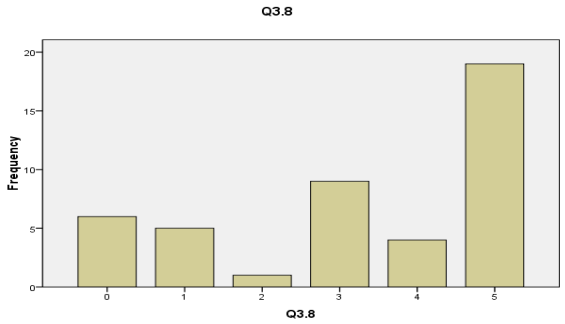
Q3.7

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	10	21.7	22.7	22.7
	1	11	23.9	25.0	47.7
	2	1	2.2	2.3	50.0
	3	8	17.4	18.2	68.2
	4	2	4.3	4.5	72.7
	5	12	26.1	27.3	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



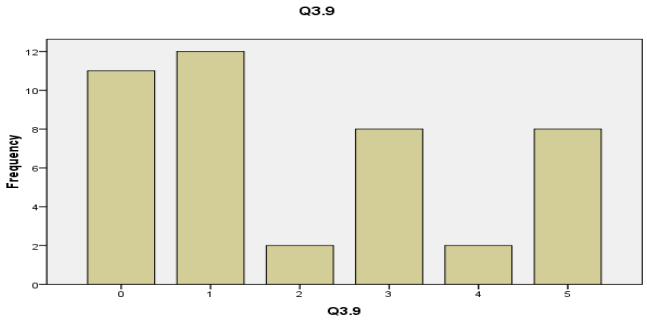
Q3.8

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	13.0	13.6	13.6
	1	5	10.9	11.4	25.0
	2	1	2.2	2.3	27.3
	3	9	19.6	20.5	47.7
	4	4	8.7	9.1	56.8
	5	19	41.3	43.2	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



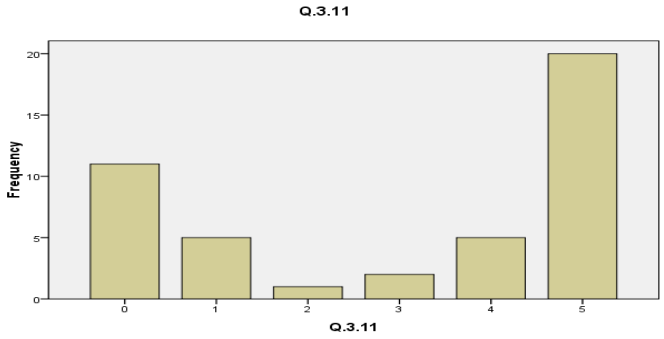
Q3.9

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	11	23.9	25.6	25.6
	1	12	26.1	27.9	53.5
	2	2	4.3	4.7	58.1
	3	8	17.4	18.6	76.7
	4	2	4.3	4.7	81.4
	5	8	17.4	18.6	100.0
	Total	43	93.5	100.0	
Missing	System	3	6.5		
Total		46	100.0		



Q.3.11

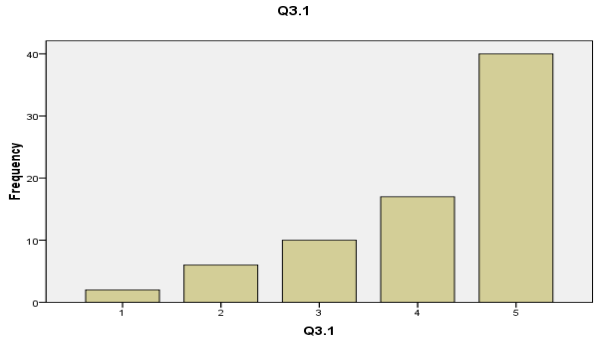
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	11	23.9	25.0	25.0
	1	5	10.9	11.4	36.4
	2	1	2.2	2.3	38.6
	3	2	4.3	4.5	43.2
	4	5	10.9	11.4	54.5
	5	20	43.5	45.5	100.0
	Total	44	95.7	100.0	
Missing	System	2	4.3		
Total		46	100.0		



Appendix 4 Frequency distributions of residents' expectations of visiting the museum by elements (from Q 3.1 to Q 3.9)

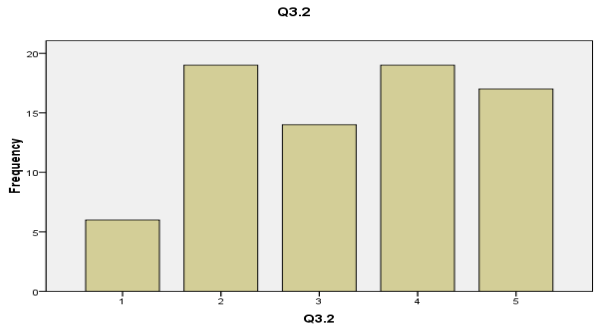
Q3.1

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	2	2.3	2.7	2.7
	2	6	7.0	8.0	10.7
	3	10	11.6	13.3	24.0
	4	17	19.8	22.7	46.7
	5	40	46.5	53.3	100.0
	Total	75	87.2	100.0	
Missing	System	11	12.8		
Total		86	100.0		



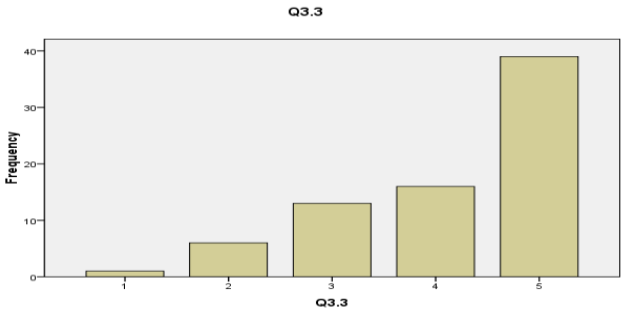
Q3.2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	7.0	8.0	8.0
	2	19	22.1	25.3	33.3
	3	14	16.3	18.7	52.0
	4	19	22.1	25.3	77.3
	5	17	19.8	22.7	100.0
	Total	75	87.2	100.0	
Missing	System	11	12.8		
Total		86	100.0		



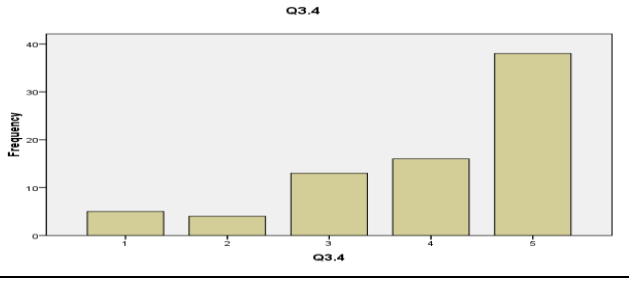
Q3.3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.2	1.3	1.3
	2	6	7.0	8.0	9.3
	3	13	15.1	17.3	26.7
	4	16	18.6	21.3	48.0
	5	39	45.3	52.0	100.0
	Total	75	87.2	100.0	
Missing	System	11	12.8		
Total		86	100.0		



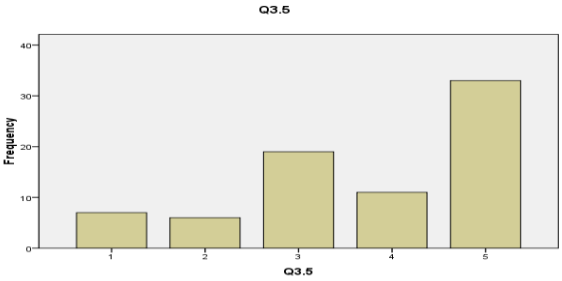
Q3.4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	5.8	6.6	6.6
	2	4	4.7	5.3	11.8
	3	13	15.1	17.1	28.9
	4	16	18.6	21.1	50.0
	5	38	44.2	50.0	100.0
	Total	76	88.4	100.0	
Missing	System	10	11.6		
Total		86	100.0		



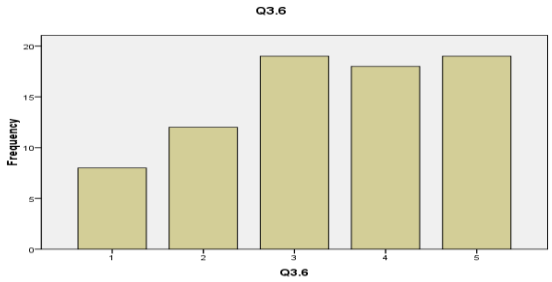
Q3.5

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	7	8.1	9.2	9.2
	2	6	7.0	7.9	17.1
	3	19	22.1	25.0	42.1
	4	11	12.8	14.5	56.6
	5	33	38.4	43.4	100.0
	Total	76	88.4	100.0	
Missing	System	10	11.6		
Total		86	100.0		



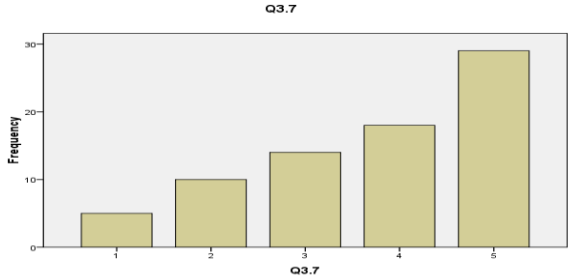
Q3.6

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	8	9.3	10.5	10.5
	2	12	14.0	15.8	26.3
	3	19	22.1	25.0	51.3
	4	18	20.9	23.7	75.0
	5	19	22.1	25.0	100.0
	Total	76	88.4	100.0	
Missing	System	10	11.6		
Total		86	100.0		



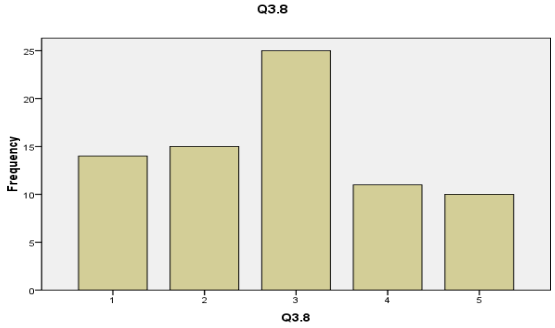
Q3.7

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	5.8	6.6	6.6
	2	10	11.6	13.2	19.7
	3	14	16.3	18.4	38.2
	4	18	20.9	23.7	61.8
	5	29	33.7	38.2	100.0
	Total	76	88.4	100.0	
Missing	System	10	11.6		
Total		86	100.0		



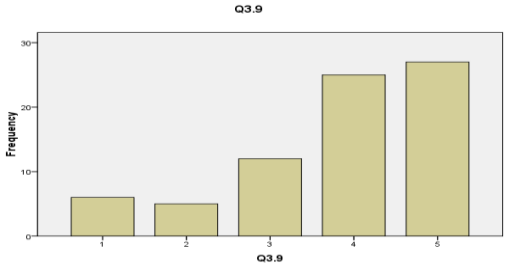
Q3.8

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	14	16.3	18.7	18.7
	2	15	17.4	20.0	38.7
	3	25	29.1	33.3	72.0
	4	11	12.8	14.7	86.7
	5	10	11.6	13.3	100.0
	Total	75	87.2	100.0	
Missing	System	11	12.8		
Total		86	100.0		



Q3.9

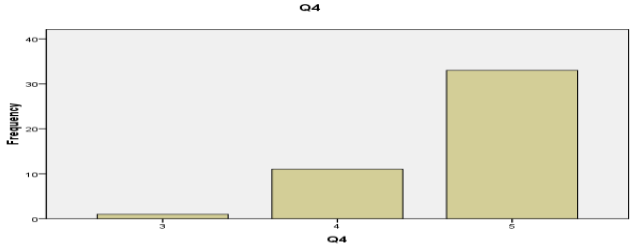
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	7.0	8.0	8.0
	2	5	5.8	6.7	14.7
	3	12	14.0	16.0	30.7
	4	25	29.1	33.3	64.0
	5	27	31.4	36.0	100.0
	Total	75	87.2	100.0	
Missing	System	11	12.8		
Total		86	100.0		



Appendix 5 Frequency distributions of museum guests about the match between their visits and preliminary expectations – Q4

Q4

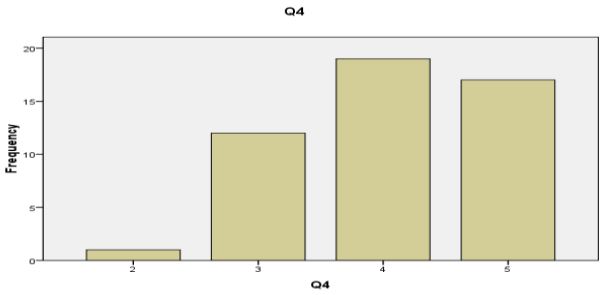
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	3	1	2.2	2.2	2.2
	4	11	23.9	24.4	26.7
	5	33	71.7	73.3	100.0
	Total	45	97.8	100.0	
Missing	System	1	2.2		
Total		46	100.0		



Appendix 6 Frequency distributions of local residents about the match between their visits and preliminary expectations – Q4

Q4

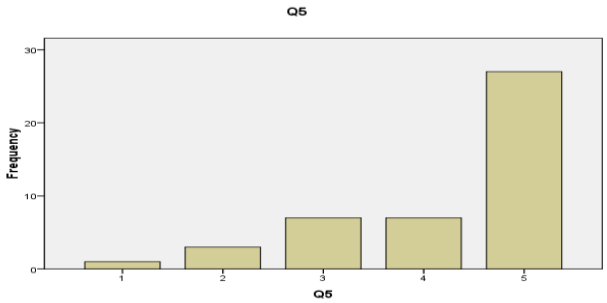
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	1	1.2	2.0	2.0
	3	12	14.0	24.5	26.5
	4	19	22.1	38.8	65.3
	5	17	19.8	34.7	100.0
	Total	49	57.0	100.0	
Missing	System	37	43.0		
Total		86	100.0		



Appendix 7 Frequency distributions of museum guests about their willingness to visit again the museum – Q5

Q5

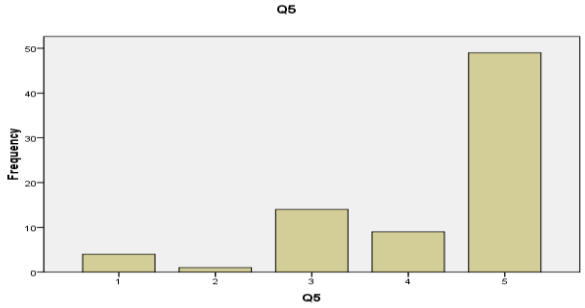
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	2.2	2.2	2.2
	2	3	6.5	6.7	8.9
	3	7	15.2	15.6	24.4
	4	7	15.2	15.6	40.0
	5	27	58.7	60.0	100.0
	Total	45	97.8	100.0	
Missing	System	1	2.2		
Total		46	100.0		



Appendix 8 Frequency distributions of local residents about their willingness to visit again the museum – Q5

Q5

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	4.7	5.2	5.2
	2	1	1.2	1.3	6.5
	3	14	16.3	18.2	24.7
	4	9	10.5	11.7	36.4
	5	49	57.0	63.6	100.0
	Total	77	89.5	100.0	
Missing	System	9	10.5		
Total		86	100.0		



Appendix 9 Correlation between the satisfaction level of visiting the museum and the match of expectation of guests (Q2 – Q4)

Correlations

		Q2	Q4
Q2	Pearson Correlation	1	.529**
	Sig. (2-tailed)		.000
	N	45	45
Q4	Pearson Correlation	.529**	1
	Sig. (2-tailed)	.000	
	N	45	45

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

Q2 * Q4 Crosstabulation

Count

		Q4			
		3	4	5	Total
Q2	2	0	1	0	1
	3	0	2	1	3
	4	1	4	2	7
	5	0	4	30	34
Total		1	11	33	45

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	19.580[a]	6	.003
Likelihood Ratio	17.247	6	.008
Linear-by-Linear Association	12.310	1	.000
N of Valid Cases	45		

a. 9 cells (75.0%) have expected count less than 5. The minimum expected count is .02.

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	.660	.003
	Cramer's V	.466	.003
	Contingency Coefficient	.551	.003
N of Valid Cases		45	

Appendix 10. Correlation between the satisfaction level of visiting the museum and the match of expectation of local residents (Q2 – Q4)

Correlations

		Q2	Q4
Q2	Pearson Correlation	1	.858**
	Sig. (2-tailed)		.000
	N	77	49
Q4	Pearson Correlation	.858**	1
	Sig. (2-tailed)	.000	
	N	49	49

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

Q2 * Q4 Crosstabulation

Count

		Q4				
		2	3	4	5	Total
Q2	3	1	9	4	0	14
	4	0	3	15	1	19
	5	0	0	0	16	16
Total		1	12	19	17	49

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	1.105	.000
	Cramer's V	.781	.000
	Contingency Coefficient	.741	.000
N of Valid Cases		49	

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	59.816[a]	6	.000
Likelihood Ratio	66.234	6	.000
Linear-by-Linear Association	35.318	1	.000
N of Valid Cases	49		

a. 7 cells (58.3%) have expected count less than 5. The minimum expected count is .29.

Appendix 11 Correlations between the satisfaction levels of visiting the museum and the expectations from the museum of guests by elements (Q2, Q3.1 – Q3.11)

Correlations

		Q2	Q3.1	Q3.2	Q3.3	Q3.4	Q3.5	Q3.6	Q3.7	Q3.8	Q3.9	Q3.11
Q2	Pearson Correlation	1	.061	.031	.230	.206	-.154	.080	.112	.003	-.218	-.011
	Sig. (2-tailed)		.692	.840	.134	.180	.314	.607	.470	.987	.161	.945
	N	45	44	44	44	44	45	44	44	44	43	44
Q3.1	Pearson Correlation	.061	1	.415**	.455**	.695**	.282	.040	.244	.152	.291	.377*
	Sig. (2-tailed)	.692		.005	.002	.000	.063	.797	.111	.325	.059	.012
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.2	Pearson Correlation	.031	.415**	1	.284	.359*	.322*	.110	.295	.243	.500**	.307*
	Sig. (2-tailed)	.840	.005		.062	.017	.033	.479	.052	.111	.001	.043
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.3	Pearson Correlation	.230	.455**	.284	1	.676**	-.038	.139	.345*	.052	.152	.278
	Sig. (2-tailed)	.134	.002	.062		.000	.805	.369	.022	.738	.329	.067
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.4	Pearson Correlation	.206	.695**	.359*	.676**	1	.304*	.235	.380*	.157	.212	.501**
	Sig. (2-tailed)	.180	.000	.017	.000		.045	.125	.011	.309	.172	.001
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.5	Pearson Correlation	-.154	.282	.322*	-.038	.304*	1	.565**	.437**	.498**	.452**	.462**
	Sig. (2-tailed)	.314	.063	.033	.805	.045		.000	.003	.001	.002	.002
	N	45	44	44	44	44	45	44	44	44	43	44
Q3.6	Pearson Correlation	.080	.040	.110	.139	.235	.565**	1	.516**	.527**	.353*	.352*
	Sig. (2-tailed)	.607	.797	.479	.369	.125	.000		.000	.000	.020	.019
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.7	Pearson Correlation	.112	.244	.295	.345*	.380*	.437**	.516**	1	.570**	.540**	.482**
	Sig. (2-tailed)	.470	.111	.052	.022	.011	.003	.000		.000	.000	.001
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.8	Pearson Correlation	.003	.152	.243	.052	.157	.498**	.527**	.570**	1	.410**	.419**
	Sig. (2-tailed)	.987	.325	.111	.738	.309	.001	.000	.000		.006	.005
	N	44	44	44	44	44	44	44	44	44	43	44
Q3.9	Pearson Correlation	-.218	.291	.500**	.152	.212	.452**	.353*	.540**	.410**	1	.547**
	Sig. (2-tailed)	.161	.059	.001	.329	.172	.002	.020	.000	.006		.000
	N	43	43	43	43	43	43	43	43	43	43	43
Q3.11	Pearson Correlation	-.011	.377*	.307*	.278	.501**	.462**	.352*	.482**	.419**	.547**	1
	Sig. (2-tailed)	.945	.012	.043	.067	.001	.002	.019	.001	.005	.000	
	N	44	44	44	44	44	44	44	44	44	43	44

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

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

Appendix 12 Correlations between the satisfaction levels of visiting the museum and the expectations from the museum of local residents by elements (Q2, Q3.1 – Q3.11)

Correlations

		Q2	Q3.1	Q3.2	Q3.3	Q3.4	Q3.5	Q3.6	Q3.7	Q3.8	Q3.9
Q2	Pearson Correlation	1	.282*	.164	.398**	.276*	.202	.161	.187	.186	.136
	Sig. (2-tailed)		.014	.160	.000	.016	.080	.164	.105	.109	.244
	N	77	75	75	75	76	76	76	76	75	75
Q3.1	Pearson Correlation	.282*	1	.592**	.637**	.785**	.370**	.195	.410**	.220	.582**
	Sig. (2-tailed)	.014		.000	.000	.000	.001	.095	.000	.057	.000
	N	75	75	75	75	75	75	74	75	75	74
Q3.2	Pearson Correlation	.164	.592**	1	.481**	.579**	.517**	.264*	.493**	.275*	.464**
	Sig. (2-tailed)	.160	.000		.000	.000	.000	.023	.000	.017	.000
	N	75	75	75	75	75	75	74	75	75	74
Q3.3	Pearson Correlation	.398**	.637**	.481**	1	.785**	.432**	.344**	.533**	.407**	.624**
	Sig. (2-tailed)	.000	.000	.000		.000	.000	.003	.000	.000	.000
	N	75	75	75	75	75	75	74	75	75	74
Q3.4	Pearson Correlation	.276*	.785**	.579**	.785**	1	.512**	.331**	.474**	.331**	.584**
	Sig. (2-tailed)	.016	.000	.000	.000		.000	.004	.000	.004	.000
	N	76	75	75	75	76	75	75	76	75	74
Q3.5	Pearson Correlation	.202	.370**	.517**	.432**	.512**	1	.557**	.361**	.344**	.418**
	Sig. (2-tailed)	.080	.001	.000	.000	.000		.000	.001	.002	.000
	N	76	75	75	75	75	76	75	75	75	75
Q3.6	Pearson Correlation	.161	.195	.264*	.344**	.331**	.557**	1	.560**	.673**	.538**
	Sig. (2-tailed)	.164	.095	.023	.003	.004	.000		.000	.000	.000
	N	76	74	74	74	75	75	76	75	74	74
Q3.7	Pearson Correlation	.187	.410**	.493**	.533**	.474**	.361**	.560**	1	.478**	.620**
	Sig. (2-tailed)	.105	.000	.000	.000	.000	.001	.000		.000	.000
	N	76	75	75	75	76	75	75	76	75	74
Q3.8	Pearson Correlation	.186	.220	.275*	.407**	.331**	.344**	.673**	.478**	1	.453**
	Sig. (2-tailed)	.109	.057	.017	.000	.004	.002	.000	.000		.000
	N	75	75	75	75	75	75	74	75	75	74
Q3.9	Pearson Correlation	.136	.582**	.464**	.624**	.584**	.418**	.538**	.620**	.453**	1
	Sig. (2-tailed)	.244	.000	.000	.000	.000	.000	.000	.000	.000	
	N	75	74	74	74	74	75	74	74	74	75

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

Appendix 13 Questionnaire design

Dear guests of the city of Varna and Varna Archaeological Museum,

We would be very grateful if you could take a few minutes to share with us your opinions and ratings about the museum and your actual visit. The survey, which is completely anonymous, is carried out within the framework of a project for the modernization of the Archaeological Museum of Varna, financed under the Financial Mechanism of the European Economic Area 2014-2021. Your opinion and participation are extremely important for the implementation of changes and innovations that will transform the museum into a modern cultural and public center as well as into a guardian of the cultural heritage of Varna.

Please put your marks for the answers you have chosen with an "x". Ratings range from 1 to 5, with 1 meaning the lowest significance level and 5 meaning the highest.

Many thanks in advance,
Project implementation team from the University of Economics - Varna

1. How many times have you visited the museum?

❑ 1st time ❑ 2nd time ❑ more than 2 times

2. **To what extent are you satisfied with visiting the museum?**

- high ❑ **5**
- rather high ❑ **4**
- neither high nor low ❑ **3**
- rather low ❑ **2**
- low ❑ **1**

3. **What were your expectations from the museum? (please give an answer for every item)**

	1	2	3	4	5
• To learn something new	❑	❑	❑	❑	❑
• To entertain	❑	❑	❑	❑	❑
• To get knowledge of the history of Varna	❑	❑	❑	❑	❑
• To get knowledge of the history of the region	❑	❑	❑	❑	❑
• To see Varna Golden Treasure	❑	❑	❑	❑	❑
• To see particular artifacts	❑	❑	❑	❑	❑
• To see particular temporary exhibitions	❑	❑	❑	❑	❑
• To immerse in specific ambience	❑	❑	❑	❑	❑
• To see private collections	❑	❑	❑	❑	❑
• To enrich my knowledge in a specific topic	❑	❑	❑	❑	❑
• Other (please explain).....					

4. Have your visit met your preliminary expectations from the museum?

- yes ❑ **5**
- rather yes ❑ **4**
- neither yes nor no ❑ **3**
- rather no ❑ **2**
- no ❑ **1**

5. Would you like to visit the museum again?

- yes ❑ **5**
- rather yes ❑ **4**
- neither yes nor no ❑ **3**
- rather no ❑ **2**
- no ❑ **1**

6. Please rate the museum and your visit according to the following indicators by giving an answer for each item:

.

6.1. Building	**1**	**2**	**3**	**4**	**5**
Accessible	❑	❑	❑	❑	❑
Esthetic	❑	❑	❑	❑	❑
Modern	❑	❑	❑	❑	❑
Appropriate location	❑	❑	❑	❑	❑
Appropriate illumination	❑	❑	❑	❑	❑
Appropriate temperature	❑	❑	❑	❑	❑
Appropriate humidity	❑	❑	❑	❑	❑
Convenience for moving	❑	❑	❑	❑	❑
Cleanness	❑	❑	❑	❑	❑

6.2. Museum space	**1**	**2**	**3**	**4**	**5**
Appropriate illumination	❑	❑	❑	❑	❑
Space	❑	❑	❑	❑	❑
Organization	❑	❑	❑	❑	❑
Orderly	❑	❑	❑	❑	❑

6.3. Surrounding territory	**1**	**2**	**3**	**4**	**5**
Accessible	❑	❑	❑	❑	❑
Esthetic	❑	❑	❑	❑	❑
Appropriate location	❑	❑	❑	❑	❑
Opportunity for relax	❑	❑	❑	❑	❑
Availability of food & drinks	❑	❑	❑	❑	❑
Availability of souvenirs	❑	❑	❑	❑	❑
Availability of information	❑	❑	❑	❑	❑

6.4. Exposition	**1**	**2**	**3**	**4**	**5**
Interesting	❑	❑	❑	❑	❑
Varied	❑	❑	❑	❑	❑
Rich in artifacts	❑	❑	❑	❑	❑
Attractive	❑	❑	❑	❑	❑
Valuable	❑	❑	❑	❑	❑
Appropriate illuminated	❑	❑	❑	❑	❑
Appropriate background	❑	❑	❑	❑	❑

6.5. Technologies	**1 2 3 4 5**	**6.6. Service**	**1 2 3 4 5**
Availability	❑ ❑ ❑ ❑ ❑	Welcome	❑ ❑ ❑ ❑ ❑
Degree of innovation	❑ ❑ ❑ ❑ ❑	Organization of the visit	❑ ❑ ❑ ❑ ❑
Degree of usefulness	❑ ❑ ❑ ❑ ❑	Presentation of information	❑ ❑ ❑ ❑ ❑
Attractiveness	❑ ❑ ❑ ❑ ❑	Communication with the staff	❑ ❑ ❑ ❑ ❑
Appropriate for variety of visitors	❑ ❑ ❑ ❑ ❑		
6.7. Information	**1 2 3 4 5**	**6.8. Experience**	**1 2 3 4 5**
Quality	❑ ❑ ❑ ❑ ❑	Interactivity	❑ ❑ ❑ ❑ ❑
Actuality	❑ ❑ ❑ ❑ ❑	Cultural enrichment	❑ ❑ ❑ ❑ ❑
Brevity	❑ ❑ ❑ ❑ ❑	Positive emotions	❑ ❑ ❑ ❑ ❑
Comprehensibility	❑ ❑ ❑ ❑ ❑	Personal enrichment	❑ ❑ ❑ ❑ ❑
Rich content	❑ ❑ ❑ ❑ ❑	Personal inspiration	❑ ❑ ❑ ❑ ❑
Authenticity	❑ ❑ ❑ ❑ ❑		

7. Please share your recommendations for the museum: ……..…

8. You are: ❑ Male ❑ Woman ❑ Other

9. Your family status:
❑ Single ❑ Living with partner ❑ Married without children
❑ Married with children ❑ other

10. Your age:
❑ Less 18 ❑19-25 ❑26-35 ❑ 36-45 ❑ 46-55 ❑ 56-65. ❑66 +

11. Your education:
❑ Primary school ❑ High school
❑ Vocabulary high school ❑ Bachelor‘s degree
❑ Master’s degree ❑ PhD and higher

12. Your occupation:
❑ Student ❑ Retired ❑ Unemployed ❑ Freelancer
❑ Staff in office ❑ Manager ❑ Worker in industry agriculture, transport etc.
❑ Staff in service sector ❑ Mange own business Other: ……..…

13. Your nationality: ……..…

Appendix 14 Structured interview for experts RMH Varna

Period: September - November

Method: Focus groups /session/

I. Study of experts from museums – focus groups. Experts from museums in the city of Varna - RMH,

Purpose of the study: Determining the state of museums (archaeological, historical, ethnographic) in Bulgaria and the appearance of the future museum.

1. What is the state of museums in Bulgaria? Are modern digital technologies and interactive approaches to contact/communicate with visitors used?

2. What are the characteristics of a future museum?

3. What urgent changes need to be implemented in museums in Bulgaria?

II. Survey of the management staff of RHM Varna – focus group session with the director, deputy director, and heads of departments.

Purpose of the study: Determination of the state of RHM Varna and in more detail the Archaeological Museum of Varna

1. What are the strengths and weaknesses of RMH Varna and, more specifically, of the Archaeological Museum of Varna? Facilities, financial resources, exhibits, human resources, management, image
2. What is the vision for the development of RMH Varna?
3. What factors beyond RMH Varna's control positively and negatively impact its development?

Appendix 15 Structured interview for research experts (Directors of museums in Sofia /NMH/, Plovdiv, Varna /Vladislav Varnenchik Museum/, Burgas and Shumen /Regional History Museum/)

Method: structured interview

Dear .....,

This study is carried out within the framework of a project for the modernization of the Archaeological Museum of Varna, funded by the Financial Mechanism of the European Economic Area 2014-2021. Your opinion and participation are extremely important for implementing changes and innovations that will transform the museum into a modern cultural and public center, guardian of the cultural heritage of Varna. The results of the survey will be provided to you. They will be used only for the purpose of developing an entrepreneurial plan for the development of RHM Varna. The answers to the questions can be given with keywords or text at your request, the important thing is to share your expert opinion and opinion.

Purpose of the study: Determining the state, trends, and environment of the development of museums /archaeological and ethnographic/ in Bulgaria

Period: September - November

Survey Questions:

1. What are the strengths and weaknesses of Bulgaria museums (archaeological, historical)? If you have the opportunity to share your opinion about similarities and differences with similar museums in Europe
2. What are the opportunities for the development of museums in Bulgaria?
3. What are the threats to the development of museums in Bulgaria?
4. What urgent changes need to be implemented in the museum work in Bulgaria and Europe?
5. How to use modern digital technologies in museums? Or which digital technologies could find application in museums?

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