



“...A NICE RENOVATED  
STORAGE SPACE...”

2018

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**“...a nice renovated storage space...”**

*A study on Performance Objectives of Private Contemporary Art Museums*

Erasmus University Rotterdam  
Erasmus School of History, Communication and Culture  
Master Thesis Cultural Economics & Cultural Entrepreneurship

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Rotterdam, 2018

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#### ACKNOWLEDGEMENTS

I want to thank some people that have helped me through the long and winding road that was my master thesis. First of all, my supervisor, Ellen Loots. Thank you for keeping the faith, also providing positive feedback, and giving me the time and space to finish this thing. Thank you, Frans Brouwer, for being a great lecturer and mentor. I also want to thank the directors and employees that I interviewed for taking the time to talk to me, it was a great pleasure.

A big thank you to my mother for putting up with me and my stress. Thank you, Caspar, for keeping me sane. A big thank you to my sister, who gave me some perspective when I needed it. Thank you, Famke, for being my study accomplish and for lending a sympathetic ear. Thank you everyone else, who supported me along the way and believed in me.

A big thanks.

## ABSTRACT

In recent years, a boom in the amount of private contemporary art museums has occurred globally. These museums are often founded by High Net Worth Individuals and are, as opposed to traditional museums, not accountable to any external stakeholders. Therefore, their performance objectives make for an interesting research topic. This study aimed to map out what performance objectives private contemporary art museums have by, first, developing a Performance Objectives Framework of Museums, consisting of 5 dimensions, namely Managerial, Commercial, Artistic, Societal and Reputational Performance. Second, developing a Table of Characteristics of Private Contemporary Art Museums, consisting of 7 characteristics, namely Content, Size, Age, Institutional Form, Founder(s), Motivation and Location. After, both were used to create an interview guide to conduct semi-structured interviews with 7 museum directors and employees of private contemporary art museums. To create a more representative sample, secondary data was added, namely 9 extra interviews from an academic and semi-academic source. The transcripts were subsequently coded with an operationalization derived from the previously developed Performance Objectives Framework of Museums and Table of Characteristics of Private Contemporary Art Museums. After data analysis the results were used to create a new framework, namely the Performance Objectives Framework of Private Museums, still consisting of 5 dimensions, namely Managerial, Commercial, Artistic, Societal and Reputational Performance.

**Keywords:** private museums, performance objectives, performance measurement, contemporary art, private contemporary art museums, art collectors.

## 1. INTRODUCTION

Thierry Ehrmann, CEO and founder of *Artprice.com*, wrote in 2017 that 700 museums are opened every year. More museums opened their doors between 2000 and 2014 than during the entire 19<sup>th</sup> and 20<sup>th</sup> centuries. Most of these museums have a contemporary collection. The Contemporary art segment of the global art market has seen a 1200% growth in annual turnover in the last 16 years, as well as a 43% linear progression of the average value of contemporary artworks (*Artprice.com*). As more collectors around the world are amassing large collections of contemporary art, they are forced to consider storing, exhibiting and possibly sharing their priced possessions, resulting in the substantial growth in private museums (Zorloni, 2016a).

In 2015 there were 317 privately founded contemporary art museums in the world according to *Larry's List's*<sup>1</sup> 'Private Art Museum Report' (Bouchara, Bossier, Howald, Liu, Noe, Woo, Xu, Sun & Ren, 2016). The majority was founded by "*neoliberal billionaires*". This group values contemporary art for its aesthetic value, as well as its value as an investment (Foster, 2015). In the report by *Larry's List*, art collectors' motivations for founding their own museum are divided as follows: 92% of collectors state they were motivated by the possibility of sharing their collection with the public; 59% built the museum in their place of residence motivated by the idea of giving back to the community, and only 4% state tax benefits as a contributing factor. Dutch collector Joop van Caldenborgh, founder of Museum Voorlinden in Wassenaer, the Netherlands, told *Trouw* his motivation for founding his own museum was twofold. First, he did not want to donate his collection to another museum, where, in his words, it would end up mostly being held in storage. Second, he wants to support young artists in becoming successful. In addition, he stated visitor numbers are not of importance to him (De Lange, 2016).

For traditional (public) museums monitoring and increasing visitor numbers is something that is self-evident (Gstraunthaler & Piber, 2012). It is often the measurement tool that traditional museums use to show that the government funding they are receiving, is being put to good use (Chiaravalloti, 2016). The definition of a museum that is most commonly used, is by the International Council of Museums (ICOM)<sup>2</sup>: "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education,

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<sup>1</sup> Larry's List is the leading company providing data and research about the art market and access to contemporary art collectors' profiles (*Larryslist.com*). Their report is one of the first systematic efforts to study the rise of private art museums in recent years. Bouchera et. al. (2016) surveyed 166 private art museums in more than 40 countries.

<sup>2</sup> ICOM is the international organization for museums, seated in Paris. Since 1986 ICOM has provided museums not only with a definition but also with a Code of Ethics. This Code functions as a minimum standard that museums need to comply to regarding their practice and accomplishments, as well as what the public is entitled to expect from museums (*ICOMnederland.nl*, 2017)

study and enjoyment” (Icom.com, 2017). Museums are dealing with developments in the cultural sector that include an “increased pressure on arts organizations to be more accountable for their behavior, to become less dependent on public funding, to stimulate audience participation, and to compete with the entertainment industry...” (Chiaravalloti, 2016, p. 14). They are held accountable for achieving objectives set partially in response to demands from internal and external stakeholders, such as visitors, governing bodies, private funders, peers in the art world. Performance measurement in the cultural sector has been the subject of many academic studies (Hadida, 2016). In the for-profit sector, performance is relatively straightforward to measure since the objective of most companies is simply generating profit. Performance can be measured with the use of quantifiable metrics, such as return on investment (ROI) or sales figures (Ames, 1990; Rentschler & Potter, 1996; Zorloni, 2016b). Without this profit orientation, most cultural organizations face multi-faceted objectives, instead of an overarching easily measurable common goal (Gstraunthaler & Piber, 2012).

Most private contemporary art museums also lack a profit orientation because they rely on their billionaire founder’s financial support. The growth in the number of private art museums has coincided with a rapid growth in personal wealth worldwide, and the desire to build and leave a legacy for the local community and future generations. Private art museums seek to not only be a venue for exhibiting art collections, but to demonstrate the philanthropic mission of supporting and enhancing a city or region’s cultural landscape (Zorloni, 2016b). Private contemporary art museums often have big budgets for new acquisitions, as opposed to public (or semi-public) museums, while sometimes competing for the same private funders and visitors. As mentioned before, traditional museums are accountable to internal and external stakeholders, such as a board, the government, foundations, private donors and the public. All these stakeholders expect some sort of return on investment of the museum. Private museums often do not need to show performance to any government institution or any other external stakeholders (Doroshenko, 2010 p. 4). Because of this lack of accountability, it is of scientific and societal relevance to study their performance objectives, what is of importance to these private institutions. That is why the research question of this study is:

### **What are the performance objectives of private contemporary art museums?**

To be able to answer this question two sub-questions need to be answered, namely:

- What are the performance objectives of traditional museums?
- What characterizes private contemporary art museums?

The aim of this study is to develop a Performance Objective Framework of Private Contemporary Art Museums. This study will use a literature review in combination with a qualitative research method, namely semi-structured interviews and a qualitative content analysis, to answer the research question. To get a clear sense of what defines a traditional museum, what performance objectives are

present at such museums and what characterizes private contemporary art museums, the literature review will be conducted, resulting in a Performance Objective Framework of Museums. Second, literature on private contemporary art museums is discussed and a Table of Characteristics of Private Contemporary Art Museums is developed. Both developed frameworks will be used as a guideline in the subsequent qualitative research. The data consists of 7 semi-structured interviews with museum executives or employees and secondary data, consisting of 9 pre-existing interviews with founders collected from an academic and a semi-academic source. The data was coded with a code list consisting of an operationalization of the developed conceptual framework and the characteristics of private contemporary art museums. The results will show if the five performance objective dimensions and sub-dimensions from the Performance Objective Framework of Museums can be applied to private contemporary art museums or that it needs to be edited.

The thesis is structured as follows. The following chapter (2) consists of the theoretical framework which consists of two parts. First, definitions of relevant themes and context is given on performance objectives in the cultural industries and specifically the museum world, resulting in a framework. Second, the phenomenon of private contemporary art museums and its founders are described, resulting in a table of characteristics. This thesis tries to answer a question that combines those two themes, namely what the performance objectives of private contemporary art museums are. In the next chapter (3) the methodology of the study is elaborated on. The results of the study are presented and in the subsequent chapter (4). Lastly, conclusions are drawn in chapter 5 and the limitations of the study and avenues for further research are proposed in the last chapter (6).

## 2. THEORETICAL FRAMEWORK

### *Introduction*

In this next section, a framework of theories and concepts will answer the sub-questions introduced in the introduction. The literature review consists of an explorative and a descriptive part. First, the academic field of performance objectives at traditional museums is explored. Second, the characteristics of private contemporary art museums are described, which results in a thick contextual description of the population (Tracy, 2013; Bryman, 2016). In the explorative part, the context of performance in the cultural sector is discussed and four dimensions of performance found by Hadida (2016) are identified, followed by a definition of a museum, and its expected functions. Next, the literature on performance of museums is discussed and approached through the lens of Hadida's (2016) performance dimensions. Subsequently, five dimensions of performance objectives of museums are identified, discussed and a Performance Objectives Framework of Museums is developed. This brings us to the second descriptive part of the theoretical framework. Literature on private museums is discussed, with a focus on the specific characteristics and context of such



museums and its founders, after which a Table of Characteristics of Private Contemporary Art Museums is developed.

## 2.1 Performance in the Cultural Sector

As explained in the introduction, there is a demand in the cultural sector for cultural institutions to measure and report on their performance. Being able to balance all these different demands is a sign of a successful organization (Matarasso, 1996). Most objectives of cultural institutions are non-economical. However, performance is often still measured in economic terms (Gilhespy, 1999). In the process of creating a measurement system for a cultural institution, the goals, objectives and mission of a museum are taken into consideration: “The aim of performance measurement is to enable a company to see whether it is on track against its goals; how the company is “performing.” (Bailey, 2009, p. 8). To assist cultural organizations in their ability to report to stakeholders on their progress, several authors have taken up the challenge to define performance objectives and measurement tools.

To better understand the theoretical relations among the different performance objectives in the cultural sector it is helpful to discuss the distinction of different forms of capital by Bourdieu (1986). Bourdieu (1986), a famous sociologist, describes economic capital as financial assets, access to liquidity, or monetary income. But next to economic capital, Bourdieu (1986) identified three alternative types of capital one can accumulate, namely cultural, social and symbolic capital. Cultural capital exists in an embodied state, a person is cultivated or has accumulated cultural knowledge through time and effort, an objectified state, material cultural objects and an institutionalized state when academic qualifications are proof of one’s possessed cultural capital. Social capital is made up of social connections and one’s network or the group one belongs to. Symbolic capital transcends the other three as a type of prestige one receives because of his/her competence and authority. These three types of capital can, over time, be transferred into economic capital or one of the other capitals, “*the real logic of the functioning of capital [is the] conversion from one type to another*” (Bourdieu, 1986, p. 24).

Hadida (2016) developed a taxonomy based on Bourdieu’s four types of capital to demonstrate how performance is defined and evaluated in the creative/cultural industries. The taxonomy is a result of the comparison of 182 studies of performance definition and measurement in the creative industries that cover four different disciplines, psychology, sociology, management, and cultural policy and cultural economics. Performance is divided into four dimensions:

- 1) Artistic Merit: the capacity to define and legitimize cultural and artistic values, standards and styles, measured by artistic recognition by peers or experts. Also, the service quality of the consumption experience.

- 2) Societal Impact: the sustained effects on the life of the community by and for which it was initially developed, measured, as well as environmental sustainability.
- 3) Commercial Performance: economic capital, observable in the financial assets, access to liquidity and monetary income, as well as productivity and economic sustainability.
- 4) Managerial Performance: creative managers' commitment to and effectiveness in the execution of their functions, as well as staff commitment.

The first chapter concluded with the research question that is central to this thesis. That is, "What are the performance objectives of private contemporary art museums?". To answer that question the next section will dive into what performance objectives traditional museums have and what constitutes a traditional museum and a performance objective.

### **2.1.2. Performance Objectives of Museums**

In the Oxford Dictionary (2017) a museum is defined as "a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited". The Dutch Museum Association<sup>3</sup>, points out on its website that anyone can call their institution a museum, the term can be freely used (Museumvereniging.nl, 2017). As mentioned in the introduction, the most commonly used definition is by the International Council of Museums (ICOM): "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment." (Icom.com, 2017). This study distinguishes between traditional museums and private museums. The definition of traditional is "existing in or as part of a tradition; long-established" (Oxford English Dictionary, [Def. 1], 2018). In this thesis, the definition long-established might be best to describe the type of museums that are meant with traditional museums since in Europe there is a long tradition of publicly funded museums, in North-America there is a long tradition of museum being privately funded, and in Asia there is no museum tradition and the emergence of museums is a rather new development (Xiangguang, 2008). The definition of a private museums will be discussed later in the theoretical framework in paragraph 2.2.

Not only organizations such as ICOM, but also academic scholars have written down their findings about the definition and function of a museum. Comparable to the ICOM definition, Frey and Meier ((Noble, 1970; in 2006) sum up five different functions of a museum as such: Collecting, Conserving, Studying, Interpreting and Exhibiting. Paulus (2003) highlights a museum's multi-dimensionality, a museum cannot be reduced to one function; according to her its three basic functions

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<sup>3</sup> The Dutch Museum Association looks out for the collective interest of Dutch museums and offers services that help museums with their professionalism and quality (Museumvereniging.nl).

are research, communication and preservation. The latter is the central function accomplished through the acquisition, preservation and restoration of objects for the benefit of future generations (Weil, 1990, p. 29, as cited in Paulus, 2003). Porter (2006) created the museum value chain of which an adaptation by Zorloni (2016b) can be found in Figure 1. It shows the different departments and functions within a museum that together create its value, such as collecting, preserving, exhibiting, researching, educating but also the more practical tasks such as fundraising, communicating and providing good visitor services.

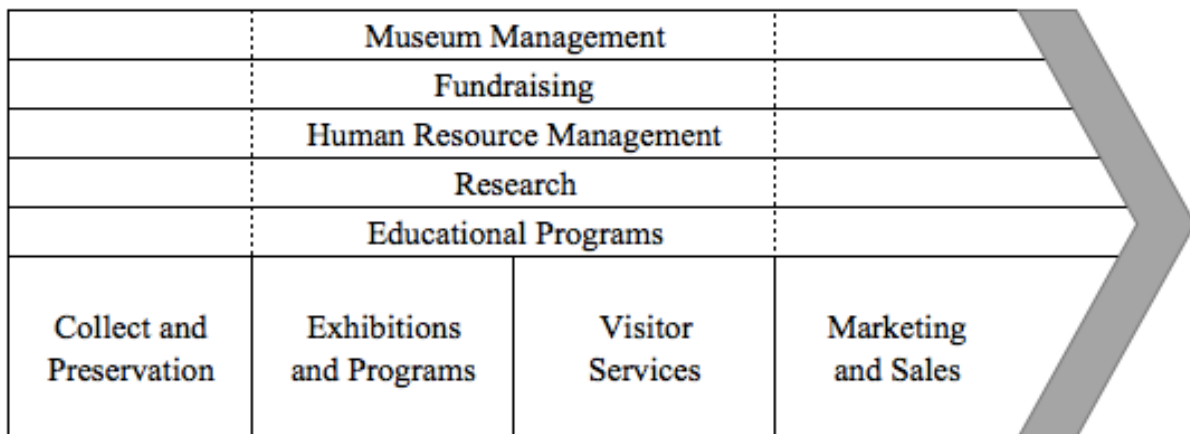


Fig. 1. Museum Value Chain. (Porter, 2006, as adapted in Zorloni, 2016b).

There are several internal and external stakeholders that are interested in the value a museum is creating through their ability in fulfilling all these functions, which brings us to the subject of accountability.

### *Accountability*

Accountability is an important term when discussing performance of museums (Gilhespy, 1999; Gstraunthaler & Piber, 2012; Hadida, 2016; Rentschler & Potter, 1996; Zorloni, 2012, 2016b). A museum is accountable towards several internal and external stakeholders, such as a board, government bodies, private and public funding authorities, its own employees (Gilhespy, 1999; Gstraunthaler & Piber, 2012), as well as to the general public (Zorloni, 2016b). First, internal stakeholders include management, employees and often a board. The responsibility of the board is to ensure the museum's mission is fulfilled. Since museums have no shareholders to hold them accountable, the board is faced with that task (Colbert, 2003). Second, public external stakeholders, such as the government and the general public, expect a museum to justify public expenses (Gstraunthaler & Piber, 2012) and paint a picture of their total value (Koster & Falk, 2007). Colbert (2003) states the society that is paying taxes can be considered a museum's principal shareholder. Third, to private external stakeholders, the museum is accountable for the economic use of resources (Zorloni, 2012) and needs to consider certain expectations external stakeholder might have in terms of

the museum's performance. Museums are often caught between necessary visitor numbers to justify the use of public money and the artistic and scientific motivations of curators. They need to consider the demands of stakeholders, including government funding bodies, the board, mainstream-oriented visitors and representatives of the fine arts (Gstraunthaler & Piber, 2012). With a decline in public funding a fourth group of stakeholders has become increasingly important to museums. Especially in the US, art patrons, often trustees from the business world and influential collectors, get a lot of attention by museum boards. This group of so-called 'venture philanthropists' also demand a (non-profit) return on their investments (Anderson, 2004).

With all these different stakeholder groups demanding that museums prove their value; performance has become an increasingly important research topic. The difficulties in defining ways to measure performance of institutions, that pursue such multi-faceted objectives (Gstraunthaler & Piber, 2012), has resulted in performance being discussed by authors using several different terms and approaches, such as looking at objectives (Camarero et al., 2011), accountability (Rentschler & Potter, 1996) or by studying performance measurement (Bailey, 2009; Gstraunthaler & Piber, 2012; Hadida, 2016), performance evaluation (Zorloni, 2012; Zorloni, 2016b; Paulus, 2003), performance measures or indicators (Schuster, 1996), success factors (Anderson, 2004; Weil, 2005; Zorloni, 2012; Zorloni, 2016b) and value creation (Koster & Valk, 2007; Zorloni, 2016). The definition of performance this research uses is "a task or operation seen in terms of how successfully it is performed" [Def. 2.1]. An objective is defined as "a thing aimed at or sought; a goal" (Oxford English Dictionary, [Def. 1], 2017). In this research Performance Objectives is the umbrella term used for all the objectives or goals a museum considers to be part of their overall performance as a public institution. Part of this study is to explore the literature to see how dimensions of performance objectives of traditional museums can be defined and categorized, ultimately resulting in a Performance Objectives Framework of Museums.

This will be done by using Hadida's (2016) four performance dimensions, namely Commercial, Artistic, Societal and Managerial Performance, as a lens to study the literature through.

### Commercial Performance

According to Hadida (2016), most research on performance in the cultural industries focusses on artistic merit and commercial performance. 74% of the articles that Hadida (2016) discussed, defined performance in economic terms. Paulus (2003) states that commercial performance is often measured because of the readily available data, but that economic indicators often lack validity in the sense that they do not reflect the complete picture of a museum. Commercial performance can also be described as economic (Camarero et al., 2011) or financial performance (Gstraunthaler & Piber, 2012) and consists of monitoring and maximizing attendance, economy, by balancing the budget and revenue.

### *Attendance*

*Attendance* (Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012; Paulus, 2003) includes *monitoring* numbers of people that visit the museum and increasing these numbers, also referred to as *attendance maximization* (Gilhespy, 1999).

### *Economy*

*Economy* (Gilhespy, 1999; Gstraunthaler & Piber, 2012; Koster & Falk, 2007; Paulus, 2003; Schuster, 1996; Siegel & Summermatter, 2008; Zorloni, 2016b) includes *monitoring* all the museums' expenses and costs, as well as finding better ways to balance the operating budget, also referred to as *economy maximization* (Gilhespy, 1999). Monitoring *Economy* includes looking at costs incurred versus costs budgeted, identifying budget gaps, and identifying expenses made with the activities, services and products for specific audience segments.

### *Revenue*

*Revenue* (Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012; Koster & Falk, 2007; Paulus, 2003; Schuster, 1996; Zorloni, 2012, 2016b) includes *monitoring* existing revenue streams and *maximizing* revenue by generating new revenue streams from diversified sources. Revenue streams include consumer revenues (Paulus, 2003), such as ticket sales, the museum shop or restaurant sales, sales of catalogues, the number of memberships and revenues from special events or temporary exhibitions. Next to consumer revenues, funding by private and public support in the form of in-kind sponsorship, donations or subsidies, are monitored. Generating new and increasing existing revenue streams, referred to as *revenue maximization* (Gilhespy, 1999), is the second sub-dimension of the *Revenue* objective and includes, for example, meeting fundraising targets and finding new private donors.

Commercial performance is of significance to internal and external stakeholders (Gilhespy, 1999). Internally, commercial performance can be measured to monitor the financial health of an organization (Koster & Falk, 2007; Zorloni, 2016b). This enables the management to safeguard the museum's survival and profitability (Camarero et al., 2011) Gstraunthaler & Piber (2012) found museums' boards often insist on receiving numerical measures of performance and mostly focus on economic performance. External stakeholders, such as the government want to know if museums are financially stable and sustainable and are using resources efficiently and effectively (Zorloni, 2016b). The latter also goes for private or corporate funders (Zorloni, 2012).

### Artistic Performance

According to Zorloni (2016b), who interviewed 41 museum executives, *Artistic Performance* is considered the objective that is the most important but also the most difficult to measure. *Artistic*

*Performance* can be divided into four sub-dimensions; the scope and quality and conservation of the collection, the audience, consisting of visitors and experts, a museum's scientific contribution, managing and creating knowledge and service quality.

### *Collection*

The *Collection* objective (Anderson, 2004; Camarero et al., 2016; Gstraunthaler & Piber, 2012; Koster & Falk, 2007; Paulus, 2003; Zorloni, 2012, 2016b) concerns the museum's permanent collection of artworks. Two important performance objectives in relation to the collection are the *scope and quality* of the collection, as well as the *conservation* of the collection.

The scope of the collection, a museum's core asset, means the size and width of a collection (Anderson, 2004; Zorloni, 2012). The scope is measured with the use of the numerical data, such as the number of works in the collection, the percentage of works on display and the number of works on loan (Anderson, 2004; Zorloni, 2016b).

The quality of the collection is assessed by art experts, for example curators, art critics or artists. They can judge the artistic excellence or aesthetic value of a collection (Gilhespy, 1999; Gstraunthaler & Piber, 2012). There are a few numerical measures that can be used in the assessment of quality, such as the esteem and number of the institutions artworks have been loaned to (Zorloni, 2016b). Gilhespy (1999) writes artistic objectives, such as diversity/ multiculturalism and innovation need to be considered when assessing the artistic quality of the collection. Diversity/multiculturalism refers to the representation in the range of artistic activities of and provision of opportunities to ethnic minorities or social groups that would otherwise go unheard. Innovation refers to innovation in artistic terms or the opportunities for artistic innovation at an institution.

Second, conservation of the collection is considered a vital part of a museum's mission (Anderson, 2004; Camarero et al., 2011; Paulus, 2003; Zorloni, 2012, 2016b). Conservation can be measured by, for example, counting the number of restoration projects (Paulus, 2003) or the number of conservators on staff (Anderson, 2004).

### *Audience*

The second sub-dimension of *Artistic Performance* is *Audience* (Anderson, 2004; Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012; Koster & Falk, 2007; Paulus, 2003; Rentschler & Potter, 1996; Zorloni, 2016b). This performance objective can be divided into two groups, *visitors* and *experts*. The former can again be divided into two objectives, namely *visitor inspiration* (Anderson, 2004; Camarero et al., 2011; Rentschler & Potter, 1996) and *satisfaction* (Anderson, 2004; Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012; Paulus, 2003; Rentschler & Potter, 1996).

Visitor inspiration means a museum is doing things to inspire visitors, keeping visitors' needs in mind. Rentschler & Potter (1996) refer to it as trying to encourage imaginative and exciting ideas in the public's minds or achieving the "arousal of ideas and imagination concerning the relationship

between the past, the present and the future” (p. 107). Camarero et al. (2011) call this the cultural mission, which is to spread and foster a positive attitude towards culture. A museum should create value for the visitors by gaining an insight into what visitors want and adapt to their expectations, for example by using new technologies to expand audiences and create new consumer experiences. It entails more than just bringing culture to the public. Following that sentiment, Koster and Falk (2007) call for a different way of audience segmentation. The standard way is by dividing visitors in categories responding to demographic or geographic characteristics or frequency of use. He proposes to divide audiences in terms of their needs and to approach these groups in accordance to those needs. Also, Zorloni (2016b) found that visitors’ needs were important to museum’s executives in servicing their organizational goals. Anderson (2004) proposes to measure a visitor’s retention of information or predictions of future behaviors occasioned by a visit.

Visitors’ satisfaction relates to visitors’ perception, evaluation, recommendation of and interest in the museum and its creative product (Camarero et al., 2011). Rentschler and Potter (1996) refer to it as enrichment of the public mind, which includes the appreciation and enjoyment of museums and their venue. Satisfaction can be measured by looking at the number of visitors and repeat visits (Zorloni, 2016b) or positive feedback from visitors with the use of surveys (Anderson; 2004; Gstraunthaler & Piber, 2012; Paulus, 2003).

In addition to the visitors, the excellence and quality of a museum’s assets are assessed by experts (Gilhespy, 1999). This is the second group of audiences, namely the art professionals, a museum’s peers, and the press, a museum’s critics. Evaluation by peers is a key measure of success for museums (Zorloni, 2012). Measurement can be done by looking at the number of articles or positive critical reviews in newspapers and magazines and the media coverage of exhibitions (Gstraunthaler & Piber, 2012; Zorloni, 2012).

### *Scientific Contribution*

The third sub-dimension of *Artistic Performance* is a museum’s *Scientific Contribution* (Anderson, 2004; Camarero et al., 2011; Gstraunthaler & Piber, 2012; Koster & Falk, 2007; Paulus, 2003, Zorloni, 2012, 2016). According to Zorloni (2016b) a museum’s intellectual capital is an integral part of a museum’s assets. The objective can be divided into two separate objectives, namely *managing existing knowledge* and *creating new knowledge*.

Managing existing knowledge is mostly done by curating exhibitions and publishing catalogues (Anderson, 2004; Zorloni, 2012, 2016b). Assessing the managing of knowledge can be done with numerical measures, such as the number of exhibitions and catalogues, as well as the number of works in an exhibition that have never been shown together or the number of works from the permanent collection in an exhibition (Anderson, 2004). In terms of assessing the quality of an exhibition, measurement can be done by identifying within which social movement the exhibition fits.

The policy objective of diversity, multiculturalism and innovation identified by Gilhespy (1999) are also objectives meant to keep in mind during the process of curating exhibitions.

The objective of creating new knowledge concerns an institution's achievements in research and publishing (Anderson, 2004). The objective can be measured by counting the number of scientific publications the museum's staff has published, but also the number of curators with appointments at universities or the number of research grants awarded (Zorloni, 2012).

### *Service Quality*

*Service Quality* is the last pillar of *Artistic Performance*, it includes the *quality* of visitor's experience and *ancillary services*.

The quality of the visitors' experience can be enhanced by making sure service quality features are good. Making sure the staff is friendly, the museum and the restrooms are clean, the building has a clear design, there is a carpark, etcetera.

Ancillary services can also increase customer satisfaction. Having a museum shop, restaurant and café, that sells or serves high quality products (Gilhespy, 1999) while still making sure most of the building is used to contribute to the museum's core mission (Anderson, 2004).

Generally, *Artistic Performance* is important for the internal stakeholders because it is considered the primary goal of a museum (Camarero et al., 2011; Gstraunthaler & Piber, 2012; Rentschler & Potter, 1996; Zorloni, 2016b). Evaluating *Artistic Performance* can check the museum's core mission against its actual performance (Anderson, 2004; Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012; Paulus 2003; Zorloni, 2012), and assess whether a museum is innovative (Camarero et al., 2011), which is considered important for the long-term survival of a museum (Rentschler & Potter, 1996). Second, there is also a need to measure *Artistic Performance* for external stakeholders. A museum often needs to prove their institutional value, relevance (Anderson, 2004; Koster & Falk, 2007, Rentschler & Potter, 1996; Zorloni, 2012) and competitive edge (Camarero et al., 2011; Zorloni, 2016b), as well as show a proper use of government funds. For example, by not only using public money for innovation but also for conservation for future generations (Camarero et al., 2011; Gilhespy, 1999).

### Societal Performance

The third performance dimension *Societal Performance*, also social performance (Camarero et al., 2011) or public benefit (Zorloni, 2016b), consists of a museum's contributions to the community it seeks to serve (Gstraunthaler & Piber, 2012; Zorloni, 2016b) and is divided in three sub-dimensions: increasing accessibility, educating the public and improving the community in which the museum functions.



## *Accessibility*

First, *Accessibility* can be compared to Gilhespy's (1999) equity. Equity means the distribution of opportunities to benefit from cultural and artistic activities and happens in three dimensions, *social*, *spatial* and *generational*.

Intersocial accessibility refers to access to the arts for the broadest cross-section of the community, different socio-economic groups, genders and ethnic groups.

Interspatial accessibility is the museum being accessible to all people regardless of geographical origin, not only serving the local population (Anderson, 2004; Camarero et al., 2011; Gilhespy, 1999; Paulus, 2003; Rentschler & Potter, 1996; Zorloni, 2012). Accessibility can also be achieved by creating the ability to look at the artworks in the museum's collection online (Anderson, 2004; Zorloni, 2012).

The pursuit for intergenerational accessibility is ensuring that future generations can benefit from the same opportunities to access art and culture, also called cultural sustainability. It refers to the acquisition for and conservation of collections over time (Camarero et al., 2011; Gilhespy, 1999; Paulus, 2003, Zorloni, 2016b).

The first two dimensions, social and spatial accessibility, can be measured by comparing visitor demographics with the demographics of the local population, the number full or discounted admissions, the average length of a museum-website visit and the number of hours that the galleries are open to the public (Anderson, 2004), the percentage of the budget devoted to marketing (Gilhespy, 1999; Rentschler & Potter, 1996; Zorloni, 2016b) or special outreach programs (Gilhespy, 1999), the number of tourist visitors (Paulus, 2003), the number of visitors of special events (Zorloni, 2012). Intergenerational equity can be measured the same way as *Artistic Performance's* conservation objective.

## *Education*

*Education* is the second *Societal Performance* objective. Anderson (2004) states that art museums are first and foremost educational institutions and must fulfill their educational mandate. The objective is to *increase cultural knowledge and understanding of the past, present and future* (Rentschler & Potter, 1996; Zorloni, 2012).

This happens by way of educational programming, such as courses, lectures, workshops etc, and groups of students visiting the museum. The latter can simply be measured by looking at the number of schoolkids who visit the museum per year (Anderson, 2004; Zorloni, 2012, 2016b).

The former, educational programming, can be evaluated by looking at the number of participants, the range and variety in the programs (Anderson, 2004; Zorloni, 2012, 2016b), looking at the transportation costs, course fees or voluntary payments to assess the value participants ascribe to the programs (Anderson, 2004; Paulus, 2003). The effect of the educational programming could be an increase in knowledge on a certain art movement (Zorloni, 2012).

### *Community Improvement*

*Community Improvement* is the third and last *Societal Performance* objective and is also the most difficult to measure. It concerns the benefits a museum provides above and beyond the goods and services it provides for visitors or other stakeholders, a part of a museum's value called community relationships (Koster & Falk, 2007). The two sub-dimensions of community improvement are *cultural impact* and *economic impact*.

The latter means impacting the economic development of a cultural institution's neighborhood, city or even region (Gilhespy, 1999; Grodach, 2008; Gstraunthaler & Piber, 2012; Rentschler & Potter, 1996). Creative districts can result in additional income for a region, for example via a museum shop, café, or restaurant (Gstraunthaler & Piber, 2012) or the whole region (Jones et al., 2004). Possible measurements of economic impact could include looking at an increase in tourism or an improvement in the standard of living of locals (Camarero et al., 2011; Gilhespy, 1999; Gstraunthaler & Piber, 2012).

Cultural impact means spreading and fostering the community's appreciation towards art and culture (Camarero et al., 2011; Zorloni, 2016b), increasing the community's cultural engagement and awareness (Zorloni, 2012, 2016b). A museum can also bring about social cohesion, or a sense of community by encouraging understanding between different social groups (Gilhespy, 1999).

*Societal Performance* is measured because of two reasons. One, it (together with *Artistic Performance*) is considered the core purpose of a museum (Rentschler & Potter, 1996). Weil (2002) stated in his book "Making Museums Matter": "In everything museums do, they must remember the cornerstone on which the whole enterprise rests: to make a positive difference in the quality of people's lives. Museums that do that matter – they matter a great deal." (p. 73).

Second, is effectiveness, which refers to the degree to which the organization is achieving its objectives (Gilhespy, 1999). Effectiveness is important to internal stakeholders, such as management. It informs them about how well they are fulfilling their purpose (Anderson, 2004; Paulus, 2003). In addition, external stakeholders may be the reason why a performance objective is measured at all (Gilhespy, 1999). Especially government bodies often expect from museums to show how they are utilizing public money to add value to society (Camarero et al., 2011; Gstraunthaler & Piber, 2012). Lastly, the public plays a role because museums aim for a favorable perception of the museum within the community (Zorloni, 2012, 2016b), this is also discussed under the performance dimension *Reputational Performance*.

### Managerial Performance

Zorloni (2016b) found that museum leaders find the quality of management very important to the success of a museum. *Managerial Performance* (Hadida, 2016), or Organizational Excellence (Zorloni, 2012), Management Priorities and Achievements (Anderson, 2004) or Throughput (Siegel &

Summermatter, 2008) includes keeping employees satisfied, running the organization in an excellent way and possessing the required managerial skills.

### *Employee Satisfaction*

*Employee Satisfaction* consists of the *organizational climate* and *employee development* and is important in a working environment such as the museum business, where employees work hard in return for a modest paycheck. Employees play a crucial role in creating the artistic product.

It is a manager's job to create a good organizational climate, one that is aligned with the organization's mission and emphasizes organizational learning (Zorloni, 2012, 2016b). Creating a good organizational climate means building a culture that results in a high-quality workplace (Koster & Falk, 2007), that provides equal opportunity to employees from diverse training and ethnic backgrounds (Anderson, 2004; Camarero et al., 2011; Zorloni 2012, 2016b), and that, in turn, will attract qualified employees (Anderson, 2004; Zorloni, 2012). Low employee turnover can be a sign of a successful organizational climate (Zorloni, 2016b). Employee satisfaction could be measured by conducting an annual employee survey. The quality and diversity of employees can be measured by looking, for example, at the number of curators with a PhD in Art History (Zorloni, 2012) or the number of educators employed compared to the total staff size or the percentage of employees from minority groups (Anderson, 2004).

Employee development means offering opportunities for employees to continue to learn and grow professionally (Koster & Falk, 2007; Zorloni, 2012, 2016b), which could be measured by looking at the percentage of the museum's budget dedicated to training and career development (Zorloni, 2012, 2016b).

### *Organizational Excellence*

*Organizational Excellence* can be achieved by monitoring *internal processes* (Siegel & Summermatter, 2008) and *employee performance* (Zorloni, 2012).

Striving for organizational excellence can help an organization fulfil its mission. Monitoring the efficiency of the museum's operations means achieving the optimal relationship between a museum's inputs and outputs (Paulus, 2003). Anderson (2004) proposed looking at the percentage of budget cuts that were achieved, not across-the-board, but through strategically reducing budgets in select areas of operations. Monitoring the museum's effectiveness includes the museum's ability to accomplish its goals (Anderson, 2004; Paulus, 2003; Zorloni, 2012). Measurement could include looking at the percentage accomplished goals, set in the most recent strategic plan (Anderson, 2004; Zorloni, 2012).

Next to the above discussed employee satisfaction, it is also important for the management to see if employees are performing well. Zorloni (2012) states that setting clear employee performance goals that can also be reviewed afterwards, are essential to employee effectiveness, which in turn is

essential to the museum's overall performance. A way to review employee performance is using a 360-degree-feedback, which means that employees are reviewed by peers, subordinates and superiors (Zorloni, 2012, 2016b).

### *Managerial skills*

*Managerial skills* include three types of skills.

First, being *transparent*, which means mission-focused and accountable (Zorloni, 2012, 2016b). Articulating and communicating a clear mission enables the effectiveness within the organization (Anderson, 2004). Transparency towards and accountability to the board enables management performance to be evaluated (Zorloni, 2012).

The second skill is being *(inter)nationally engaged*. The management having an international agenda can help with everything from forging new partnerships and gaining access to collections abroad to developing new audiences (Zorloni, 2012; 2016b), as well as enhancing the support from public and private funders and maintaining relevance and a competitive edge (Zorloni, 2016b). Measures can include the number of exhibitions that travelled to other museums in other countries in the previous years or the number of partnerships with other cultural institutions abroad (Zorloni, 2012).

The last skill is *competitor intelligence*. Competitor intelligence means staying updated on developments in the museum sector and identifying new funding opportunities. A manager's network plays a big part in gaining this type of external information (Zorloni, 2016b). Benchmarking is a way of assessing a museum's success by using data from other museums as a yardstick (Zorloni, 2016b).

According to Hadida (2016), *Managerial Performance* could possibly be a prerequisite for commercial performance, artistic performance and societal performance. Camarero et al. (2011) also found that organizational innovation, which includes innovations in coordination and control of the firm, management or human resources, has a positive effect on commercial, artistic and societal performance.

In addition to the previously discussed categories that were also identified by Hadida (2016), we propose to add a fifth performance objective dimension, namely *Reputational Performance*. It resembles Bourdieu's fourth type of capital, namely transcendental symbolic capital. Bourdieu's symbolic capital is the prestige one receives because of he/she acquired the other forms of capitals, namely economic, social and cultural capital (Bourdieu, 1986).

### Reputational Performance

The last performance dimension is *Reputational Performance*, also called Institutional Reputation (Anderson, 2004), simply Reputation (Zorloni, 2016b) or Prestige (Gilhespy, 1999).

Reputation was one of the recurring themes that emerged from the interviews Zorloni (2016b) conducted with museum executives. They stated that the ability to build a good reputation is one of the key predictors of success for a museum. Zorloni (2016b) hypothesizes that a museum's reputation might act as a surrogate for the quality and effectiveness of a museum. Rentschler & Potter (1996) call it an organization's vitality; a museum's competitiveness, identity and distinctiveness as it interacts with the outside world and Koster and Falk (2007) name a museum's brand as an important part of its value. Anderson (2004) defines institutional reputation as the local, national and international reputation of an organization. *Reputational Performance* is the *local, national and international* prestige that is the outcome of a good managerial, commercial, artistic, and societal performance.

The local reputation relates to the communities' perception and experience of the museum (Anderson, 2004; Camarero et al. 2011; Zorloni, 2012, 2016b) and establishing itself as a cultural reference for the area and the community (Camarero et al., 2011).

Gilhespy (1999) states that civic and national prestige is both an end (a form of *Societal Performance*) and a means to other ends (such as better funding opportunities, *Commercial/ Managerial Performance*). Next to visitors, reputation among peers is important to museum executives. Peers are other museums (executives), but also art critics or press (Zorloni, 2016b).

Internationally, a museum's reputation within the field matters, because it can enhance a museum's ability to raise funds (Frey & Meier, 2006; Zorloni, 2016b) and increase a museum's influence on knowledge creation in the field (Zorloni, 2016b). Indicators of a good international reputation are the number of loan requests, the number of positive reviews and media coverage by international press (Zorloni, 2012, 2016b), the number of tourists or even the number of Google mentions (Anderson, 2004).

Fombrun, Gardberg and Sever (2000) developed The Reputation Quotient<sup>SM</sup>, an instrument for measuring corporate reputations, in a more general study on reputation. Their scale includes five items, namely Emotional Appeal, Products and Services, Vision and Leadership, Workplace Environment, Social and Environmental Responsibility and Financial Performance. If we were dividing them into the four other performance objectives, Emotional Appeal and Products and Services would fit into *Artistic Performance*. Vision and Leadership, as well as Workplace Environment fit within *Managerial Performance*. Social and Environmental Responsibility can be sorted with *Societal Performance* and Financial Performance with *Commercial Performance*. It appears that *Reputational Performance* is a product of the four other performance objectives dimensions but it is also an objective in and of itself. Fombrun, Gardberg and Sever (2000) describe the importance of reputation as follows: "To economists, reputations are traits that signal a company's likely behaviors. To strategists, a company's reputation is a barrier to rivals, a source of competitive advantage. To accountants, reputations are an intangible asset, a form of goodwill whose value fluctuates in the marketplace. To marketers, reputations are perceptual assets with the power to attract

loyal customers. To students of organization, reputations are an outgrowth of a company's identity, a crystallization of what the company does, how it does it, and how it communicates with its stakeholders.” (p. 242). Van Riel and Heijndijk (2017) identify the five drivers impacting a museum’s reputation the most, namely having an attractive (1), inspiring (2) and different (3) collection, a museum’s positive impact on society (4) and the professionalism of the museum management (5), especially in managing public funds.

### 2.1.2. Performance Objectives Framework

After considering the literature on performance at museums, a framework can be created that depicts the five dimensions of performance objectives of museums and their relations to each other, See Figure 2.

Managerial skills, which means having the right managerial skills to efficiently use the resources to achieve the purpose of the museum, is one of four key dimensions Weil (2005) names, that are present at museums that are considered successful. Weil (2005) as well as Hadida (2016) consider managerial skills as the prerequisite for efficiency. Therefore, in Figure 2 *Managerial Performance* is set as a prerequisite for *Commercial Performance*, *Artistic Performance* and *Societal Performance*. *Reputational Performance* is what follows when these four dimensions are performed (Fombrun, Gardberg & Sever, 2000; Van Riel & Heijndijk, 2017), just as Bourdieu’s (1986) symbolic capital is the result of accumulated cultural, economic and social capital.

Managerial Performance	Commercial Performance	Artistic Performance	Societal Performance	Reputational Performance
<b>Employee Satisfaction</b> <ul style="list-style-type: none"> <li>• Organizational Climate               <ul style="list-style-type: none"> <li>- mission focused</li> <li>- equal</li> </ul> </li> <li>• Employee Development</li> </ul> <b>Organizational Excellence</b> <ul style="list-style-type: none"> <li>• Internal Processes               <ul style="list-style-type: none"> <li>- efficiency</li> <li>- effectiveness</li> </ul> </li> <li>• Employee Performance</li> </ul> <b>Managerial Skills</b> <ul style="list-style-type: none"> <li>• Transparency</li> <li>• (Inter)national Engagement</li> <li>• Competitor Intelligence</li> </ul>	<b>Attendance</b> <ul style="list-style-type: none"> <li>• Monitoring</li> <li>• Maximizing</li> </ul> <b>Economy</b> <ul style="list-style-type: none"> <li>• Monitoring</li> <li>• Maximizing</li> </ul> <b>Revenue</b> <ul style="list-style-type: none"> <li>• Monitoring</li> <li>• Maximizing</li> </ul>	<b>Collection</b> <ul style="list-style-type: none"> <li>• Scope &amp; Quality               <ul style="list-style-type: none"> <li>- diversity/multiculturalism</li> <li>- innovation</li> </ul> </li> <li>• Conservation</li> </ul> <b>Audience</b> <ul style="list-style-type: none"> <li>• Visitors</li> <li>• Experts</li> </ul> <b>Scientific Contribution</b> <ul style="list-style-type: none"> <li>• Managing Existing Knowledge               <ul style="list-style-type: none"> <li>- exhibitions</li> <li>- catalogues</li> </ul> </li> <li>• Creating New Knowledge</li> </ul> <b>Service Quality</b> <ul style="list-style-type: none"> <li>• Service</li> <li>• Ancillary Services</li> </ul>	<b>Accessibility</b> <ul style="list-style-type: none"> <li>• Social</li> <li>• Spatial</li> <li>• Generational</li> </ul> <b>Education</b> <ul style="list-style-type: none"> <li>• Cultural Knowledge</li> <li>• Understanding Past, Present and Future</li> </ul> <b>Community Improvement</b> <ul style="list-style-type: none"> <li>• Cultural Impact</li> <li>• Economic Impact</li> </ul>	<b>Local</b> <b>National</b> <b>International</b>

Figure 2. Performance Objectives Framework of Museums. (own elaboration).

In sum, what the revised academic contributions have in common, is that scholars mostly focus on the traditional museum model. However, the museum landscape today also includes numerous private museums, that resemble public and semi-public institutions in function and form. Yet, being founded and often entirely funded by private individuals, it can be expected that they might have different performance objectives. Especially when considering the little amount or lack of external stakeholders that hold them accountable. This leads to the question: What characterizes private contemporary art museums?

## **2.2. Private Contemporary Art Museums**

### *Introduction*

Private is defined by the Oxford Dictionary as “having no official or public role or position” [Def. 2] and “provided or owned by an individual or an independent, commercial company rather than the state” [Def. 3]. (Oxford Dictionary, 2017). Contemporary Art is harder to define because there are many different opinions about where Modern Art ends and Contemporary Art begins. The Oxford English dictionary defines contemporary as: “following modern ideas or fashion in style or design”. Esaak (2017) defines contemporary art as art dating from the 1970’s until now and often being socially conscious in nature. The definition of a private contemporary art museum used in this research is “a contemporary art museum owned by an individual, family or corporation that receives no or little public funding, makes its collection physically available to the public on an ongoing basis and/or regularly stages curated exhibitions of contemporary art.” (About Us, GPMN, 2017).

Museums are often classified according to four criteria; *Content, Size, Age* and *Institutional form* (Frey and Meier, 2006). We propose to add some extra categories when discussing private art museums. Content, Size, Age and Institutional form answer the What and How questions but considering the Where, Who and Why questions, respectively *Location, Founder(s)* and *Motivation*, is of equal importance when describing private art museums. By studying the data from Larry’s List’s *Private Art Museum Report* and academic literature on private art museums, the characteristics of private art museums are described below to explain what distinguishes private contemporary art museums from traditional public museums.

### **2.2.1. Characteristics of Private Contemporary Art Museums**

#### Content

*Content* describes the kind of collection that is on display at the museums. Examples are art, historical or scientific museums. For this study, the focus will be on art museums, which in the case of private art museums, almost always implies a focus on contemporary art.

## *Contemporary Art*

The Oxford English dictionary defines contemporary as: “following modern ideas or fashion in style or design”. Esaak (2017) defines contemporary art as art dating from the 1970’s until now and often being socially conscious in nature. Contemporary artists operate in a “winner-takes-all” market, where only a few big names earn the biggest incomes and the clear majority does not earn enough to make a living from just being an artist (Zorloni & Ardizzone, 2016). The contemporary art market is at the top of the pyramid of luxury. Contemporary art collectors are mostly high net worth individuals (HNWIs), people with financial assets over one million dollars (Zorloni, 2013). Usually coming from the world of business and entrepreneurship, they have a very high income and wealth level. HNWI’s are purchasing art for its cultural and social value, but also as part of a portfolio diversification strategy, something called an art-as-investment mindset (Zorloni & Willette, 2016). Contemporary art fits into the lifestyle of successful entrepreneurs, especially adding the possibility of discovering the next big star of the contemporary art world (Zorloni & Ardizzone, 2016).

Some collectors wish to change the fact that contemporary art is often disregarded by the mainstream public. Founding a contemporary art museum can provide them with a way to get (their) contemporary art to the general public, to increase knowledge and appreciation of said art (Steenbergen, 2016). This happens to be one of the motives founders have for founding a private contemporary art museum which will be discussed later on in this chapter.

The private counterpart of the ICOM is the Global Private Museum Network (GPMN)<sup>4</sup>. Their definition of a private museum is as follows:

“a contemporary art museum owned by an individual, family or corporation that receives no or little public funding, makes its collection physically available to the public on an ongoing basis and/or regularly stages curated exhibitions of contemporary art. The network is open to the owners of such museums and as befits a private initiative will have entrepreneurial ambitions.” (About Us, GPMN, 2017).

The GPMN implies that a focus on contemporary art is a prerequisite for being a private museum. For the ease of the reader, from now on whenever discussing a private contemporary art museum, we will refer to it as a private museum.

## Size

The *Size* of a museum can be determined by several factors, such as the amount of space the museum occupies, the number of visitors it welcomes, the number of staff working at the museum, the opening hours or the size of the collection.

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<sup>4</sup> The GPMN was launched in 2013 to support and connect private art museums (About Us, GPMN, 2017)



The size of private museums varies from less than 1000 m<sup>2</sup> to over 20.000 m<sup>2</sup> of overall space, excluding outside areas, such as sculpture gardens. Also, 78% of private museums have their own storage space.

Visitor numbers of private museums start at under 2500 visitors and goes up to over 20.000 visitors per annum. Visitor numbers can be affected by factors, such as location, opening hours and entrance fees (Bouchera et al., 2016). Bigger is not always automatically better, Van Riel and Heijndijk (2017) found, as large numbers of visitors can have a negative effect on the service quality and visitor experience.

The size of staff at private museums ranges from less than five to more than twenty employees. The majority (62%) has less than ten employees, with 38% even having less than five.

When looking at the opening hours of private museums, most (85%) have regular opening days, such as a set number of days in the week. Often private museums start out on a 'by appointment only'-basis but switch to opening hours because of high demand. Almost three out of four private museums (70%) are open for more than 200 days a year.

The size of the private museums' collections ranges from less than 500 works to over 1500 works. The division is as follows: 43% of private museum collections include less than 500 artworks, 27% of the collections includes between 500 and 1500 pieces and 30% consist of more than 1500 works. The biggest collection owned by a private collector and private museum founder counts more than 66.000 works of art (Bouchera et al., 2016).

### Age

When discussing the *Age* of a museum it is not only about how long the museum has existed but also how long the founding collection has existed.

Bouchera et al. (2016) found that from the private museums they studied, only two private museums were founded before 1960, 12% were founded between 1970 and 1990, 16% were founded after 1990 and more than half (53%) were founded after 2000. Only focusing on private museums in Asia this percentage is 71%. Of all the private museums, 18% were even founded after 2010. These statistics would indicate a large trend of founding private museums but it is important to note that the study by Bouchera et al. (2016) only looked at private museums of which the founders are still alive and consider the fact that we just defined contemporary art's starting point in the 70s. The average private museum founding date is 2003.

The average year in which founders started collecting is 1984. The majority of founders (90%) started collecting art before 2000 and almost half (48%) before 1980. 10% of founders started collecting after 2000 and on average founders collected art for twenty years before founding a private museum (Bouchera et al., 2016).

## Institutional Form

*Institutional form* considers if a museum is public, private or anything in between. Most museums are not completely public or private in nature but fall somewhere in the middle of a continuum. Where they fall on this continuum depends on the type of the museum governance and funding of a museum (Lord & Lord, 2009; Zorloni & Willette, 2016).

### *Governance*

Lord and Lord (2009) identify four modes of governance in museums. *line departments*, *arm's-length institutions*, *non-profit or charitable institution* and *private ownership*.

First, *line departments* are institutions that are part of a larger organization, such as the government, a university or a corporation. The governance of line department is integrated with that of the larger organization, which means that it is also funded by the larger organization and that any additional revenue will return to that organization and might not be invested back into the line department. Zooming in on private museums, this mode of governance mostly applies to museums founded by a corporation, rather than a private individual, and are not the focus of this study.

Second, in an *arm's-length institution*, the “hand”, has greater autonomy in relation to the larger organization, its “head”. Funding might happen on an annual allocation basis but these institutions are free to manage the rest of their finances. Transforming a museum from a public to an arm's-length institution can be done so the museum is not affected by partisan politics or corporate interest, as well as to encourage the museum to search for additional alternative funding sources. Arm's-length organizations are not a common mode of governance within the private museum world, more often this type of institutional form applies to privatized public museums. Engelsman (2006) states that privatized museums still receive public funding but they are not government-run. They are private-sector organizations but still public institutions. This demonstrates the difference between a private and a privatized museum. Mainly the last two modes of governance are of significance when discussing private museums.

A *non-profit or charitable institution* refers to a museum's legal status that in many countries makes it exempt of some or all taxes (Bouchara et al., 2016; Lord & Lord, 2009;). Half of all private museums in the *Private Art Museum Report* are set up as a foundation. Zorloni and Resch (2016) identified “Museums owned and operated by charities or non-profit-making organizations (such as foundations or trusts) that receive some government funds” and “Museums owned by private collectors but operated by non-profit organizations” (p. 8).

Lastly, *private ownership* means that the museum is owned and operated by a private individual, foundation or company (Lord & Lord, 2009; Zorloni & Resch, 2016). Private ownership implies that it is a hundred percent privately funded (Steenbergen, 2006). However, Frey and Meier (2006) argue that in most countries private museums are still subsidized in a sort of indirect way

because of tax breaks. Also, as will be discussed below, sometimes funding does not fall entirely on the founder's shoulders.

### *Funding*

A private museum, even if it is privately owned, is not supposed to have a commercial objective or make a profit. If it does, it will not be recognized as a museum by international organizations, such as ICOM and UNESCO. Zorloni & Willette (2016) state that all types of private museums still have a strong incentive to maximize revenue through admission fees, restaurants, museum shops and additional sponsorships and donations because their survival depends on it, as opposed to traditional museums that receive public funding.

They are also supposed to be more market-oriented in the activities they undertake to attract visitors. However, Bouchera et al. (2016) state that 89% of private museums are primarily financed by their founder's own resources. Bouchera et al. (2016) also named three other sources of funding present in private museums, namely self-generated income (45%), contributions from donors (28%) and direct government subsidies (22%). Additional contradicting data that Bouchera et al. (2016) found, was that only 55% of the studied private museums asked for an entrance fee, only 53% had a gift or bookshop and only 43% had cafés and/or restaurants.

Regarding the legal set-up, one of the defining characteristics of private museums is their relative independence from external stakeholders. They are often not accountable to any external stakeholders, such as shareholders or government bodies, even if they do receive some public funding or sponsoring (Zorloni & Resch, 2016). From country to country the legal situation differs and will have an influence on what type of governance and ways of funding a private museum will prefer or even be forced to choose (Bouchera et al., 2016).

Having covered Frey and Meier's (2006) classifications, we propose to add a few more when discussing private museums. Below we will discuss the founders, their motivations and the private museum's location.

### Founder(s)

Founders are inseparable from their private museums. The private museum's collection is often their own, they often run the private museum themselves and usually fund the whole thing themselves. As discussed earlier, founders of private museums are mostly HNWI's. They either inherited large amounts of money or made their fortune in the business world (Zorloni & Willette, 2016). Bouchera et al. (2016) estimated that globally, given that the average size of a private museum is 3389 m<sup>2</sup>, the average operating costs of a private museum come to a total of 1.3 million euro per year. In regards to founders' gender and age, more than 80% of founders are male and their average

age is 65, which also adds to the assumption that founding a museum is often seen as an after-career (Bouchera et al., 2016).

### Motivation

Founding a museum is a huge responsibility and one that collectors choose for different reasons. The *Private Art Museum Report* (Bouchera et al., 2016) states the pleasure of publicly sharing (their) art is a key motivation for 92% of founders. 47% noted that simply seeing their art on display was one of their key motivations and 31% named the fact that there was no contemporary art museum in the region before they founded theirs. 4% also named tax benefits and 19% named other motivations, such as providing the collector with access to the world-class part of the art world or having full control over how their art is displayed as opposed to when they would donate it to a public museum.

### *Philanthropy*

As a type of philanthropic cause, founders of private museums often wish to fill a gap, building the first contemporary art museum in their city, region or even country or they wish to create a contemporary art ecosystem where there is none (Bouchera et al., 2016; Zorloni & Resh, 2016). The latter applies mainly to Non-Western countries where collectors feel a strong sense of social responsibility (Xiangguang, 2016). In Western countries, particularly in the US, the “old” art philanthropy consisted of collectors being involved in an advisory role or as a trustee on the board of museums, often lending their art or donating money or works of art to traditional museums. Founding your own museum is part of the “new” art philanthropy (Zorloni & Resh, 2016). In their report Bouchera et al. (2016) define founders of private art museums as:

“collectors who have decided to make their collection publicly and physically accessible. They are collectors with financial means and an unquenchable thirst for art who have established a space or a private museum to show their collection to the public, often with the goal of promoting art appreciation. Exhibitions in these museums present the founder’s collection (or parts of it) through permanent and rotating shows.” (p. 3).

To be able to found a museum, collectors need to be willing to put a lot of their money into the project. Often they build multi-million-dollar museum buildings, designed by famed architectural firms and once the museum is open they take on all the museum’s operating expenses and maintenance costs (Bouchera et al., 2016; Zorloni & Willette, 2016).

### *Estate Planning*

Founding a private museum is, according to Zorloni & Willette (2016), one of five options collectors have in regard to the disposition of their collection. Other options are; selling the collection (2), donating the collection to a charity or museum (3), creating a lending library (4) and donating to a

non-charitable beneficiary (5). Deciding which is the best option early on, considering potential financial liabilities and taxes, can be very important in the valuing and transferring of a collection.

Especially in the case of a family collection, questions should be asked about the ability of heirs to preserve and maintain the collection after the collector passes away (Zorloni & Willette, 2016). Private collectors are often reluctant to think about what will happen to their collection after they pass, and do not want to transfer their collection to a foundation because often that means losing (partial) ownership (Steenbergen, 2002; Zorloni & Willette, 2016). Donating to another museum is often seen as unfavorable, both Zorloni and Resh (2016) and Steenbergen (2016) contribute this to a lack of public exhibition space. Donated works spend more time in storage than on exhibition walls. Steenbergen (2016) describes the relationship between public museums and private collectors in the Netherlands as deficient and at times competitive. This is due to bad experiences with the way their loaned works of art were handled, a feeling that public museums are often too slow getting funding together for acquisitions, creating missed opportunities, and therefore using public funds wrong or they feel they do not get enough of recognition for their collection, which brings us to the last motivation for founding a private museum.

### *Self-actualization*

Founding a private museum can be way of legitimizing your collection. Steenbergen (2016) states that although collectors are often reluctant to admit it, the distinction and prestige that comes with founding your own museum is not unimportant to them.

A private museum can be a sort of after-career for collectors. They can run the museum without the pressure that was present in their business careers. According to Bouchara et al. (2016) most founders are in full control of art acquisitions and curating exhibitions, which means the private museum's success equals their success.

Self-actualization not only happens during the collector's lifetime but also after they are gone. Creating a lasting legacy can be a way to self-actualize (Steenbergen, 2016). Hunter and Rowles (2005) identify three types of legacy one can leave behind after death. First, biological legacy, a legacy of values and second, material legacy. Material legacy is divided into heirlooms, possessions and symbols. Heirlooms are objects, such as jewelry, that have been passed down for generations and come with family histories and possessions are things like furniture or household appliances. Last is symbolic legacy, "the transmission of the self through the creation of a lasting testament to one's existence" (p. 338). Symbolic legacy can be created through, for example, writing a book or creating a fund with your name attached to it or in our case, creating a private museum that carries your name and houses your collection of art. These are actions taken directly by a person to ensure that their name remains in the public eye even after their death.

## Location

Closely related to the motivations collectors have for founding their own private museum, is the location they choose. There are several factors that can determine where a collector decides to found their private museum (Bouchera et al., 2016). It can be a practical reason, such as it being close to their home or because there is space to build a private museum or there is a building that is suitable for renovation. They can have an emotional reason, founding their private museum in the place they grew up. It might, most of their art originated from, so they choose that location out of a sense of responsibility of showing the art there.

A private museum's location has certain implications. A museum that is founded in Europe or North America, which both have long histories of public and private museums, is very different from a museum opened in Africa, where they can be the first contemporary art museum in the country. The worldwide geographical allocation of private museums has a high concentration in Europe, which houses 45% of private museums, Germany and Italy leading with the highest numbers, respectively 42 and 19 private museums. Second is Asia with 33%, which includes South Korea and its capital Seoul, the country and city with the most private museums in the world, respectively 45 and 13. North America surprisingly comes in third, housing only 15% of private museums but in a ranking by country the US ranks second with 43 private museums, right behind South Korea. Lastly, The Middle East, Africa, Australia and Middle and South America all house under 5% of private museums (Bouchera et al., 2016). Choosing to found a museum in a well-visited city, as opposed to a remote location has an impact on the number of visitors (Bouchera et al., 2016), as well as on the museum's reputation. Van Riel & Heijndijk (2017) found that a positive image at country/city level interacts strongly with museums that score high on their reputation-scale.

As stated before, a country's legal system can also influence a founder's decision on the private museum's location. Some numbers from the *Private Art Museum Report* (Bouchera et al., 2016): 59% of founders choose to build their private museum in their place of residence, some collectors even live in their private museum. 59% of the founders decided to convert an existing building into a private museum. The remaining percentage build a new structure, often designed by world-renowned architects and aimed at supporting and enhancing a city's or region's cultural landscape.

### **2.2.2. Table of Characteristics of Private Contemporary Art Museums**

In Figure 3, a framework can be found of all the characteristics that define private contemporary museums and their founders.

Content	Size	Age	Institutional Form	Founder	Motivation	Location
<ul style="list-style-type: none"> <li>* <b>Contemporary Art</b></li> <li>- contemporary art</li> <li>- contemporary art amongst other arts</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Museum Size</b></li> <li>- small (&lt;1000 m<sup>2</sup>)</li> <li>- medium (1000-5000 m<sup>2</sup>)</li> <li>- large (&gt;5000 m<sup>2</sup>)</li> <li>* <b>Collection Size</b></li> <li>- small (&lt;500)</li> <li>- medium (500-1500)</li> <li>- large (&gt;1500)</li> <li>* <b>Visitor Numbers</b></li> <li>- small (&lt;2500)</li> <li>- medium (2500-20.000)</li> <li>- large (&gt;20.000)</li> <li>* <b>Staff Size</b></li> <li>- small (&lt;5)</li> <li>- medium (5-20)</li> <li>- large (&gt;20)</li> <li>* <b>Opening Hours</b></li> <li>- opening days per week</li> <li>- by appointment only</li> <li>- only guided tours</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Opening Year</b></li> <li>- before 2000</li> <li>- between 2000-2010</li> <li>- after 2010</li> <li>* <b>Collection Age</b></li> <li>- before 1980</li> <li>- before 2000</li> <li>- after 2000</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Governance</b></li> <li>- line department</li> <li>- art's length</li> <li>- non-profit/foundation</li> <li>- private ownership</li> <li>* <b>Funding</b></li> <li>- self-generated</li> <li>- private donors</li> <li>- public contributions</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Wealth</b></li> <li>- inherited</li> <li>- self-earned</li> <li>* <b>Gender</b></li> <li>- Male</li> <li>- Female</li> <li>* <b>Age</b></li> <li>- 65 and under</li> <li>- 65+</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Philanthropy</b></li> <li>- first contemporary art museum</li> <li>- creating a contemporary art ecosystem</li> <li>- funding the entire museum</li> <li>- opening collection to the public</li> <li>* <b>Estate Planning</b></li> <li>- tax breaks</li> <li>- own a museum vs. donating art</li> <li>- prolonging collection's lifespan</li> <li>- control over how the collection is exhibited</li> <li>* <b>Self-actualization</b></li> <li>- legitimizing collection</li> <li>- prestige</li> <li>- access to the world-class art market</li> <li>- legacy</li> </ul>	<ul style="list-style-type: none"> <li>* <b>Practical</b></li> <li>- proximity to residence</li> <li>- metropolis vs. remote</li> <li>- opportunity to buy a building or land</li> <li>* <b>Emotional</b></li> <li>- hometown</li> <li>- introducing people to contemporary art</li> <li>- majority of art in the collection is from a location</li> </ul>

Figure 3. Table of Characteristics of Private Contemporary Art Museums. (own elaboration)

To summarize, we have developed two frameworks, one of performance objectives of museums, created by reviewing literature that considers performance of traditional museums. We also discussed private museums and their characteristics and founders which were subsequently used to create the second framework, the Table of Characteristics of Private Contemporary Art Museums. Both were used in the research to answer the question: what are the performance objectives of private contemporary art museums?

### 3. METHODOLOGY

#### *Introduction*

This section will first, explain which research strategy and research design were used during this study. After, data used will be elaborated on and the method that was used to analyze the data.

#### **3.1 Research strategy and design**

The present study uses a qualitative research strategy because answering the research question required data that can be found primarily through a qualitative research method, dealing with non-quantifiable concepts, such as artistic quality or cultural impact. Furthermore, this research aims to shed light on the novel phenomenon of private contemporary art museums, and therefore concerns a relatively new field of research. Accordingly, the explorative nature of a qualitative research approach suits this study. It explores the performance objectives of the museums at issue by comparing them to those of traditional museums.

More specifically, the research design entailed, firstly, a review of the academic literature. The literature on performance objectives of museums and private contemporary art museums forms the

background to the study and the main framework for the interpretation of the findings. The developed 'Performance Objective Framework of Museums' does not only function as a theoretical starting point but at the same time functions as an operationalization of the main theoretical themes.

Subsequently, an empirical study based on interviews was conducted to find out if the developed framework could be applied to private museums. The kind of interviews used were semi-structured interviews and secondary data, similar interviews conducted by other, was added to supplement the relatively small amount of responses to the interview requests. The combined data was analyzed using thematic analysis. These terms will be defined below.

This design is partly based on both the cross-sectional and comparative research designs, as described in Bryman (2012). The research design has cross-sectional elements, firstly, as it includes the collection of data on more than one case and collection happened at a single point in time (Bryman, 2012, p. 59). However, it does not look at the relations between quantifiable variables. Secondly, it includes comparative elements as it aims to seek similarities and differences in the performance objectives of two types of museums. However, this study does not use the same research method for both types. It is therefore a combination of the two.

### **3.2. Research method**

As mentioned before, the research method used consists of semi-structured interviews. Semi-structured interviews are executed with the help of an interview schedule of pre-meditated questions, but there is also the possibility to deviate from the sequence and to ask follow-up questions (Bryman, 2016, p. 212). This way of interviewing suits the research because the interviewer knows what topics to discuss, but the conversation is free to vary. This approach resulted in a more natural conversation and more elaborate answers, which is helpful when dealing with qualitative concepts.

The 'Performance Objectives Framework of Museums' was used in developing the interview guide and 7 semi-structured interviews were conducted. The low number was due to a lack of response to the interview requests. Subsequently, secondary data was added and taken together, a sample of in total 16 private contemporary art museums was studied. The selection procedure of this secondary data can be found under the paragraph on data collection below.

### **3.3. Data Collection**

This section will describe the techniques used in collecting the data from both the interview and the secondary data. It will describe how the interviewees were selected by describing the process of sampling. Thereafter, it will describe how the interviews were conducted. Lastly, it will describe how the additional interviews that make up the secondary data were selected.



## *Sampling*

Sampling is the process of selecting the segment of the population that will be used in the research (Bryman, 2016, p. 187). As a sampling method, purposive sampling was used to create a list of private contemporary art museums to contact for an interview. Purposive sampling is a strategic way of choosing your participants (Bryman, 2016). According to the SAGE Dictionary of Social Research Methods (2006) purposive sampling is: “A form of non-probability sampling in which decisions concerning the individuals to be included in the sample are taken by the researcher, based upon a variety of criteria which may include specialist knowledge of the research issue, or capacity and willingness to participate in the research.” (p. 244). The reason this sampling method was used is because firstly, there was no complete list available of the whole population. Secondly, to make sure the sample was representative and relevant, the researcher had to be able to select based on criteria, taken from the literature on private museums.

First, an extensive online research of the population of private contemporary art museums resulted in a list of 105 museums, which is one third of what *Larry’s List’s Private Art Museum Report* (Bouchera et al., 2016) states is the population size, resembling a quota sample, which looks at proportions of a type of people in a population (Bryman, 2012, p. 715). Second, the list of 105 museums was further narrowed down by using a set of criteria (See Figure 4) based on the methodology chapter of *Larry’s List’s Private Art Museum Report* (Bouchera et al., 2016) and ‘Table of Characteristics of Private Contemporary Art Museums’.

1. The owner of the museum is a private individual or a family.
2. The owner is an art collector and displays their own collection all, most or some of the time.
3. The museum is accessible to the public. It has certain opening hours or a visit by appointment is possible.
4. The museum’s collection has a focus on contemporary art.
5. The founding collector is still alive.
6. The museum was founded after 1990.
7. The museum is at least partially funded by the private collector.

Figure 4. *Selection criteria.*

After selection using the criteria shown in Figure 4, a list of 56 museums remained. These were subsequently contacted by email with an interview request (Appendix II). 7 museums agreed to be interviewed. An overview of the sampling process is shown in Figure 5.

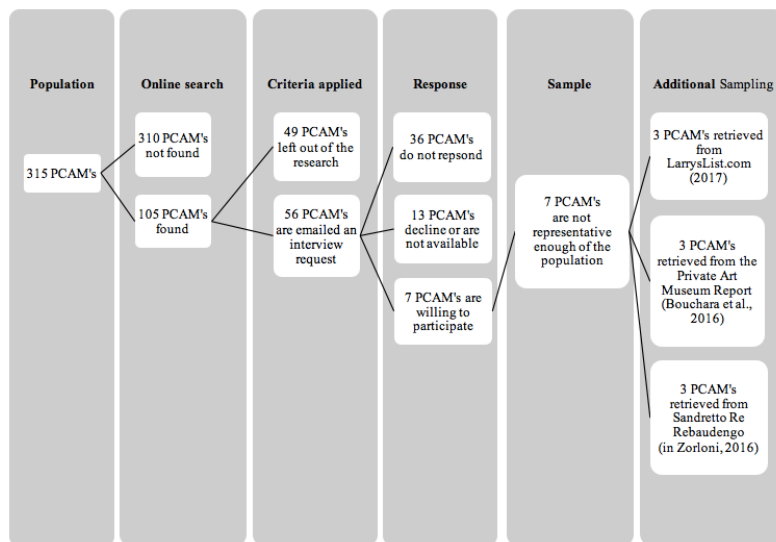


Figure 5. *Sampling Process*

The limited response to the interview requests created some concerns over the representativeness of the sample. To ensure trustworthiness and representative of the sample additional pre-existing interviews were added. An overview of the interviews conducted by the researcher can be found in Figure 6. The interview process is described below, after which the selection of secondary data is discussed.

- a museum founder and collector from Munich, Germany
- a museum director from Calgary, Canada
- an international relations coordinator and curator from Istanbul, Turkey
- an assistant curator and coordinator from Brussels, Belgium
- a museum director from Berlin, Germany
- a museum director from Ulm, Germany
- a museum director from Dallas, Texas, United States

Figure 6. *Interviewees.*

### *Conducting interviews*

The interview guide (included in Appendix III) used was created by using the ‘Performance Objectives Framework’ and inspired by the interview questions used by Patricia Sandretto Re Rebaudengo in Zorloni (2016). The interviews were all conducted in Amsterdam between the 14<sup>th</sup> and 31<sup>st</sup> of August 2017. Although the proposed mode of communication was Skype, WhatsApp Voice Call, telephone and e-mail were also used. The modes of communication were chosen with respect to the preference of the interviewee or opportunity. For example, one interview was arranged to be via WhatsApp Video Call but the internet connection was not strong enough and it had to be changed to WhatsApp Voice Call. Four interviewees agreed to a video- or audio interview and three asked to be

sent the interview questions by email. This did not pose a problem, because they all agreed to be asked additional questions if the answers did not suffice.

There was room to deviate from the interview guide. All interviews were conducted in English, except one with the museum employee from Brussels, Belgium, which was conducted in Dutch, as that was the preference of the interviewee. Before the interviews started the conditions were discussed, that is, the interviewees would stay anonymous. The interviews lasted between 30-40 minutes, not including the interviews conducted by e-mail. The last written answers to the interview questions were received on September 20<sup>th</sup> 2017. All interviews were recorded and subsequently transcribed into a written document. After transcription, all recordings were deleted, as agreed upon with the interviewees.

### *Secondary data*

To make the sample more representative of the population similar interviews with founders of private contemporary art museums from academic (Sandretto Re Rebaudengo; in Zorloni, 2016) and semi-academic (Bouchera et al., 2016) literature were added.

First, the researcher searched for interviews online, finding a rich number of interviews with founders of private contemporary art museums. There are four criteria to take into account when evaluating documents as sources of data; authenticity, credibility, representativeness and meaning (Scott, 1990, p. 6; in Bryman, 2016, p. 544). Keeping these criteria in mind while assessing the online interviews, it was concluded that in most cases there was no consistency in the questions asked or methods used, as well as no certainty about the author or the intention of the interviewer, which obstructed the researcher from using these interviews. In addition to these myriad unreliable sources, there was one authority in the field in terms of market research, namely Larry's List and the academic book by Zorloni (2016), who is the academic authority in the field. Therefore, it was decided to only use interviews conducted by these two sources. To ensure trustworthiness, interviews were added until the sample was representative enough of the population (N=16). A limitation is that there are still characteristics missing in the sample, this was due to a lack of time, resources and availability.

The final list of museums in the sample can be found in Appendix IV. After the data was collected, the process of coding started, this will be discussed in the following section on Data Analysis.

### **3.4. Data analysis**

This research uses a qualitative content analysis, namely a thematic analysis. More specifically, the way these interviews were analyzed closely resembles the sub-species of thematic analysis set out in Bryman (2012) called Framework. It identifies performance objectives dimensions and sub-dimensions, similar to the central themes and sub-themes used in the Framework-approach. The recurrence of those performance objectives dimensions and sub-dimensions is then sought and

identified in the transcripts of the conducted interviews. This in turn leads to a 'Performance Objective Framework of Private Museums', which forms the answer to the research question.

The data was analyzed as follows. First, all phone and Skype interviews were transcribed and loaded into ATLAS.ti together with the rest of the written interviews and the secondary data. ATLAS.ti is a qualitative data analysis and research software that was used to code all the interviews. To code the interviews, an operationalization was created using the 'Performance Objectives Framework of Museums'. This operationalization is included in Appendix VI.

Using this operationalization, the coding process visualizes the recurrence of certain performance objectives in the subject matter of the interviews. Whenever the answer of an interviewee related to one of the performance dimensions, it was coded with the sub-dimension with which it corresponded most according to the operationalization. When an answer fit a performance objective dimension but none of its sub-dimensions it was coded as 'Other.' To create a complete picture of the specific context of private museums in which these objectives emerge, codes were also added corresponding to their characteristics. These can be found in the 'Table of Characteristics of Private Contemporary Art Museums'. The codes were called Private Museums-codes and Motivation-codes (for the full code list, see Appendix VI).

After the coding process the quotes belonging to the created codes were used to answer the research question, by looking at whether the 'Performance Objective Framework of Museums' could be applied to private museums. The researcher looked at the different ways the museums approach some of the objectives and what characteristics of those museums were important to provide a reason for that application. Lastly, a new framework was developed, namely the 'Performance Objective Framework of Private Museums'.

### **3.5. Trustworthiness**

Instead of validity and reliability, Guba and Lincoln (1994, in Bryman, 2012, p. 390) propose to use trustworthiness when assessing the quality of qualitative research. Trustworthiness consists of four criteria. The first is credibility, which concerns how believable the findings are. This research used semi-structured interviews to find out what the performance objectives are of private museums. The interviews were conducted with the founders, directors or important employees. These were, in the researchers opinion, the people that are able to best put into words those objectives. Furthermore, by adding the secondary data, data triangulation occurred, which means using more than one source of data in a study, which is considered to increase credibility (Bryman, 2012, p. 390).

Secondly, Guba and Lincoln (1994) mention transferability of the findings, denoting applicability to other contexts. Transferability was pursued by making the sample as representative as possible (Bryman, 2012, p. 390). However, there were still some gaps in the sample, so this can be a problem for the transferability of the findings.

The third criterion concerns dependability, denoting the findings' applicability to other times (Bryman, 2012, p. 392). The conducted interviews were all conducted at one time. However, the additional interviews were conducted at different moments in time, sometimes years ago. Nevertheless, a lot of the same concepts emerged in the additional interviews as in the conducted interviews. Those concepts therefore seem relevant over a larger amount of time. This can be taken as an indication that they will also be relevant in the future, signaling dependability.

Lastly, trustworthiness requires confirmability. Confirmability deals with the question of whether the researcher allowed his or her values to influence the results or not (Bryman, 2012, p. 392). In this research, the confirmability might therefore be undermined by the fact that only one researcher coded the interview transcripts. Because no other researcher was involved, it cannot be verified whether someone else would have given the same codes to the same answers.

#### 4. RESULTS

##### *Introduction*

In the following chapter the results of the qualitative content analysis are discussed and a new framework is created that reflects the performance objectives present at private contemporary art museums.

#### **4.1. Managerial Performance**

At traditional museums, the *Managerial Performance* dimension consisted of Employee Satisfaction, Organizational Excellence and Managerial Skills.

##### *Employee Satisfaction*

In regards to employee satisfaction, organizational climate is an important factor. From the interviews emerged that the often small size of staff and lack of financial stress creates a favorable organizational climate, where employees have creative freedom. An example is the employee from *Museum A*, a museum with two employees that is completely funded by the founder, who describes the organizational climate as follow:

“It’s very cosy. Of course, it’s a private collection and you can sense all the privacy but because it’s non-profit it has the small... it’s like a library, you’re more worried about how you should convey the content, as opposed to: how am I going to get more people here. It feels more real in that sense.” (*Interviewee Museum A*)

Two interviewees described a familiar working environment, such as *Museum B*, a museum that operates at arm’s length from the family foundation that funds it:

“Right now, my relationship with [Collectors] is fantastic and I trust them and they trust me and we have a kind of... it’s a very close relationship. It’s almost like a family business in some sense.” (*Director Museum B*)

As is the case at traditional museums, employee development is part of the *Employee satisfaction* objective. A good example of a founder that pursues this objective is *Museum D*, a museum that has existed since 1993:

“It’s a wonderful team. They are working very close together and nearly, expect for two, everybody started as an intern in my place. And they started first to put the invitation cards, because also the collecting all the invitation cards. and then they could make the bookstore, the books. So slowly, slowly they got higher and higher. So, they all know, everybody knows everything. So, everybody, if somebody is missing, everybody can also help and can jump into the shop. (*Director Museum E*)

*Museum M*, a museum in China, explained the need for employee development because there is a lack in professional training for museum employees in China, so she she takes her employees to Europe to study museum practice.

Important to add to employee satisfaction is the fact that in a lot of private museums, founders are very involved in every aspect of the museums operations. From the interviews emerged that this involvement can change over time, often influenced by museums size, when a museum gets bigger or age, when it has existed for a while, which creates room for employees to take on more responsibilities, as was the case at *Museum E*, donated to the state after 20 years of operating privately and *Museum O*, which has grown since its founding:

“In the past, I was overseeing the collection because it’s something I’m passionate about. Now that it has grown so substantially, we seek help from curators and advisors to enhance it.” (*Founder Museum O*)

“So until we gave it to the state, I was always overlooking everything, every detail, every little thing but then I thought o my god that is too much, I can’t do it anymore and that reason I gave it to the state. And now they should, they should do what they have to do, you know, and I am only overlooking things but not anymore deeply involved in everything, every little detail.” (*Founder Museum E*)

Nothing was said regarding diversity in employees, or if the museums are conducting surveys to check on employee satisfaction.

### *Organizational Excellence*

From the literature, Organizational Excellence at traditional museums consisted of monitoring the efficiency and effectiveness of internal processes and employee performance.

An expectation that organizational excellence would be an objective for private museums was based on the specific characteristic of private museums, whose founders are often successful business people and entrepreneurs. In a sense, the findings confirmed this. Even though private museums are often not accountable to external stakeholders, they do monitor their performance and just as traditional museums, they do so in quantitative and qualitative terms. *Museum B*, a Canadian museum, summarizes this perfectly:

“We keep track of numbers. In terms of gaging our success... That’s been a big conversation. Because we don’t write any grants, we don’t have to report out on our success based on numbers, which is a very common way of determining if you’re successful. ... We try and gage things not necessarily by pure numbers, but by people’s experience and feedback and conversations.” (*Director Museum B*)

Many museums stated quantitative measurements are used to monitor efficiency, expressed in visitor numbers and the budgetary balance. Effectiveness, on the other hand, defined as whether the museum is accomplishing its goals, required a qualitative assessment. Such qualitative measurement is more often considered difficult to do. This is shown by the following quote by *Museum H*, a museum in Beirut:

“Our primary goals are to create a discourse and to encourage a creative exchange, within the art world and with those outside it. They’re quite difficult goals to measure in quantitative terms.” (*Founder Museum H*)

*Museum M*’s founder, a Chinese museum founded in 2012, has a clear idea of what needs to happen to improve their organizational excellence, which includes developing a qualitative measurement system:

“Also, we need to improve the way we choose exhibitions and learn how to build a value-based assessment system inside. There are many private museums in China, and as the founder and operator of such a museum, I am not in a position to discuss the problems other private institutions might be facing. As far as I am concerned, we need to strengthen the self-cycle of the museums and improve our image and status as a platform.” (*Founder Museum M*)

The self-cycle of museums or the sustainability is an objective that can also be interpreted as a need to be effective in the long run, an objective that will be elaborated on in the next paragraph on Commercial Performance.

Employee performance is not mentioned by the interviewees, although one museum that was recently donated to the state, told the researcher she donated during her lifetime to be able to see if the museum is run well without her. This sentiment fits within the motivation Estate Planning:

“I’d like to give it to the state when I’m still alive so then I can have a look how they work with it, how it transitions. And I can control it. If that happened... after the testimony... after the last work, you see how many problems then start when everybody understands something wrong. That’s why I wanted to do it in [my] lifetime.” (*Founder Museum E*)

In addition to Internal processes and employee performance, an additional objective emerged from the interviews, namely *Institutional Model*. A lot of the museum in this study name changing and improving their institutional model, their business model or their main mission as an objective. Deciding what type of organization they are, is of importance to many of the respondents.

A few interviewees make sure to note that they are not a museum, but a collection, such as *Museum D*, a private collection from Berlin:

“First of all we should define what exactly is understood as such a thing as a private museum. We run a collection which is not a museum nor a private museum. I see ourselves as a private space that can be visited by appointment and shows fragments of our collection. A museum has truly different tasks. It is a collection – owned by a collectors couple.” (*Director Museum D*)

*Museum B*, a Canadian institution that calls itself a gallery, states that they are still figuring out what they are because they consider themselves neither a gallery, nor a museum:

“We’re also interested in conversations about what a museum is now. Questions around the museum of the future and we are not a fifty-year-old institution that comes with a lot of bureaucracy and a lot of institutional memory. We don’t have any of that. We are incredibly fresh and new. We go back to our model a lot. Not only the financial model of how we receive our funding, but also [Collector] has been very open about how we.. how I structure, how we run this place. (*Director Museum B*)

There were also two museums that stated that they went from project based exhibitions to just showing the collection, and thus changing their institutional model.

### *Managerial Skills*

At traditional museums, managerial skills were divided by being transparent, (inter)nationally engaged and having competitor intelligence.

The managerial skill *Transparency* is largely about being transparent and accountable towards the board. Since the majority of private museums do not have a board, this study proposes a focus on the other side of being transparent, namely being mission focused. The managerial skill of being mission-focused also consists of having an open form of communicating with staff. These findings are informed by answers given by the founder of *Museum K*, a museum in Italy, who states being mission focused is of importance to her:

“Yes, we are obviously a non-profit organization and we have three aims. Those aims guided us from the beginning, even when we didn’t have exhibition space.” (*Founder Museum K*)

Furthermore, by the statement of the director of *Museum C*, a museum in Germany:

“The working environment is shaped by a familiar atmosphere with a transparent and open form of communication.” (*Director Museum C*)

Almost all interviewees consider being internationally engagement an important objective. The majority of private museums considers contemporary art as being global and thus feel the need to operate on a global level. An example is *Museum A*, where one of only two employees is an



international relations coordinator. International engagement is pursued by forging partnerships, locally and globally and with private and public institutions.

Some partner up with local public institutions, such as *Museum G*. *Museum G*, an American private institution, works together with a local public museum on exhibitions and even jointly acquires artworks. Others, forge partnerships with national and international museums. such as *Museum E*, a German private museum that organizes exhibitions in other public and private museums in Germany and abroad and *Museum K*, created a network of private museums in Italy:

“I think that if cities or countries are lacking contemporary art museums, it is a good thing that private art collectors are getting involved. I am not saying that they should replace public institutions, but they should be seen as an addition. This is happening here in Italy. We created a committee of fifteen private foundations, from Turin to Venice and from Milan to Sicily.” (*Founder Museum K*)

Private museums do not only work with other museums but also other collectors, often showing works from other collectors’ collections. For example, *Museum F*, a private exhibition space in Brussels, states:

“Yes, yes, [we also loan] to private collections as well, for sure. It’s a small world of course so most collectors [Collector] knows personally. Especially in Belgium and Europe. So sometimes that happens, mutually exchanging and loaning works. (*Employee Museum F*)

Just like *Museum F*, most of the interviewees consider loaning artworks an important part of being internationally engaged, which is illustrated by *Museum P*’s founder:

“There are requests, and I’m very happy about it. Also, that major museums around the world are very interested in what we are doing. I’ve been lending to other museums and exhibitions if they ask for it, and in return we may be able to get some pieces from their collections. It’s not that the museum will show only my collection on a long-term basis. We also want shows from abroad, so that there is a cultural exchange between Europe, the Americas, Asia and Africa. Collections travel, and I think that is the beauty of having an institution at this level—that it can also then share and work with other museums around the world. That would be ideal.” (*Founder Museum P*)

The last managerial skill is competitor intelligence, which consists of keeping updated on developments in the museums sector and the managers network. Founders of private museums often have big networks in the art world. They know other collectors personally, are friends with the artists whose works they collect and have close relationships with gallerists. Some collectors were inspired by other private museums to open their own, namely *Museum L* that was inspired by another house museum in Australia and subsequently opened their own. *Museum O* aims to be the one that motivates other collectors to open their own museums, as shown in the following quote:

“I decided to take the initiative and establish the first private Museum in the region, hoping that others would follow this path. Why should we always wait for the government to promote such projects, while Dubai and the UAE accommodate the wealthiest families and corporations?” (*Founder Museum O*)

*Museum M*'s founder explains she looks at Western museums as an example for running her museums. This can be considered benchmarking, which is also part of the competitor intelligence objective at traditional museums:

“The concept of galleries and museums comes from the West, which has a long tradition of system establishment and exhibit arrangement. That is what we have to see and learn, and I will study overseas with some of our core workers on a regular basis.” (*Founder Museum M*)

Interestingly, almost all private museums in this study changed something about their building or location over time. *Museum G* changed from a house museum to an exhibition space and is now considering turning it into an annex of a local public museum. *Museum A* and *N* changed locations, while *Museum E* added an extra building. No less than five museums opened a second location, with one museum even opening 5 different locations.

To summarize, Managerial Performance consist of first, Employee Satisfaction, where organizational climate and employee development are important themes. Second, Organizational Excellence, for which the efficiency and effectiveness of internal processes are monitored, to a low degree employee performance is monitored and the institutional model is changed or improved. Third and last, Managerial Skills, consisting of being mission focused, internationally engaged through the forging of partnerships, and possessing competitor intelligence, which means keeping updated on developments in the museum sector and art world and having a broad network.

#### **4.2. Commercial Performance**

Our literature review on Commercial Performance at traditional museums showed it means economic (Camero et al., 2011) or financial (Gstraunthaler & Piber, 2012) performance and its sub dimensions consist of monitoring or maximizing *Attendance* (Gstraunthaler & Piber, 2012), *Economy* (balancing the budget) (Zorloni, 2016) or *Revenue* (Zorloni, 2012). Our findings are along those lines.

##### *Attendance*

As expected, most participants in the present study indicate that they monitor attendance. All but one stated they use it as a measurement tool for success. It appears as if, for some directors, there needs to be a clear incentive for registering attendance. For example, it is less likely a performance objective for a museum if there is entrance fee being asked:

No, not at all, because we don't ask for entrance fee and so sometimes there are many, very many. If a popular artist, like Cindy Sherman, or Fischli/Weiss or something like that. And if there is an unknown artist..., less visitors. So I don't care no, because I won't make any money from it. (*Director Museum E*)

It is also less likely when there is a lack of external stakeholders asking for those numbers, as illustrated by the quotation below. The director of *Museum B*, a private museum in Canada that does not ask for admission and does not have a board, stated:

“We keep track of numbers. In terms of gaging our success... That's been a big conversation. Because we don't write any grants, we don't have to report out on our success based on numbers, which is a very common way of determining if you're successful. But it's not about the quality of the experience, it's simply like this body came into the gallery. It's not about how long they stayed or how many questions they had or... were they affected by the work? We try and gage things not necessarily by pure numbers, but by people's experience and feedback and conversations.” (*Director Museum B*)

Furthermore, the above quote also illustrates that their visitors' numbers are not as important as the quality of the experience of those visitors, an opinion shared by *Museum A*, that again neither asks for admission, nor has a board.

The majority also identify maximizing attendance as an objective for their organization. Interestingly, three interviewees state their monitoring and/or maximizing efforts are focused solely on educational groups, such as increasing the number of school groups visiting or attendance at educational workshops. *Museum D*'s founders explained their computer system keeps track of attendance automatically. *Museum D* is a house museums, as is *Museum L*. They often have a restriction on visitor numbers and opening hours, which seems to make monitoring or maximizing attendance, irrelevant.

Interestingly, one interviewee, an executive assistant at a private collection in Belgium, disagrees with the founder on the focus of *Museum F*'s maximizing efforts:

“Yes, Yes, Yes. It's actually always been our objective to attract a lot of academic groups. Actually, we also have quite some regular groups of visitors that come here, but for [collector/founder *Museum F*] that's not really of importance, if those groups come or not. For me, I feel different about that. But I am not the only one who is making decisions, of course. They could have done more but that's, well... They are questioning if that is the responsibility of the collector. We're not a museum after all.” (*Employee Museum F*)

Questioning the museums responsibility is also another example of the Managerial Performance sub-dimension, Institutional Model, just identified in the previous paragraph.

### *Economy*

*Economy* includes monitoring a museum's expenses and costs incurred versus budgeted and maximizing economy, if museums are trying to find better ways to balance the budget (Gilhespy, 1999). A few interviewees stated that operating costs are high, from which a conclusion can be drawn that they indeed monitor costs, such as *Museum F*, whose employee explains that running a private museum is very expensive:

“It’s a struggle to see if we can stay open for the public because you also have other collectors, also from Brussels, that had to close their doors after years. It actually... it costs a lot of money to keep a collection open for the public. (*Employee Museum F*).

*Museum B*’s director, who gets a predetermined amount of money to run her museum, stated that balancing the budget is important because she has a spending limit:

“Being a private foundation we don’t have a board, so we don’t have that kind of external conversation. How we run the gallery is mostly [collector] and myself having high level conversations about things like budgets. ... Yep, [the budget is used to pay] everything. It’s very lean, but we’re very effective with what we do.” (*Director Museum B*)

Two other interviewees also confirmed a lack of external stakeholders, like a board. This in contrast to another museum that has a public-private partnership with the city it’s based. The city pays for maintenance and security of the building, which makes it a stakeholder that the museum is accountable towards. Two other museum, based in countries without a museum traditions, stated having trouble maximizing their economy due to a lack of government incentives, such as tax breaks or customs duties.

### *Revenue*

Most interviewees expressed that they monitor revenues, notably museums that ask for an entrance fee. The interviewees state multiple sources of revenue, such as entrance fees, catalogues and merchandise. Some museums receive money from foundations or patrons. Others have partnerships with companies, such as real estate developers or consultancy firms and receive in-kind donations. There are also museums that do have some public support, in the form of partnerships with a city council, some funding on a regional level. In regards to generating revenue a Turkish private museum stated that they cannot ask for an entrance fee because their legal status will not permit them to do so:

“it’s slightly different here in Turkey because the non-profit structure can work in two ways. One, you can be connected with the government or you can just be like opening up your own museum and being like, I am not linked to any parties, Just doing as if it’s your home basically. ... the family pays for the maintenance. But it’s not because.. I think it’s more of a legal standpoint.. But you can’t ask for admission if you’re a non-profit here, you can’t do that. (*Employee Museum A*)

This means that in theory generating revenue can be an objective but in practice the museum is not able to. Some founders have the means to open their museum to the public without a cost to the visitor and are not seeking to earn revenue, which is a privilege that not many traditional museums have.

Another way of maximizing revenue for some museums is by selling old artworks for the purpose of being able to buy new works, this phenomenon is later elaborated on in the paragraph on Artistic Performance. *Museum F* expressed an interest in increasing revenues by renting out spaces for events:

“We also have evenings that people have dinners or receptions here. And we have recently started to ask more money, which pays of more and more. People are willing to pay 5000 euros to have dinner here or an hour, for example. This way we have more money for heating and electricity, daily operating costs.” (*Interviewee Museum F*)

Important to add regarding the dimension Commercial Performance is what makes private contemporary art museum different from traditional museums. Namely, that they are privately funded organizations. Often the collection is in possession of the founder, and they are the sole funders of the museum. This makes for interesting financial models. Another contextual characteristic of some private contemporary museum is the tax system of a country. Some museums are founded in countries where there is little to no government support for the cultural sector in the form of grants or tax breaks. Lastly, accountability, or the fact whether a museum has stakeholders, and the nature of those stakeholders, seems to be related to museums’ economic practices, and thus commercial performance.

### *Sustainability*

A new sub-dimension of *Commercial Performance* emerged from the interviews, namely *Sustainability*, the objective of creating a museum that can continue to exist in the future. A museum that has sufficient funds to continue to fulfill its mission. Indeed, *Museum P*’s founder explained the importance of creating a financially sustainable museum, one that can ultimately operate independent from him financing it:

“I believe that philanthropy is very healthy to kick-start initiatives, but in the long term they should be sustainable for all the 4Cs. To benefit the Community, they need to be Culturally relevant, need to Conserve nature, and, ideally, need to be Commercially viable and certainly should have a much longer-term perspective than traditional businesses.” (*Founder Museum P*).

A museum director from Canada explained *Museum B*’s financial model was also set up with a sustainability objective in mind. Making the conscious decision to make the museum but one tenant in its building, and thus creating continuing funds:

“[Collector], who has an excellent business mind, looking at the financial pros and cons for doing that, realized it was actually not a good financial decision to build a stand-alone building. So what he decided to do was to build a building and we are but one tenant. So we occupy the top half of the top fourth floor. And the rest of the building is leased out ... Anything that they make from the building goes into the fund and that’s how the gallery runs. So if you buy a coffee downstairs you are supporting the gallery upstairs.” (*Director Museum B*)

An additional finding in regards to sustainability, is that some founders are considering donating or have already donated their museum into public ownership. However, for not all museums this is an option due to a certain political climate, an example is Turkish *Museum A*, whose employee states that they would never trust their museum in the hand of the government:

“No, because you can’t trust the city over here with all the political things but Turkey, city, they can’t.. no. Even archeology, even if it was an artifact of time. You can’t safely turn anything over to the state. It’s not possible.” (*Employee Museum A*)

To summarize, having discussed the first performance objective dimension, *Commercial Performance* some conclusions can be drawn. Private contemporary art museums indeed have *attendance, economy and revenue* objectives. *Attendance* is monitored and maximized, some museum only focusing on educational groups. *Economy* is monitored and maximized, although there is not a lot known about how they do it. *Revenue* is also monitored and comes from a variety of sources, such as entrance fees, publications, merchandise, grants, public and corporate partnerships but mostly from the founders' own pockets, a maximization of revenue is also an objective although in some countries tax and legal systems make this impossible. An addition to the *Commercial Performance* dimension is *Sustainability*, which refers to the objective of the founders to make their museum financially stable in the long run.

### **4.3. Artistic Performance**

#### Artistic Performance

Literature on traditional museums informed us that *Artistic Performance* includes sub dimensions *Collection, Audience, Scientific Contribution* (Zorloni, 2016) and *Service Quality* (Gilhespy, 1999).

#### *Collection*

At traditional museums, the objective *Collection* consists of two things. First, the *scope and quality* of a collection, for which *diversity/multiculturalism* and *innovativeness* are important and second, *conservation* of the collection.

Some characteristics of private museums are important to keep in mind when discussing the *Collection* objective, namely that most collections belong to the founder(s) and the art works were and are often bought by the collector(s) per their taste, collecting focus and collection development policy. Their acquisition budget is often much bigger than at many public institutions, while also having the possibility to sell works to acquire new ones, something that is still considered a controversial topic at traditional museums (Burgess & Shane, 2011).

At private museums, often their entire existence revolves around their collection, since they are institutions founded by collectors, whose main motive is displaying their collection, *Museum H* states:

“The collection is the core of the Foundation, and it will be the main focus of our activity.” (*Interviewee Museum H*)

Regarding the *scope* of the collection, collection size is not something that the collectors seem to be pursuing intentionally. They do often have a collecting focus, such as abstract art, new media or art by a certain type of artists. *Museum K*'s founder prides herself in not having an engineered collection, while *Museum P*'s founder explains that he was engineering his collection specifically for a museum:

“[Museum director and head curator] and I came to the conclusion that there was a need for a major institution in Africa that gives artists a significant platform to present themselves. That was when I changed my focus and made contemporary art from Africa the basis of my collection, with the objective to make it accessible to the public in a museum.” (*Interviewee Museum P*)

To some collectors never selling works that they bought, is sacred. Museum X states that this fact is part of their international reputation:

Other museums, such as *Museum F*, *E* and *G*, justify selling artworks to be able to buy new works of art:

“Because we do not have unlimited resources and because we want the collection to continue to evolve and be refined, from time to time we sell works in order to acquire other works that will be more collection enhancing. We are not art market timers in making the decision to sell the work. We are more inspired to sell a work when we have another acquisition in mind and we need to develop the resources to make the acquisition. When we sold the Koons in 2008, it was to finance the purchase of a series of very important paintings by Sigmar Polke. While we greatly regarded the Koons as a major work of art, we feel that the Polke was a once in a lifetime opportunity to acquire an artist’s major work who was personally dear to us.” (*Interviewee Museum G*)

*Museum E* agrees and adds that sometimes she also sells because she regrets buying the art:

“Yes, I do [sell art from the collection] once in a while because I am always collecting a lot from an artist, from every artist. When an artist gets more expensive then I sell it to buy young art again. Also, when I don’t like... when sometimes artists get worse and they lose their energy and I have the feeling maybe I made the wrong decision because that was not his concept that was just a, let’s say, a special moment that he did something well. Then I will also sell it.” (*Interviewee Museum E*)

*Museum J* states that he has a core collection and around that he sells and buys art works:

“All artists in my collection were emerging. As time passes by, some of them have become mid-career artists and blue chip. There are many works in the collection, but I continuously do an in-house editing, and I always leave about 600 works that I call the core collection.” (*Interviewee Museum J*)

Just like *Museum J* the majority of museums stated the objective of collecting art from emerging artists. This objective can be divided in first, the need to support emerging artists and second, the desire to discover the next big thing (Gnyp, 2015, p. 233).

Discovering the next big thing can be a self-fulfilling prophecy (Gnyp, 2015, p. 233), as the quote below also shows:

“There are a lot of Belgian collectors that come here. They came to see what [Collector] has bought. We have, for example, an artist, David Altmejd, whose work [Collector] was collecting. And since the demand for his work has really gone up. Because those collectors, those buyers, come here to see the art, and then wake up and start buying those art works. Too bad we don’t get a percentage at the gallery [laughs]. But they sold a lot because of us, I would say.” (*Museum F*)

Some collectors have a specific focus or restrict themselves in what art they collect:

“The only thing that we always try to do is, looking forward and not backwards. We won’t be buying Andy Warhol, not buying Picasso, not buying Calder... they’re also too expensive now. So that’s about the only restriction, that we’re always looking forward.” (*Interviewee Museum F*)

A lot of the private museums also have a certain focus in their collection,

*Museum B* is different in this regard because they do not display or house the founder’s collection.

According to the definition of ICOM, an institution needs to own a collection to be called a museum.

The phenomenon of displaying other collectors collections will be elaborated on in paragraph (scientific & accessibility).

However, *Museum B*’s director explains the founder’s choice not displaying his collection:

“I’m the only Canadian museum director without a collection, which also sets us apart. And that was really...[Founder] understood... you know he sat on other boards for other arts institutions and was quite aware of everyone having these massive collections that take up space and resources and money but they don’t have enough wall space to show everything. So, most collections stay in the vault. For him, he thought that was actually quite sad. Why would you want to collect something if you could never show it or the public could never see it. So he was really adamant about: we won’t collect, we will borrow from everyone else.” (*Museum B*)

*Museum B* is not the only museum with the objective of showing other collector’s collections. *Museum E* aims to be a collector’s hub.

Conservation of the collection is an objective to most museums. The majority has art storage facilities on site or a restorator or conservator on staff. One interviewee stated that conservation has only recently become a priority, before the founder did not have the time to pay much attention to it:

“Yes, for the condition rapports we use someone external. Recently, we call them if a work is coming in, to rapport on the works and too check if there is nothing... that there is no damage. Because back in the day, 10 years back, [Founder] didn’t have time for that, he was still occupied by the firm. Now he’s started commissioning again, more of the works, actually what a collector should be doing, right. So that’s why we’re not only focusing on exhibiting anymore but also on, when works are coming in, going out, taking more and more care of the works.” (*Museum F*).

“I’m the only Canadian museum director without a collection, which also sets us apart. And that was really... Jim Hill understood... you know he sat on other boards for other arts institutions and was quite aware of everyone having these massive collections that take up space and resources and money but they don’t have enough wall space to show everything. So, most collections stay in the vault. For him, he thought that was actually quite sad. Why would you want to collect something if you could never show it or the public could never see it. So he was really adamant about: we won’t collect, we will borrow from everyone else. So we are a Class A Gallery, so that means we can borrow from any institution in the world. We have the same temperature and humidity and all of those kinds of standards, we have. Which again makes us much more flexible. We aren’t held to our collection but we can be much more flexible in terms of thinking about what to show and how to show it... from other people’s collections [laughs].” (*Museum B*)



“In the past, I was overseeing the collection because it’s something I’m passionate about. Now that it has grown so substantially, we seek help from curators and advisors to enhance it.” (*Museum H*)

“The art needs to speak to me, otherwise I would seldom buy it but bearing in mind that most of what I buy will end up in the museum. So there are many dimensions to consider beyond my personal taste.” (*Museum P*)

“[Director and Head Curator] and I came to the conclusion that there was a need for a major institution in Africa that gives artists a significant platform to present themselves. That was when I changed my focus and made contemporary art from Africa the basis of my collection, with the objective to make it accessible to the public in a museum (if we were to find the right place). That’s how we started.” (*Museum P*)

### *Audience*

Inspiring (creating positive attitude) or satisfying (adapting to visitors needs) visitors and satisfying experts.

“But it’s also about the quality of the experience and our goal is really for people to say... It doesn’t matter what they’re showing, it will be good. This idea of a kind of place to... I think to become the leading contemporary art gallery in Calgary and in Western-Canada as well. Those are our small goals [laughs]” (*Director Museum B*)

So how do you make those connections to people coming in? That’s really really important for us that people have a very honest and engaging experience while they’re here. (Esker)

“The core of the visit is the art mediation – every visitor participates in a 90-minute guided tour. There is no exception: every visit somehow is also educational.” (*Founder Museum D*)

“I didn’t want the museum to be like a gallery or a space to buy art. It was meant to be, and still is, an organization that supports and works with artists—not only exhibiting a collection. It should be a place for interaction and exploration, on the side of the artists as well as on the side of the visitor.” (*Founder Museum K*)

“Each of these sources would explore a strong concept for our visitors to experience and be challenged by.” (*Founder Museum L*)

### *Scientific Contribution*

Exhibitions or catalogues. Research and/or publishing research.

It seems that creation of new knowledge is indeed important to many of the private museums but what is interesting that does not necessarily mean by the museum itself.

“We have our own publications for each exhibition. In these publications we not only review the works but also have experts and collectors write articles. These publications have been acclaimed in our exchanges with domestic and international peers. I believe that an academic publication not only records an exhibition but also gives in-depth interpretation of the event. It helps the outsiders better understand what a museum is and establishes an identity for a museum.” (*Founder Museum M*)

Some museums are going the opposite direction changing from projects and exhibitions to just showing the collection. (*Museum A, Museum F*)

### *Service Quality*

Quality service, quality museum shop/restaurant/café/parking/clean/clear design.

### *Other*

Emerging artists, Founder's preference, commissioning art, other private collections.

“The difference between a private and a public museum is that a private museum enjoys maximum freedom to design its own program while a public museum is subject to restrictions in its creative process. A private museum can offer programs that a public museum would and could not do. The Salsali Private Museum sees itself as a cultural base and platform for both new and well-established collectors, and acts as a catalyst in breeding a new generation of collectors. We advocate support for collectors. SPM is indeed the first center for collectors in the world. We provide them with a whole range of free services.” (*Founder Museum O*)

## **4.4. Societal Performance**

### Societal Performance

Literature on traditional museums informed us that Societal Performance includes sub dimensions *Accessibility* (Zorloni, 2012), *Education* (Anderson, 2004), *Community Improvement* (Koster & Falk, 2007).

### *Accessibility*

#### Social

- Making their art accessible to the public, some main goal!
- Focus on being adverse to art in storage (Museum D, Museum M, Museum A, Museum N)
- Some started with a storage space for themselves, then their friends, then the public. (Museum E, Museum F, Museum G)
- Some only allow academic groups (Museum G, Museum F)
- Museum B: wants diverse people to feel comfortable
- They have a focus on a type of art, namely contemporary art, but also within contemporary art a focus, because their collection has a focus, such as Museum P that has a focus on Contemporary African Art, or Museum L that has a collection focus on art that addresses “space”. (sharing their passion/love?)
- Trying to enlarge their audience from a societal objective instead of a commercial objective. (Museum K, Museum M, Museum N, Museum O)
- Some have very broad opening hours, some don't: mostly the private collections and house museums.
- Some have on appointment only and value the intimate experience and the quality of the experience. (Museum B, Museum D and Museum L)
- Some are promoting (Museum M, Musuem B), some don't want a lot of people (Museum F)

### Spatial

- Often only serving local communities, which is not strange since often they are founded because there is no contemporary art museum in the community. -> community improvement.
- no one mentioned digital but often their collection can be found online
- some mention being close to the highway or having parking.
- One museum mentions choosing their location because of accessibility to all. (Museum P)
- Making shows for other museums (Museum E, Museum J)
- Loans!

Spatial accessibility is filled in differently from traditional museums. Where for traditional museums it's about creating a way for everyone to be able to come to the museum, or if they can't come to create an online environment. For a lot of private museums, they were the first ones in their city or region and it is about making contemporary art accessible for the local community. So they do not have to travel to other traditional museums in other cities or countries. Or even being able to see contemporary art from their continent in a museum setting at all.

### Generational

- Keeping it accessible.
- Not many mention generational accessibility
- Linked to the sustainability objective, (Museum F? Museum P)
- public partnerships (Museum C, Museum E, Museum P)

### Other

Sharing their passion (Museum H), sharing their love (Museum L), sharing what they feel (Museum I)

Accessibility works different for private museums because the founder first decides to make his/her art available to anyone at all, and after that the other dimension come in play. It changed to the main goal, making their art accessible.

Traditional museums want to make art more accessible in a way that as many people come to them and are able to come. For private museums there is an initial different thought behind it because the art belongs to them and they often do not want to donate it to other museums because that would mean it in the end is not accessible. Often for traditional museums making any art accessible but for founders it's their art that needs to be seen. Sustainability is important for founder's but more because they want to keep their collection together. Zeitz is donating his collection to the museum until his death because he wants his kids to decide what happens to their inheritance.

Social, spatial and generational

“... accessibility is a really important thing for us. That is partly why we have so many public programs, you know, we just find all sorts of ways to engage with audiences. It’s really important and I think we’ve become quite well-known for our programs and also for... People feel really comfortable coming in here, it’s a very welcoming space. As a private foundation, there is nothing mysterious about it. We’re very very open. Even our hours, we are open six days a week. Thursdays and Fridays, we’re open until eight o’clock at night. It’s really about being open and accessible at all times.” (*Director Museum B*)

“En feitelijk die 2 jaarlijks 3 jaarlijkse pas veranderen. 3 jaar is ook veel te lang voor de kunstwerken, qua conservatie. Soms staan die ook veel te lang in het licht, daar hebben we natuurlijk ook rekening mee te houden naar de toekomst toe.” (*Employee Museum F*)

“We maken eigenlijk helemaal geen reclame naar buiten toe. Heel weinig mensen weten dat we hier bestaan, zal ik maar zeggen. We zijn meer en meer bekend in ’t buitenland. Maar ’t is altijd een beetje het idee van [Collector] geweest om een verborgen parel te zijn. Dus ook eigenlijk helemaal in ’t begin, hij was zelfs niet open voor zijn vrienden, hij was zelfs niet open voor andere mensen. T ’is altijd een beetje een gevecht. Een gevecht ook om te kijken of we toch open gaan en naar het publiek toe. Want je hebt ook andere, andere verzamelaars, ook Brusselse. Die na jaren de deuren hebben moeten sluiten. Het is eigenlijk, ja... Het kost natuurlijk veel geld om een collectie open te houden.” (*Employee Museum F*)

“Yes, we do to make sure our education program is reaching a broad audience here in this community and beyond. [Museum] is approximately 10 minutes by car from [Former House Museum] (our home) and is very easily accessible on a highway to visitors from our community and from beyond.” (*Founder Museum G*)

“Our second exhibition in 2017 is from Canberra collectors, [names collector]. They will be selecting and exhibiting works within our gallery, that will focus on the first 3 years and last 3 years of their 20 years of art collecting, highlighting the evolution in their collecting practice.” (*Founder Museum L*)

“Our museum organizes more than twenty exhibitions every year and heavily promotes our publications, lectures, and forums. We are not just accumulating academic learning alone; we are to help more people come to the museum. So it is meaningful to build a museum. It is a treasure you can enjoy throughout your life.” (*Founder Museum M*)

“If we were to donate our work to an institution like MoMA or the Whitney Museum of American Art, no matter how important the work, only a very few would see the light of day at any given time. Someone once said the best collection of modern art is at MoMA and the second best was in their storage.” (*Founder Museum N*)

## Spatial:

“We wanted a high frequency of visitors from Africa as well as international visitors, because a museum—to be sustainable in the long term—needs to be accessible to many. Cape Town is a desirable city in itself and a tourist attraction. [Museum P] adds to all that Cape Town has to offer. Cape Town ticked all the boxes. It’s considered one of the most beautiful cities in the world. We want the museum to be an experience for art. We wanted it to be easily accessible by public transport, we wanted it to be in a city with minimal pollution, and we wanted to build an institution with Access for All.” Segera has become the East African hub and a satellite of [Museum]. Some of my collection is exhibited there, and we also have an artists residency program there because we feel that there should be opportunities outside of Cape Town. It is not accessible for all because it is very remote, but international visitors and local visitors come here to experience the art and landscape, in a fully sustainable Safari setting.” (*Founder Museum P*)

“For us education is key, particularly in Calgary because people haven’t had access to contemporary art on a large scale. You know, there are smaller art centre projects and there is the art school but for the general public they haven’t... The general public in Calgary travel to go to see art. They go to New York and they go to Toronto and they go to Paris to see art but they’re not used to go to see art in their own city. So we’re trying to change that and make it a part of normal life, which from a European perspective seems insane, but from a North-American perspective not.” (*Director Museum B*)

## Education

- Educational programming often free

- cultural knowledge: often main goal, educating on contemporary art
- understanding past, present and future: important to have context with the collection.
- having a library.
- having an internship program (Museum A, Museum N)
- Museum C has Museum Ulm do public programs.
- some only with tour (Museum D, Museum G, Museum L, Museum F)
- curatorial program (Museum P, Museum K)
- small staff but often an educational worker.

“He will often say: The first time I went into the show I didn’t like it and now I love it. So the potential also to be open minded enough and to, I think, be open minded enough to say I don’t like it but for it not to stop there. To say: I don’t understand but I want to understand and so how do I get to the understanding. That is really what has driven him and in some sense, is now what drives us and that is why we have so many public programs and that is why we are very much about accessibility. That has kind of been his driving force and he wants that experience for other people.” (*Director Museum B*)

“So my goal would be to make contemporary art more accessible. I really think that contemporary art is very important for young people. Through art, the public can understand our society’s present and future more deeply. We also want to expand our museum to show more of the collection. Overall, it would be great if more people participated in contemporary art.” (*Director Museum K*)

“We’ve never had a dedicated long-standing contemporary and modern art museum. So I feel one of our big goals is actually just educating people about contemporary art. Simply access and educating around contemporary art, I would say that’s our main goal.” (*Director Museum B*)

### *Community Improvement*

#### Cultural impact

- first cam: filling a gap, introducing people with contemp art
- Museum O wants to be an example to other private collectors to open a museum.

Spreading and fostering the community’s cultural knowledge and appreciation of art. Social cohesion.

- creating a cultural ecosystem (Museum M)

#### Supporting the contemporary art scene

- showing it in the museum
- supporting emerging artists:
  - by commissioning art
  - by buying art
  - by exhibiting art
- supporting other collectors
  - by showing their collection
  - by giving them the right resources

#### Economic impact

- architectuur
- toerisme
- restaurants/shops
- niet veel staff dus werkgelegenheid mwah
- art market?
- choosing new neighborhood (Museum I)

### *Other*

Supporting Artists, representing all societal groups, other private collections.

### Supporting Artists

- Buying from emerging artists
- artists residency programs, or prizes (Museum K, Museum P/Museum J, Museum H)
- commissioning art (Museum O, Museum K, Museum B, Museum F?, Museum H)
- creating a platform for emerging artists in the region or beyond.
- sponsorships, prizes or residency

### Supporting other collectors.

- making their collection available also
- creating a cultural ecosystem/infrastructure

“Het enigste is dat we altijd proberen vooruit kijken, dat we niet meer terug in de tijd gaan. Dus nu gaan we geen Andy Warhol kopen, geen Picasso kopen, geen Calder kopen... ook veel te duur ook nu. Dus nu kijken we altijd vooruit naar jonge nieuwe generatie. Dus eigenlijk een beetje de eerste restrictie is dat we altijd naar voren kijken.”  
(*Employee Museum F*)

“Let’s create a platform for contemporary art and maybe emerging contemporary artists and show them in our collection, for supporting the contemporary art scene. We also have on the terrace some sculpture exhibitions, every year with emerging sculptors, new projects. And in that sense, you know, it’s really effecting the local scene. In terms of the global scene, I can say that many, let’s say some Turkish artists or projects. Because the projects, it’s like an exchange you know. If you work with a foreign curator. Sometimes there are foreign curators, then the artists are made visible in that sense. So it’s really like a platform for artists to show their works.”  
(*Employee Museum A*)

“The [Collector’s Last Name] Prize is about creating a platform for young and emerging artists. It is not about helping or supporting. It is not philanthropic. It only offers an opportunity for these young artists as a stepping stone to move on according to their own strengths. If it is structured right, the answer is yes, [a collector nowadays has a similar power like a museum curator to create a platform for emerging artists].” (*Founder Museum J*)

“We principally collect emerging artists, although we also have in our collection recognized, established artists. We are prepared to buy from artist-run spaces and even from graduate exhibitions. Our decision-making is very visceral, and we are prepared to back our instincts. We would rather support younger artists trying to build their careers, rather than chasing big-name artists.” (*Founder Museum L*)

“It was meant to be, and still is, an organization that supports and works with artists—not only exhibiting a collection. It should be a place for interaction and exploration, on the side of the artists as well as on the side of the visitor.” (*Founder Museum K*)

#### 4.5. Reputational Performance

Reputational Performance was identified in the theoretical framework as having three sub-dimensions, namely reputation on a local, national and international level.

Institutional reputation, Founder’s reputation, Contemporary art

Reputation:

*Public*

- local

- international

*Art world*

- local

- international

Think global, act local.

They want to be a local landmark.

Often when there is no contemporary art museum in the city, the local community is the focus, reputation wise but they want to be internationally acclaimed. Locally appreciated, internationally acclaimed.

Or if they are the only contemporary art museum in the country the reputation is national.

Quotes:

Local:

“Well my dream would be to make our museum and contemporary art here in Turin even more popular. Sometimes, it is hard to compete with other museums because it may be easier for some people to visit a historical museum, about Egypt for example, rather than a contemporary art museum. So my goal would be to make contemporary art more accessible. I really think that contemporary art is very important for young people. Through art, the public can understand our society’s present and future more deeply. We also want to expand our museum to show more of the collection. Overall, it would be great if more people participated in contemporary art.”  
(*Founder Museum K*)

National/International:

“The first five years were really developing the gallery and our reputation and figuring out who we were and what we could do. How much it costs to do what we do and how we do it. Developing a reputation so other institutions would actually lend to us. Because it’s quite a conservative world, the art world. So people want to make sure that they’re sending their work to a reputable institution. You know, that it’s not going to get damaged or... Anyways, it took five years to do that, to put ourselves on the map and for people to understand who we were.”  
(*Director Museum B*)

Other:

“It is very unique. I am [Founder] and I am the only one who can do this. My private museum derived from my own perspective. I am not trying to follow others. I just want to show what I feel and my art world through the art museum.” (*Founder Museum I*)

#### 4.6. Performance Objective Framework of Private Museums

## 5. CONCLUSION

The present study aimed to identify which performance objectives are present at private contemporary art museums. After creating a framework of performance objectives present at traditional museums derived from the literature on performance measurement, an interview guide was created and semi-structured interviews were conducted with museum executives and directors of 7 private contemporary art museums. To create

The Framework consists of performance objectives that are present in the whole population of private contemporary art museums. This does not mean that all objectives are present at every private museum, often there is a trade-off or a substitutability in play. There is also a focus on certain

As described in the results section, some museums start out having the objective of organizing exhibitions but change to a model where they only show the collection. Private museums are more organic businesses where objectives can change over time and business- and financial models can change which affects the performance objectives being pursuit. Especially in the case of private museums that have existed for a while and whose founder is getting less involved or that has started to think about sustainability. Some private museums are even donated as a whole, turning them into public museums.

## 6. DISCUSSION

### *Limitations*

The semi-structured nature of the interviews made some interviews miss specific questions about some of the sub dimensions, which sometimes made the results not as valid because not all the interviewees talked about a certain topic. However, the flexibility of the interviews made sure the answers were very elaborate. The number of conducted could have been higher to ensure credibility but the interview requests were send out during summer which created a low response-rate.

In addition, the coding process was done very subjectively. To make the data-triangulation even stronger, the researcher could have added the mission statements of the museums.

### *6.2 Recommendations for further research*

This research is meant as an explorative study into what private contemporary art museums consider while managing their operations. Future studies could continue by studying the hierarchy between the different performance objectives.

Developing this framework was a way to ensure other researchers that want to study performance at private contemporary art museums are using the right framework. Further research can be conducted to see which objectives are more important than others or influence each other. Surveys can be created using the framework created in this study.



It could also be a more in depth exploration between the differences that location, as in country and their legal systems mean for private museums and their objectives.

Interestingly one of the interviewees expressed different objectives from the ones of the founder and collector, which might be an interesting research topic in itself. If employees at private museums have the same objectives, as the founder is the one calling the shots. Also, while this study did not address the possible relationships between the performance objectives, since that was not the aim of this research, it could be the aim for further research on the subject.

To conclude, since in a small sample already so much diversity in objectives, business models and motivations were found, there are most likely even more objectives that this particular study did not touch upon.

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## APPENDICES

### Appendix I.

#### Overview of the literature on performance in the cultural industries, specifically at museums

Artistic Merit	Societal Impact	Commercial Performance	Managerial Performance	Brand Performance
-Quality issues (Gstraunthaler & Piber, 2012)	-Public Benefit *Sharing knowledge (Zorloni, 2016)	-Financial performance (Gstraunthaler & Piber, 2012)	-Governance -Learning & growth *International engagement	-Reputation -International engagement (Zorloni, 2016)
-Artistic contribution *Artistic quality *International engagement (Zorloni, 2016)	-Social indicators -Cultural indicators (Schuster, 1996)	-Finance (Zorloni, 2016)	*Sharing knowledge *Effective management (Zorloni, 2016)	-Organizational assets (Koster & Falk, 2007)
-Market Performance (Camarero et al., 2011)	-Social performance (Camarero et al., 2011)	-Economic indicators (Schuster, 1996)	-Efficiency (Paulus, 2003)	-Institutional Reputation (Anderson, 2004)
-Effectiveness (Paulus, 2003)	-Equity (Paulus, 2003)	-Economic performance (Camarero et al., 2011)	-Social capital (Bourdieu, 1986)	-Prestige (Gilhespy, 1999)
-Education -Arousal of ideas (Rentschler & Potter, 1996)	- Enrichment of the public mind (Rentschler & Potter, 1996)	-Economy (Paulus, 2003)	-Public perspective -Learning & Growth perspective	-Symbolic capital (Bourdieu, 1986)
-Symbolic capital -Cultural capital (Bourdieu, 1986)	- Public perspective (Zorloni, 2012)	-Economic capital (Bourdieu, 1986)	-Governance & Financial perspective (Zorloni, 2012)	
-Intellectual perspective (Zorloni, 2012)	- Community relationship -Public good (Koster & Falk, 2007)	-Governance & Financial perspective (Zorloni, 2012)	-Employee satisfaction (Koster & Falk, 2007)	
-Public good -Organizational assets (Koster & Falk, 2007)		- Financial health (Koster & Falk, 2007)		

## Appendix II.

### Interview request e-mail

From: Willemijn Iest <willemijn@iest.nl>  
Subject: Interview Request  
Date: 01/08/2017-07/08/2017  
To: <email address museum>

Dear Sir/Madam,

Let me first introduce myself, my name is Willemijn Iest. I am currently finishing a masters degree in Cultural Economics & Entrepreneurship at the Erasmus University Rotterdam and am writing my thesis about private art museums.

For my thesis, I am looking to interview founders of private museums via Skype. I am planning on conducting the interviews between the 14th and 31st of August (14/08/2017-31/08/2017). If possible, it would be great to speak to *Museum Founder(s)* about the founding of the museum and the museum's mission, but I would be happy to speak to someone else in the organization as well.

Thank you in advance and I look forward to hearing from you.

Best regards,  
Willemijn Iest

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+31621952244  
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### **Appendix III.**

#### **Interview Guide/ Written Questionnaire**

Dear *CONTACTPERSON*,

Below you can find the questions I would like to ask *FOUNDER*. If this is not possible, maybe you or someone else in the organization can fill them in. If you do not feel comfortable answering certain questions, feel free to skip them. The answers will be used for this research only and will be presented in my thesis anonymously.

1. When and why did you decide to found your own museum?
2. What goals does your institution pursue and what are your criteria to evaluate its achievements?
3. Do you ever seek the help of curators and art advisors for exhibitions and for identifying works to include in your collection?
4. Some people maintain that the need to collect has to do with the affirmation of one's own self, and therefore a collection expresses the personality of the collector. Would you agree and why or why not?
5. Do you keep track of visitor numbers? If so, why? If not, why not?
6. Why did you name the museum *MUSEUM*?
7. Do you run the museum yourself or do you have a managing director? If so or if not, why?
8. What made you decide on the location of the museum and what role does the location/building have in achieving the museum's goals?
9. How many employees does the museum have and how would you describe the organizational climate or working environment?
10. Have you made any arrangements for the sustainability of the museum, how it will continue after you're gone?

11. What role does the museum play in the (international) contemporary art world?
12. Do you have a board? If so, what are their responsibilities?
13. Is the museum financed entirely by you or are there also sponsors and/or donors that contribute? If not, why not?
14. What is the legal status of your museum? What are the main problems that an organization with such a legal status faces in your country?
15. Do you work together with other public or private, national or international institutions? If so, why? If not, why not?
16. Do you lend works for temporary or museum exhibitions? What are your loan terms and how do you feel about donating to museums?
17. Have you ever sold a work from the collection?
18. What type of activities does the museum partake in and why? For example, guided tours, educational programs, community events, in-house conservation/restoration or in-house publishing of catalogues or research.
19. Does the museum provide any visitor services and why? For example, a library, museum shop, café or restaurant or spaces for rent.
20. How important is being internationally engaged to you?

## Appendix IV.

### Sample of Museums: Table

Museum	Founder	Location	Opening Year	Accessibility	Admission Price	Interview Method	Interviewee	Director	Curator(s)	Size Museum	Size Collection	Building	Location
<b>Conducted Interviews</b>													
Museum A	Collector	Istanbul, Turkey	2001	4 days a week	free	Phone	International Officer	Collector	no	2.000 m2	?	new building with other renters	capital, own building, residence, first CAM in region
Museum B	Collector	Calgary, Canada	2012	6 days a week	free	Skype	Director	yes	yes, same	1.000 m2	x	new building with other renters	city, first CAM in region, residence
Museum C	Collector	Ulm, Germany	2007	6 days a week	6 EUR	E-mail	Director	yes, collector's daughter	no	1.300 m2	480	new building	small city, first CAM in region
Museum D	Collectors Couple	Berlin, Germany	2007	4 days a week, by appointment	12 EUR	E-mail	Director	Collectors	no	3.000 m2	780	new building incl. residence	capital, residence
Museum E	Collector	Munich, Germany	1993	3 days a week, by appointment	free	Phone	Collector	yes	yes	?	5.000	new building	big city, residence, close to home, first CAM in region
Museum F	Collector	Brussels, Belgium	2006	4 days a week, by appointment with guide, one day a month free	10 EUR	Phone	Executive Assistant	Collector	No, assistant	3.500 m2	5.000	old building	place of building, capital first CAM in region
Museum G	Collector Friends	Dallas, TX, USA	2012	limited access to groups	free	E-mail	Collector	yes	yes	1.700 m2	800	old building	residence, accessible
<b>Secondary Data</b>													
Museum H	Collector	Beirut, Lebanon	2015	5 days a week	10 LBP (€0,005)	Zorloni, 2016	Collector	?	yes	4.000 m2	2.000	new building with other renters	capital, first CAM
Museum I	Collector	Seoul/Jeju, South Korea	2014	6 days a week	10,000 KRW (€7,8)	Larry's List	Collector	yes	no	min. 3.000 m2	200	old buildings	capital, multiple locations
Museum J	Collector	Athens/Hydra, Greece	1996	2 days a week	free	Larry's List	Collector	?	no	?	1.500	new and old buildings	capital, multiple locations
Museum K	Collector	Turin, Italy	1995	4 days a week	5 EUR	Larry's List	Collector	yes	yes	1.500 m2	1.500	new and old buildings	residence, city
Museum L	Collectors Couple	Melbourne, Australia	2016	2 days a week, with guide	25 AUD (€15,9)	Larry's List	Collector	Collectors	no	?	300	new building incl. residence	residence, city
Museum M	Collectors Couple	Shanghai/Chongqui, China	2012	6 days a week	50 RBM (€6,7) + 1 day free	Larry's List	Collector	Collector	no	20.000 m2	2.300	new and old buildings with other renters	multiple locations, major city,
Museum N	Collectors Couple	Miami, FL, USA	1994	4 days a week	10 USD (€8,5)	Zorloni, 2016	Collectors	yes	same with help from son	4.000 m2 (2019: 9.000 m2)	7.300	old building (2019: new building)	city, residence
Museum O	Collector	Dubai, UAE	2011	7 days a week	free	Zorloni, 2016	Collector	yes	no	900 m2	900	new building	city, first CAM in region
Museum P	Collector	Cape Town, South Africa/Segara, Kenya	2012/2017	6 days a week	180 ZAR (€12) + 1 day free	Larry's List	Collector & Director	yes	yes	9.500 m2	1.000	new building with other renters	capital, first CAM in region

## Appendix V.

### Operationalization of the Performance Objective Framework of Museums

1. Managerial Performance
  - 1.1 Employee Satisfaction  
Keeping employees satisfied, good organizational climate (diverse employees/curators), place where employees can develop themselves.
  - 1.2 Organizational Excellence  
Monitoring internal processes, monitoring museum's ability to reach its goals. Checking employee performance
  - 1.3 Managerial Skills  
Having good managerial skills, being transparent, (inter)nationally engaged (loaning works and working together with other institutions), being aware of competitors
2. Commercial Performance
  - 2.1 Attendance  
Monitoring or maximizing attendance
  - 2.2 Economy  
Monitoring expenses and costs & maximizing balancing the budget
  - 2.3 Revenue  
Monitoring revenue streams (consumer) & maximizing revenue (subsidies/donations)
3. Artistic Performance
  - 3.1 Collection  
The collection and its conservation or its scope/quality, diversity/multiculturalism and innovation.
  - 3.2 Audience  
Inspiring (creating positive attitude) or satisfying (adapting to visitors needs) visitors and satisfying experts.
  - 3.3 Scientific Contribution  
Exhibitions or catalogues. Research and/or publishing research.
  - 3.4 Service Quality  
Quality service, quality museum shop/restaurant/café/parking/clean/clear design.
4. Societal Performance
  - 4.1 Accessibility  
Social, spatial and generational
  - 4.2 Education  
Educational programming, school groups, cultural knowledge, understanding past, present and future, having a library.
  - 4.3 Community Improvement  
Spreading and fostering the community's cultural knowledge and appreciation of art. Economic improvement of a community, city or region. Social cohesion.
5. Reputational Performance
  - 5.1 Local  
Reputation within the community, cultural reference for the area
  - 5.2 National  
Reputation within local art community, cultural reference for the country
  - 5.3 International  
Reputation international. Museum's influence on the art world.
6. Motivation
  - 6.1 Philanthropy  
First of its kind in the region, creating ecosystem, supporting (emerging) artists
  - 6.2 Estate Planning  
Lack of space in home, way of ensuring future of collection, tax breaks
  - 6.3 Self-actualization  
Lack of space at public institutions, displaying art in public, legacy

## **Appendix VI.**

### **Code List**

Artistic: Audience  
Artistic: Collection  
Artistic: Other  
Artistic: Scientific Contribution  
Artistic: Service Quality

Commercial: Attendance  
Commercial: Economy  
Commercial: Other  
Commercial: Revenue

Managerial: Employee Satisfaction  
Managerial: Managerial Skills  
Managerial: Organizational Excellence

Reputational: International  
Reputational: Local  
Reputational: National  
Reputational: Other

Societal: Accessibility  
Societal: Community Improvement  
Societal: Education  
Societal: Other

Motivation for collecting  
Motivation: Estate Planning  
Motivation: Philanthropy  
Motivation: Self-actualization

Private Museum: Country situation  
Private Museum: Founder's decision  
Private Museum: Legal setup  
Private Museum: Location  
Private Museum: Staff  
Private Museum: Tax