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"Achieving Excellence: Investigation into the Use of Performance Indicators in Museums"

Dr. Alessia Zorloni
Research Associate
Kunsthalle Wien, Vienna



About me..

Project Manager for a three years Project entitled
“*Strategic Management for Contemporary Art*”
funded by the Austrian Science Foundation (FWF)

Project's aims:

AIM 1: Analyzing the competitive context of the CAM sector

AIM 2: Measuring performance in museums

AIM 3: Examining the partnership models currently in existence

AIM 4: Sharing knowledge and best practices

The Kunsthalle Wien

The Kunsthalle Wien is the exhibition institution of the City of Vienna for international contemporary art. It is one of the most vital facilities for contemporary art in Vienna at two locations in the centre of the city (Karlsplatz and the MuseumsQuartier).

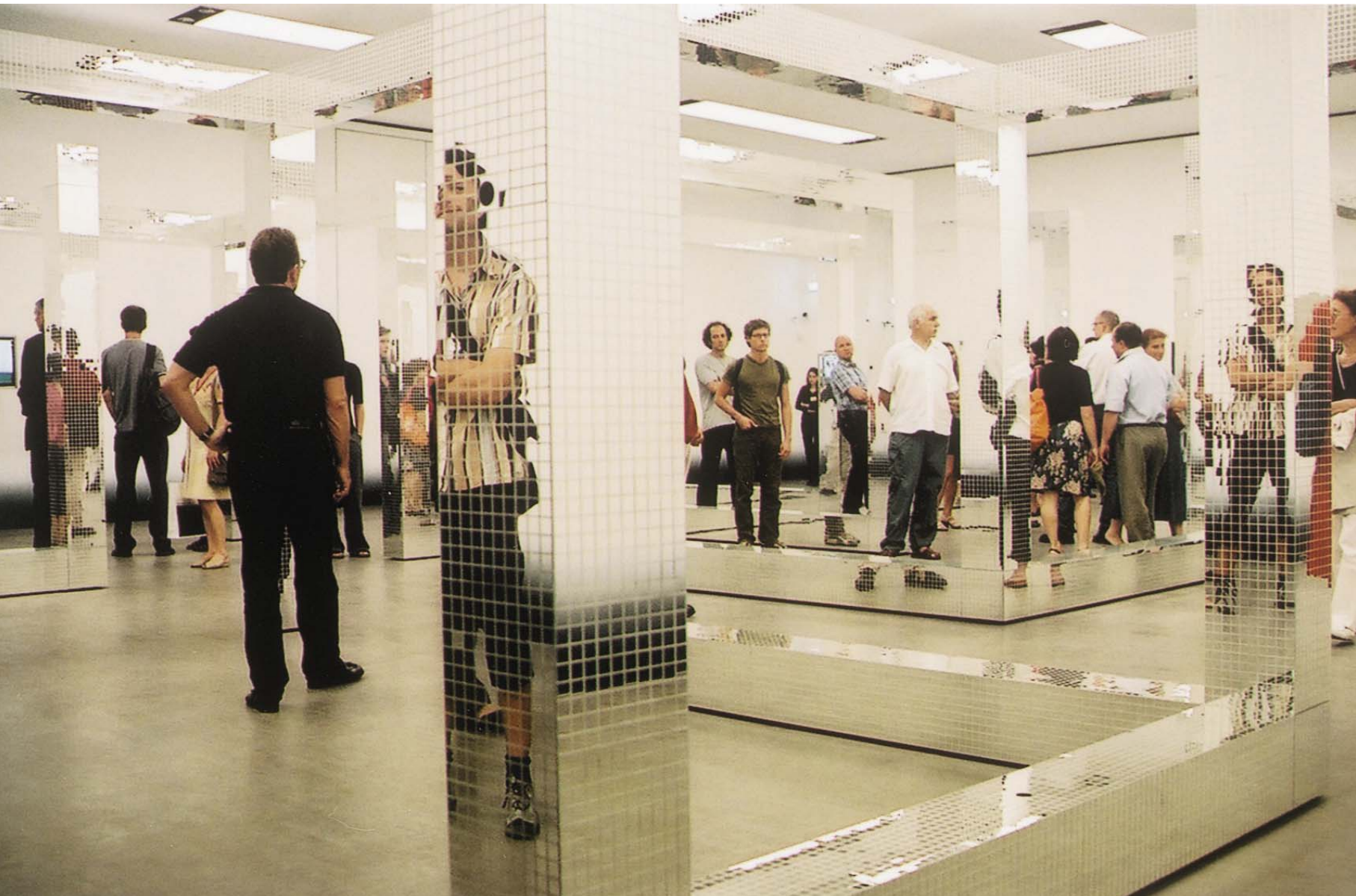
The Kunsthalle Wien















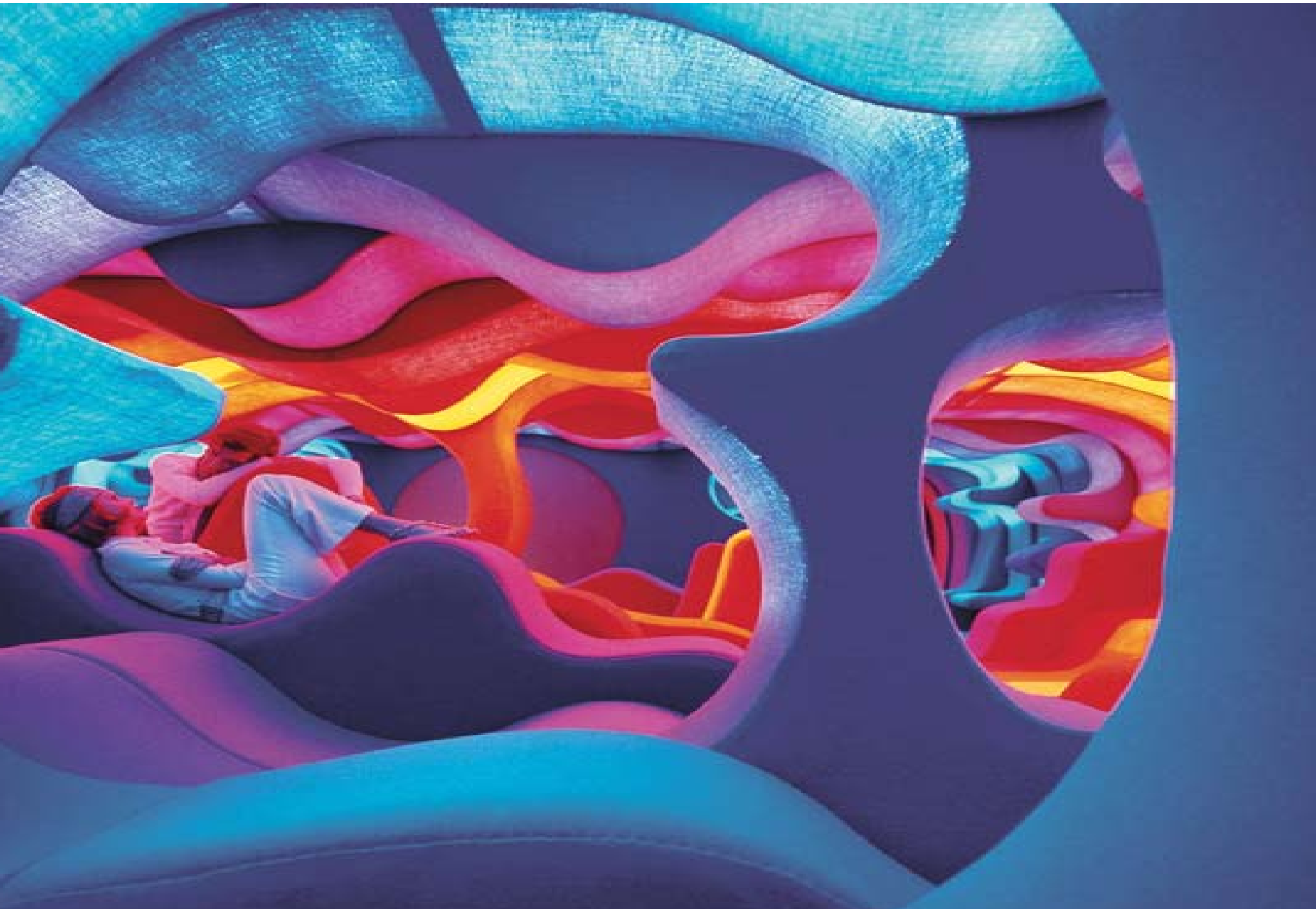














:: Smithsonian Fellowship

Research questions

1. What is success?
 2. What are the success factors in the arts?
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:: **Methodology**

1. Review of the literature

2. Consultation

:: **Consultation**

The sample comprises:

- a. Associations (AAM, AASLH)
 - b. Museum directors
 - c. Office of Policy and Analysis's staff
 - d. Consultants
 - e. Professors
 - f. SCEMS's staff
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:: **Proposed Success Factors**

In order to identify which factors are relevant for the success of a museum, I had extensive consultations with members of the museum community within the DC area. These discussions have been instrumental in identifying some factors that influence the notion of success for a museum.

:: Positive Outcomes

A successful museum is the one that can produce **positive outcomes** for the communities it seeks to serve. A positive outcome means bring some **beneficial changes** which may relate to **behaviours, skills, knowledge, attitudes or values**. Establishing a clear institutional purpose is the first step to being able to assess an institution's success (Stephen E. Weil,2002).

:: **Intentionality**

Museums should operate with **intentionality**.

The process of identifying intentions is a process of analyzing what the mission statement means in measurable terms. Intentions describe the essence of a museum and the relevant results that a museum seeks to achieve over a period of time. Intentionality requires that a museum operates **holistically** and seeks active participation from all museum staff and board (Randi Korn, 2007).

Research and Education

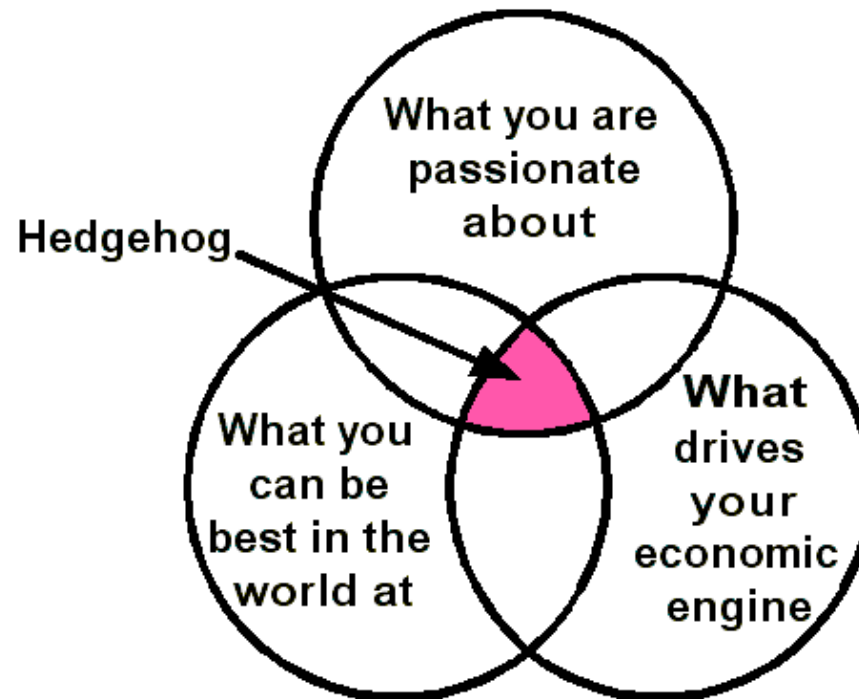
Quantifying the work of museums only by focussing on numerical criteria (e.g. numbers of visitors) is misleading. Growth is not necessarily good. True success of museums is measured by hard-to-quantify intangibles like the **quality of research and education** as well as the study, care and maintenance of the collections and, last but not least, the level of public trust (Maxwell L. Anderson, 2004).

:: **Passion and Distinction**

Business guru Jim Collins espouses the "***Hedgehog Concept***", whereby organizations flourish by looking for the intersection of what you are **deeply passionate** about, what you can **be best in the world at**, and what **drives your resource engine**.

The basis of the Hedgehog Concept's formula is to look for passion and distinction in a field (Jim Collins, 2005).

❖ Hedgehog Concept



:: **Innovation**

Innovation is understood to be the introduction of something new, where old methods and systems are insufficient. Innovation is an integral part of the search for excellence, and should be encouraged if we are to encourage excellence (Brian McMaster, 2008).

:: **Risk-Taking**

Risk-taking is about experimentation, is about doing something that you may not be sure will work. It demands courage, curiosity. We need to create an environment where innovation, risk-taking and above all excellence are better rewarded (McMaster, 2008).

:: **Diversity**

Museums, when creating and presenting work, should not be afraid of being controversial, particularly when the desire to avoid controversy restricts freedom of expression for fear of extreme responses.

Museums should act as the guardians of artists' freedom of expression (McMaster, 2008).

:: **Internationalism**

Museums need to engage internationally to ensure they maintain their relevance and competitive edge. To be world class they need to be seen on the international stage.

:: **Governance**

The governance structure of museums and in particular the role of the board is fundamental. The boards of museums, should be - the guardians of innovation and risk taking.

:: **Employee Satisfaction**

Employee satisfaction is strongly correlated with different factors such as career advancement or possibilities, organizational climate or intrinsic and extrinsic motivation. Employees are also considered key stakeholders as they play a crucial role for the creation of the artistic programs.

:: **Institutional Reputation**

The reputation of a gallery is commonly perceived the most reliable sign of quality. Since consumers cannot be sure of the quality of the services offered by the museum, the reputation of artists, leaders and staff can reduce this perceived risk.

:: **Media Critics**

Media reputation is another source of information for visitors in order to anticipate artistic quality. Positive or negative resonance in the media have shown to be used by audience as ex ante indicators for the quality and/or success of a program (Abbé-Decarroux, 1994).

:: **Artistic Quality**

The evaluation of artistic quality is difficult and never truly objective. Judging exhibitions by the number of visitors is misleading. Instead, exhibitions should be judged by the degree to which they contributed something.


-e.g exhibitions organized in-house, exhibitions organized by the museum that are travelling, etc-(Anderson, 2004).

:: **Quality of the Visitor's Experience**

The hardest measurement of a museum's success is in some ways the most important: the quality of the visitor's experience. Motivations determine the experiences that visitors seek out, and the types of exhibitions that they would be open to visiting. Museums must understand visitor motivation to ensure that they are addressing these needs.

:: **Quality of the Visitor's Experience**

The model below was developed by Morris Hargreaves McIntyre (2004) as a result of focus groups with visitors at the Tate Gallery Liverpool.

Level of confidence	Visitor Engagement Stage
 Low High	1 Orientation
	2 Exploration
	3 Discovery
	4 Stimulation
	5 Involvement
	6 Isolation
	7 Total experience



Spiritual

Emotional

Intellectual

Social

Factors that Frame the Visitor Experience

- Visitors who are driven by social needs see the gallery as an **attraction**;
 - Visitors driven by intellectual needs see the gallery as an **open university**, a resource centre;
 - People driven by emotional needs view the gallery as a **resort**, a place for a regenerative therapy;
 - Visitors driven by spiritual needs see the gallery as a **church**, a place for a spiritual experience.
-

Social

=

ATTRACTION

Intellectual

=

UNIVERSITY

Emotional

=

RESORT

Spiritual

=

CHURCH

Source: Morris Hargreaves McIntyre, 2004

:: **Future Research**

1. Consultation in New York
 2. Use the balanced scorecard framework to design
 - Art Museum Balanced Scorecard (collection)
 - Art Gallery Balanced Scorecard (without collection)
 3. Test the tools
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:: **Thanks**

I want to thank Nancy Fuller and the SCEMS for this wonderful opportunity and Pino Monaco e Selma Thomas for their constant support. My thanks go to all those who gave their time and advice for this consultation.

:: **Contact**

If you want to contribute to this research please answer the following questions:

1. What is success?
2. What are the success factors in the arts?

and send me an email:

alessia.zorloni@kunsthallewien.at
