

Dual- management in art museums

Towards an artistic and
commercial balance

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Towards an artistic and commercial balance

ABSTRACT

Art museums are complex cultural organizations in which a duality is always present, the artistic against the commercial values. As a knowledge-based institution, the museum is expected to deliver a quality program while being economically sustainable. A way of tackling this conflict is by having a dual-management structure: an artistic director in charge of the knowledge-based tasks, and a business director responsible of the economic well-being of the organization (Reid & Karambayya, 2009). This managerial structure has rarely been analysed by scholars in the environment of an art museum, only in performance art organizations where this practiced is much more extended. This thesis aims (1) at exploring the dual-management structure in art museums, while assessing another duality found in managerial theory: managerial orientation, towards learning goals or towards performance goals (Paunova & Svejnova, 2016). And (2) to understand this theory's contribution to the aforementioned art against commerce duality. This will be analysed by investigating directors and museums with dual-management structure in the Netherlands. The findings suggest that a deeper and more complex analysis should be done to these theories' applications in museum directors and art museums in order to understand the implications between them.

KEYWORDS: Dual-management, Art museums, Art versus commerce, Managerial orientation, Learning, Performance.

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Introduction

“Museums are like icebergs. What we see is a very small percentage of what they are, what they do and what they entail” starts Spanish art critic Bea Espejo (2018) in a descriptive article of today’s art museums situation. Indeed, there are numerous tasks developed behind closed doors that as visitors we never get to experience. The exhibited works and the information expressed are only a small part of everything a museum does. The research, the ideas, the creativity cultivated by museum staff is much more than we get to see in their exhibitions and publications. Espejo’s phrase is an example of the multiple layers existing in art museums: they are complex organizations in the cultural sector.

They are especially fascinating because they are institutions where knowledge is at its core. Not only they produce cultural programs and exhibitions for the public, but they also conserve and research art collections, and publish books. They are places of experimentation and inspiration, multifaceted institutions that are increasingly becoming more central in people’s leisure (Frey & Meier, 2006). Together with all their artistic practices, museums further have to be economically sound in order to realize their functions. The duality between artistic and commercial values is always present in cultural institutions, as it is in art museums. In these institutions, the balance is especially challenging to achieve due to them being organizations closely related to science: the experts are researchers, curators, conservators and restorers, implying there is a bigger role of the knowledge side than in other sectors in culture.

This duality has been present for numerous years, and some organizations have opted for a managerial structure that reflects this duality. For art museums, it is not such a common practice as is for other cultural organizations, most commonly orchestras and performing arts organizations. In the Netherlands, however, dual management is present in a number of art museums. Being a knowledge-based organization, management in art museums had historically been the task of the experienced scientific or art historian. Over time, and due mainly to a specialization of the different museum professions, museum management has also become a specialized career. Increasingly, numerous arts and culture organizations have opted for having a dual-management structure at the top. This form of leadership, which is slowly arriving

at museums, allows greater focus by each director in their specific tasks. The phenomenon of dual-management was chosen as subject of study in this thesis because it is considered a direct personification of the presented duality: an artistic director in charge of the artistic affairs, working together with a business director in charge of with the managerial and financial aspects of the organization.

Having this duality present, another dichotomy was found in managerial orientation: learning and performance goals (Paunova and Svejnova, 2016). This research aims at exploring the phenomenon of having a dual-management structure in art museums in the Netherlands, understanding each director's managerial orientation and how these affect the orientation of the institutions, either towards learning or towards performance goals. This study has the intention to find new ways of tackling art against commerce debate, and how it can be more properly balanced by adding more layers to the question.

This study is academically relevant because little attention has been given to dual management in art museums, while research usually centres in other sectors of the cultural industries where this is a more common executive practice. This lack of literature requires that experience in dual-management in other cultural sectors and industries is used. The intention to combine managerial theories about orientation with dual-management in art museums is an innovative approach. This thesis offers a framework joining both theories, and placing them in the art versus commerce dispute, a central discussion in current times.

To that end, the following research questions will be answered:

RQ1: What are the main characteristics of dual-management in art museums in the Netherlands?

RQ2: How does the managerial orientation of each director impact the organizational orientation of the art museum?

RQ3: How do these findings contribute to the arts against commerce debate in art museums?

Dual-management structure in art museums is not a prominent tendency in museums around the globe. It is present in museums in The Netherlands, Austria, Belgium and Switzerland, seemingly. In Switzerland we find the Vitra design museum and the Kunstmuseum Basel, for example. In Austria, due to a conflict in the Belvedere Museum in Vienna, where the former solo director Agnes Husslein-Arco was terminated due to misconduct, the Austrian Minister of Culture announced that the new director, Stella Rollig, would be joined in the management team by the newly appointed business director: Wolfgang Bergmann, as a change in structure seemed necessary to improve the museum's situation (Neuendorf, 2016; Artforum, 2016). In addition, some weeks ago, the director of the Metropolitan Museum in New York, Daniel H. Weiss, announced that he would have another manager joining him in his task (Smee, 2018).

In the Netherlands, the case that got the most attention recently was the Stedelijk Museum in Amsterdam. In 2017, allegations of conflict of interests made public to the press, made Beatrix Ruf, artistic director, to resign. She was, allegedly, pushing forward agreements with collectors to exhibit their artworks in the institution (van Lent & Ribbens, 6 October 2017). However, the same journalists speculate that there were also other reasons behind the leave of Ruf: the differences of vision between directors (van Lent & Ribbens, 5 October 2017). Ruf aimed at a more experimental museum, while van Gilst, business director, wanted to encourage the commercial side of the organization. At the end, both left the museum in the span of few months, leaving the Stedelijk in a managerial crisis.

In the wake of the above, the problematic of the artistic against the commercial duality in art institutions became, once again, obvious. It appears that there is an existing conflict between these views, however, the framework proposed in this thesis may provide a holistic approach to museums: taking into account both goals and how they can be inherent in each director and point in the same direction, providing a successful management.

Using a deductive approach and a qualitative design, a theoretical framework has been developed and tested in two levels: individual and organizational. For the individual level, 6 directors have been interviewed, all pertaining to dual-management couples from 4 different museums. These four museums have been investigated, as well, treated as case studies using content analysis of available official documents.

After this brief introduction, the present thesis is divided in the following sections: (1) a literature review, summarizing all relevant findings and theories surrounding the topics which ends in a proposed theoretical framework, (2) the explanation of the methodology and research design used throughout this thesis, (3) a succession of the findings together with a discussion comparing the literature and framework, and finally, (4) a conclusive chapter answering the research questions and proposing further research possibilities. At the very end of the text, there are some appendixes. These are meant to assist the lecture, while presenting each case study and all the information gathered from each museum, a sample of the coding book used to analyse both the museums and the directors, and the interview guides.

Literature review and theoretical framework

In order to answer the research questions, it is necessary to start with a revision of relevant existing literature around the topics identified. This second chapter has been divided in sections around the following five main themes:

First, an overview will be drawn of what is known about the dual-leadership structure in the cultural sector, which helps frame what is to be expected from such a managerial resolution. Second, how dual-management is presented in museums is explored, based on literature of other cultural organizations, and a few ones regarding museums. Third, managerial orientation will be defined, and the different orientation types will be explained, including their characteristic indicators. This section will be divided between the two levels: individual and managerial. Fourth, a summary of literature concerning the art against commerce duality is expressed. Finally, a conclusive section with the most important remarks will accompany the theoretical framework, which is derived from said literature review.

Dual-management in arts organizations

Dual-management is a managerial structure in which two leaders share the responsibilities at the top. It is still regarded an unusual practice in firms of all kinds of industries (Reid & Karambayya, 2009), but it has become a traditional practice in performing arts organizations. That is why most of the existing scholarly studies target this sector of the arts and ignore museums. However, dual-management is also a practice found in art museums. Another reason for this disregard is the fact that existing literature on museum leadership assumes that there is always one figure that assumes the leader position on top of the hierarchy (Reynolds, Tonks & MacNeill, 2017). Literature of dual-management in the performing arts can help understand the art museums with this structure. Dual-management and dual-leadership are indistinctively used in literature; both terms will be used in this study.

The description of what entails a dual-management structure differs among authors. It has been defined as an organization which “is led by two hierarchically

equivalent executives, each of whom is responsible for one of the main objectives” (Bhansing, Leenders & Wijnberg, 2016, p.908). As such, each leader has different responsibilities and together they oversee the fulfilment of the organization’s mission while aiming to be economically sustainable at the same time. Another definition highlights the necessary “coordinated fashion” of their work as they are both entrusted with the organization’s outcome (Álvarez & Svejnova, 2005, p.115). But not all dual-leaderships share equality in ranking.

Järvinen, Ansio, and Houni’s (2015) propose two dimensions that differentiate dual-leadership: the difference in rank between the leaders (hierarchical or equal) and the division of tasks (if they are shared or separated). The duo structure can be a “co-leadership”, when ranks and tasks are different; “invited leadership”, when a hierarchical duo have overlapping tasks; “dual-leadership”, when the position is equal and the tasks are separated; and “merged leadership”, when equivalent in rank and coinciding in tasks (Järvinen, Ansio & Houni, 2015, p.17).

| | <i>Hierarchical</i> | <i>Non-hierarchical</i> |
|--------------------------|---------------------|-------------------------|
| <i>Separate tasks</i> | Co-leadership | Dual-leadership |
| <i>Overlapping tasks</i> | Invited leadership | Merged leadership |

Table 1: Types of dual-leadership based on Järvinen, Ansio, and Houni (2015).

Hence, “professional duos are dyads with joint responsibility and role performance” which are “knitted together by an authority line (for hierarchical duos) or by high levels of trust and shared recognition (for partnership duos)” when this hierarchy is not present (Álvarez & Svejnova, 2005, p.141).

The main advantages of such a structure at the top are numerous. Mainly, two leaders tend to be more creative than one solo player, as they form a team and can work together (Bhansing, Leenders & Wijnberg, 2012). The potential of dual-management structures as a collaborative leadership has been widely expressed, where the two directors share most objectives and values while having similar career backgrounds (Álvarez & Svejnova, 2005; Reynolds, Tonks & MacNeill, 2017). Through team-oriented processes, conflicts can be suppressed, and a close working relationship

can be developed. At the same time, it is beneficial to divide tasks among them: to carefully express beforehand the division of labour between the two leaders is essential to achieve success (Álvarez & Svejnova, 2005). When the couple knows which tasks to develop jointly and which ones each director is individually responsible of, the professional relationship is smoother.

Even if promising, dual management is considered a risky practice for some (Reid & Karambayya, 2009). Having two personalities at the top, which can be conflicting, means that two different perspectives, set of goals and priorities have to be balanced, and this can be a challenge for the organization in which tensions might arise (Järvinen, Ansio & Houni, 2015). In addition, directors are considered quite powerful and independent figures, with strong personalities, making it a difficult relationship to sustain and prone to rivalry and competition (Alvarez & Svenjova, 2005). A big number of scholars have centred their study in the personal relationship or possible conflicts that might appear between the two directors, adding a psychological value to the question, which undoubtedly is meaningful to take into consideration as it affects their professional performance and hence affects the organization as a whole (Reid & Karambayya, 2009; Reynolds, Tonks & MacNeill, 2017). They also assume the inevitability of conflict between the directors (Alvarez & Svenjova, 2005). Reid and Karambayya's (2009) argue that the existing difference among directors comes from the contrast in each one's professional goals, visions and values, when they come from different backgrounds. In the present thesis, the relationship between the two directors is not going to be tackled in depth, however it is of interesting nature as it affects their work and the museum directly. All in all, these negative assumptions are context dependent: there are several factors that contribute to a good working relationship between the leaders, and these always get reflected on the organization as a whole.

Moreover, authors have been pointing out characteristics that contribute to a better managerial team. Certain commonality and complementarity between the two is fundamental (Järvinen, Ansio & Houni, 2015; Álvarez & Svejnova, 2005). An effective relationship between the two managers can be represented in four pillars: common vision, common incentives, communication and trust (Reynolds, Tonks & MacNeill, 2017; Järvinen, Ansio & Houni, 2015). Trust is often highlighted as the most important relational characteristic to achieve success as a management team.

At the same time, emotional complementarity is also essential, contrasting personalities that complement each other make a good team: like this, each one can offer different perspectives and have a wider view to deal with more complex problems. In fact, an artistic director and a financial director are complementary of each other because they (in theory) have different responsibilities: the work of the management head is divided in two. As such, a proper complementary couple are better able to tackle managerial dualities, as they allow a deeper and more complete development of their skills as their tasks are more specialized (Álvarez & Svejnova, 2005, p.119).

Different studies come to the conclusion that the greater the difference between the directors, the more productive and stable in the long term, suggesting that complementarities are more important than commonalities among them (Bhansing, Leenders & Wijnberg, 2012; Järvinen, Ansio & Houni, 2015). Bhansing Leenders and Wijnberg (2012) propose that the more similar the two directors are (in terms of background, age, experience) the less effective the management team is in achieving their goals in the long term, because it makes it “less likely that the organization as a whole can benefit from the specific advantages a dual leadership structure can offer” (p.531). The more different their expertise is, the better each can focus on their tasks and offer a deeper knowledge of each one’s responsibilities, enriching the organization’s outcome. Different authors have different takes on what makes a management duo effective.

Bhansing, Leenders and Wijnberg (2012) investigated dual-management and the differences of selection system orientations amongst the two directors. The authors introduce this term, which refers to how much attention an individual manager gives to a specific sector of the organization’s environment. In other words, selection system orientation relates to the stakeholders of the organization prioritized by the director. This is important because it determines the direction and strategy of a firm. The study finds that in organizations in which organizational objectives differ among each other, different selection system orientations surface between the directors. This variety in priorities is beneficial as it allows a more “diverse information for decision-making and the identification of more strategic issues, when compared to the case of a sole executive” (Järvinen, Ansio & Houni, 2015, p.18). However, this diversity can result in tensions, as has already been expressed. They evaluate three main stakeholder sectors

that leaders can focus in: market consumers, experts, and peers (Bhansing, Leenders & Wijnberg, 2012, p.909).

Art museums: artistic director and business director

All museums have these same tasks and responsibilities, but only some of them have a duality at the leading position. Others have only one: traditionally with an art history background who has worked as a curator for many years. This director is further expected to have managerial and financial skills. However, museums are changing their management form from one to two co-leaders, driven by the supervisory board, who are exploring solutions to increase efficiency in the organization's finances due to the limited management knowledge of the director (de Voogt, 2006). The fact that firms and institutions are growing more complex every day and the existing trend towards professional specialization, points to the impression that it is more useful to have two, rather than one director.

In art museums, a dual-management structure usually entails one director entrusted with the artistic vision, excellence and planning, and one responsible for the business and finances related to the organization's management. The titles of each director vary widely amongst institutions. Taking the example of museums in the Netherlands, titles of artistic directors include: director, managing director, artistic director, general director (algemeen directeur in Dutch), executive director. This manager usually has an art historian and a background as a curator, and traditionally they had the role as sole director. They usually have been researchers for many years and hold a PhD. According to some authors, the artistic director has "the dominant leadership role" (Cray, Inglis & Freeman, 2007, p.298). In a knowledge-based institution like a museum, the art expert is expected to have the higher reputation since it is this specialized knowledge that differentiates the one firm from others in the market.

In the same Dutch museums, the business director holds the following titles: financial director, business director (zakelijk directeur in Dutch), development director, managing director (when the other one has a different title). Usually, the board of directors would attach this business director to the artistic director and form the duo structure (de Voogt, 2006). The titles appearing on the museum's website and official

description are not always accurate, as will be discussed later on in the results. Even though the titles change between museums, as a general rule during this study, the term 'artistic director' will be used for the artistic-related leader, and 'business-director' for the managerial one.

Each kind of director is associated with certain characteristics and objectives. The artistic director is directly related with the artistic practice and the production staff. They oversee the content of the artistic expressions and their quality, the collection, its research and conservation, as well as publications, and all knowledge-based tasks (Reid & Karambayya, 2009). Usually, their reputation among other experts relies on this content, contrarily to a business manager whose reputation depends on "efficiency and effectiveness" (Cray, Inglis & Freeman, 2007, p.298). The business director is the one in charge of ensuring that the artistic practice is economically sustainable "through business practice" (Reid & Karambayya, 2009, p. 1076).

Following Bhansing, Leenders and Wijnberg (2012) selection system orientations theory, the artistic director will give more weight to their peers and experts in other organizations and institutions than a business director would (Cray, Inglis & Freeman, 2007). While the business minded director will give more importance to the visitors when being the museum's main source of income (Mahmoud & Yousif, 2012). From their point of view, each manager will prioritize differently the various museum stakeholders.

All these theories and assumptions will be challenged and used to answer the first RQ: What are the main characteristics of dual-management in art museums in the Netherlands? Each museum director will be interviewed to find out the type of duality (Järvinen, Ansio & Houni, 2015),

Even though the success of the duo will not be investigated, as it is not the aim of this research, an exploration of the indicators of both prosperous and unsuccessful working relationship according to the literature, is going to be presented: with the intention to have a picture of how dual-management is presented in museums, which has been neglected by other scholars.

Managerial orientation

In cultural organizations, where antagonistic goals have to be equilibrated, we see another kind of duality: the tensions between managerial orientation. We have taken the study from Paunova and Svejenova (2016) as starting point in this theory. The authors analyse an orchestra and the two apparently opposing managerial goals: learning goal orientation and performance goal orientation. Managerial orientations can be evaluated at individual, group, or organizational level (Paunova and Svejenova, 2016). For the sake of the limitations of this thesis, only the individual and the organizational levels will be analysed.

Individual level

At the individual level, Paunova and Svejenova (2016) describe a managerial goal orientation as “an interpretive framework that shapes individual affective, cognitive and behavioural responses to challenging tasks, events, and situations” (p.3). In other words: how a manager reacts to executive challenges. Managers can, then, have an orientation towards learning or towards performance goals. Learning orientation is focused on the improvement and mastery of skills, on enhancing the importance of the process to arrive to a desired goal. The abilities of an individual are seen as dynamic and open to change, and as such the emphasis is on encouraging the gaining experience. Performance goal orientation, on the other hand, sees one’s abilities as fixed and the aim is on the result and on demonstrating proficiency, competence and avoiding failure (Bunderson & Sutcliffe, 2003).

A manager that leans toward a learning orientation gives a bigger importance to the process of day-to-day tasks, while someone with a performance goal orientation gives more importance to the quantifiable results of those everyday tasks. Another individual indicator of their orientation is related to their personal learning and studying processes. A study conducted with 220 Indian engineering students, connecting their way of acquiring knowledge with their educational performance (Jha & Bhattacharyya, 2013). The authors make a list of indicators of each orientation in their study patterns. Two aspects stood out: their motivation to study (intrinsic and extrinsic) and the

importance they give to being successful themselves. The following table exemplifies these assumptions:

| <i>Learning-oriented student</i> | <i>Performance-oriented student</i> |
|--|--|
| Driven by intrinsic motivation | Driven by extrinsic motivation |
| Not concerned with portraying themselves as successful | Importance to portray themselves as successful |

Table 2: Differences between learning and performance orientation of students. Based in Jha and Bhattacharyya (2013).

An individual is intrinsically motivated to learn when the acquisition of knowledge itself is incentive enough, the ‘art for art’s sake’ mentality. On the contrary, when someone seeks knowledge for an ulterior motive, expecting some kind of reward when succeeding and a punishment when not, ‘the carrot and the stick’ principle, it is an extrinsic motivation (Amabile, 1998). The individual whose goal is to be successful (or to appear to be successful) is in itself an indicator of having performance goal orientation, while the contrary it is an indicator for learning orientation (Jha and Bhattacharyya, 2013).

Both orientations can often be counterproductive when appearing together in the same person, studies find, as individuals with different approaches might have different personalities (Raisch, Birkinshaw, Probst & Tushman, 2009) and usually a highlight is set on the learning approach as a more beneficial one in the long term (Bunderson & Sutcliffe, 2003). Scholars suggest that the favourable influence of performance goal orientation is less obvious, in an individual level (Paunova & Svejenova, 2016). At the same time, in knowledge-based activities “performance orientation is perceived negatively, and learning orientation is seen positively, contributing to creativity and innovativeness” (Jha & Bhattacharyya, 2013, p.45).

Organizational level

At the organizational level, Paunova and Svejenova’s (2016) earlier definition of goal orientation can be translated to as how the organization as a whole reacts to executive challenges i.e., the direction it takes. They suggest the parallelism of learning and performance goal orientations with an organizational approach towards

“exploration” and “exploitation”, respectively (Paunova & Svejenova, 2016, p.4).

Exploration suggests an emphasis on “search, variation, risk-taking, experimentation, play, flexibility, discovery, innovation” while exploitation evokes “refinement, choice, production, efficiency, selection, implementation, execution” (Paunova & Svejenova, 2016, p.4).

Learning orientation as a factor encourages innovation and enables “organizations to respond quickly to market opportunities” has been suggested as an innovative kind of managerial orientation to be applied in arts organizations in order to be more competitive (Garrido & Camarero, 2010, p.215). The link between learning orientation and innovation in different areas within the organization has been highlighted in numerous occasions (Camarero, & Garrido, 2008; Garrido & Camarero, 2010; Jha & Bhattacharyya, 2013). An organization that potentiates a learning approach enables a higher degree of innovation in several areas. At the same time, it is aware of its environment (internal and external) and is alert and ready to change (Garrido & Camarero, 2010, p.217). Moreover, and most importantly, the flow of internal information is constant: ensuring a generated knowledge that stays embedded within the organization (Santos-Vijande, et al., 2005). With the aim “to create and use knowledge in order to attain competitive advantage” (Hakala, 2011, p.202). A key aspect in embracing the learning approach is the importance given to research, which is also one of the main purposes of a museum (Fernández-Blanco & Prieto-Rodríguez, 2011). This orientation has also been connected to being value-creating, and is never directly linked with customers, competitors or technologies facets (Hakala, 2011). It is, then, mainly concentrated in the internal environment of the firm that is used to tackle external goals.

Contrarily, the performance goal orientation is usually linked to the external environment of the organization (Hakala, 2011). It has been paralleled to the concept of “market orientation” (Santos-Vijande, et al., 2005). As it is more centred in the result rather than the process, its key objective is achieving the satisfaction of the user’s needs, in this case: the visitors (Mahmoud & Yousif, 2012, p.627). This orientation seeks to be efficient and expects rather quantifiable results. Market orientation comes from the concept of marketing, as such, this term “refers to the investment in marketing

activities and people, including a firm's adoption of customer orientation and the general concept of marketing" (Hakala, 2011, p.201).

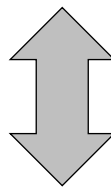
Another way to visualize the different orientations is by measuring the impact of such orientations in the organization's performance. Clearly, an art museum performance cannot be solely assessed in economic terms, as the goals and objectives of a museum are not (usually) economical (Santos-Vijande et al., 2005). Learning orientation has been usually measured in other studies following Sinkula's scale of dimensions: (1) commitment to learning, (2) open mindedness and (3) shared vision (Santos-Vijande et al., 2005; Mahmoud & Yusif, 2012). (1) Commitment to learning translates into having training initiatives for the employees, and that these are encouraged from the managers to continuously evaluate their performance with the object of improving it. (2) Open-mindedness demands the need to be critical when evaluating the organization and to be open to the outside world in terms of sharing research with other experts and organizations. Regarding external stakeholders, it is essential to use competitor's performance as the standard to evaluate one's performance. (3) shared vision understood as "an organization-wide focus on learning" when all employees participate with the museum's vision and mission (Mahmoud & Yusif, 2012, p.629-630).

Performance and market orientation is easier to measure as generally has a quantifiable manifestation. It calculated by assessing its two main dimensions: its institutional culture that promotes market values, and its collection of actions that operate within the market orientation approach (Santos-Vijande et al., 2005). According to Mahmoud and Yusif (2012) there are different indicators that illustrate the impact of the performance orientation in non-for-profit firms: (1) service and programme effectiveness: that is how much the organization is fulfilling its purpose, and (2) organizational efficiency: which means how efficient management is when using its resources to achieve its objectives (p.626). For an art museum it would translate into how well does the museum fulfil its vision and mission, and how effectively is allocating its resources to do so. These two dimensions can be better measured in the following economic and non-economic indicators. Economic: (1) fundraising efficiency and (2) fiscal performance; and non-economic: (3) user satisfaction, (4) increase number of

users, (5) programme and service quality, and (6) programme and service effectiveness and implementation (Mahmoud & Yousif, 2012, p.626-627).

Calculating how efficient is their fundraising strategy is key, as only individuals and private companies decide to donate money to a non-profit organization when they feel aligned with their mission and goals, and some recognition is expected, even though it usually does not motivate donors to give (Colbert, 2011). By knowing their fiscal result, it is possible to know if they are economically sustainable each year, which is a definite indicator of their performance approach. Moreover, the non-economic factors are centred on how the organization is perceived from the outside, i.e. how many visitors do they acquire each year, how satisfied they are with the organization’s activities, how valuable the service is perceived and if the resources are efficiently allocated. The following table ties all the theories and indicators together, in the individual and organizational level:

| INDIVIDUAL LEVEL | |
|---|--|
| <i>Learning goal orientation</i> | <i>Performance goal orientation</i> |
| Aim: process | Aim: quantifiable result |
| Improvement and mastery of skills, knowledge and competence | Demonstrating proficiency, competence and avoiding failure |
| Driven by intrinsic motivation | Driven by extrinsic motivation |
| Not concerned with portraying themselves as successful | Importance to portray themselves as successful |



| ORGANIZATIONAL LEVEL | |
|---|---|
| <i>Learning goal orientation</i> | <i>Performance goal orientation</i> |
| Aim: exploration | Aim: exploitation |
| Enables innovation | Aims for user satisfaction |
| Concerned with knowledge and the internal environment of the organization | Concerned with marketing results and the external environment of the organization |
| Commitment to learning | Fundraising efficiency |
| Open mindedness | Fiscal performance |

| | |
|---------------|--|
| Shared vision | User satisfaction and increase of number of users |
| | Programme and service quality and programme and service effectiveness and implementation |

Table 3: Learning and performance orientation framework on the individual and organizational levels.

Studies suggest that there is a correlation between an active learning approach in an organization and its performance, both in monetary and non monetary terms (Bunderson & Stutcliffe, 2003). Given the complexity of cultural organizations they have to deal with different objectives, they are expected to combine different managerial orientations. Scholars seem to agree that a combination of both orientations is the winning solution for firms in other sectors (Santos-Vijande, et al., 2005; Hakala, 2011; Mahmoud & Yusif, 2012). In fact, even though performance orientation is directly linked with a positive market outcome, studies suggest that it is when combined with learning orientation that the performance is enhanced (Mahmoud & Yusif, 2012). Not only that, but it has been proposed that market orientation can contribute to strengthen the organization's learning approach: making firms more effective (Santos-Vijande, et al., 2005). It is safe to say that each one supports and potentiates the other.

Following this line, Paunova and Svejnova (2016) suggest that, for an orchestra, the notion of "in-betweenness" amidst orientations is "a powerful mode to organize for creativity in an artistic domain stifled by hierarchy and convention" (p.3). Like wise, the managerial team that has characteristics of both orientations will be more effective than the one that strongly encompasses only one of them. We will see if the same conclusion can be applied to an art museum. The conception of "both/and" instead of "either/or" has been developed in numerous occasions as the winning strategy when managing an organization with opposing features, due to its potential in adapting to different situations (Smith, Lewis, & Tushman, 2016). Ambidexterity as a solution, closely related to the "both/and" approach, that makes organizations "capable of simultaneously exploiting existing competencies and exploring new opportunities" (Raisch, Birkinshaw, Probst & Tushman, 2009). Ambidexterity should be taken as the tool to balance dualities and conflicting aspects within an organization. In conclusion, the combining

strategy seems to be the most effective, as it might contribute to a bigger competitive advantage, and since a unique orientation can be insufficient for a firm.

The reason why these set of theories have been selected as the ones to challenge in our study is because the analysis of these conflicting orientations can be a direct signal on individual behaviour that has a direct impact on “achievement situations” namely the managerial practice of an art museum (Bunderson & Sutcliffe, 2003, p.552). That is, the individual’s orientation shapes its achievements, and in the case of museum directors, they shape how they manage a museum. In addition, the existence of a dual-management structure in a cultural organization has been mainly studied in its inner synergies and relationships between the directors, and not in relation to the managerial orientation of the individual and the organization as a whole.

Dualities in the art museum: the art against commerce debate

In this section, a summary about the theories and findings about the duality existing in art museums that shapes the whole thesis. Quite often, the presence of a dual-leadership structure has been labelled as a symbol that embodies the different paradoxes in cultural organizations, mainly the art against the commerce (Reid & Karambayya, 2009). Reynolds, Tonks and MacNeill (2017) point out the singularity of arts organizations when having to balance these values and assume that “traditional business methods often do not align with creative thought” (p. 91). These two values are in conflict when managing an art institution and implementing duality at the top appears to be a solution, according to different authors (de Voogt, 2006).

Art and commerce are a generalization of more concrete dualities, and the two directors seem to be a personification of these tensions, namely the niche character of art against the economics of mass entertainment (Lampel, Lant & Shamsie, 2000). Organizations in the cultural sector like art museums can subsist when they effectively arrive to agreements about their dualities (Daigle & Rouleau, 2010). The results of explorative studies around these dichotomies show that managers in the cultural sector seek “new models for managing their operations” due to the serious degree of “ambiguity and dynamism” (Lampel, Lant & Shamsie, 2000, p.268). However, this constant search for innovative managerial ways are not necessarily found in business

practices, as it would be expected in other industries, instead, they learn to cope with every opposed polarity by balancing both. Again, the idea of “in-betweenness” is also applied in this context.

Conclusive remarks: a theoretical framework

Once all the theories have been laid out, some remarks have to be highlighted. It appears that art museums have different inherent dualities, which are part of their nature. A dual-leadership structure in the direction of the organization can help tackle and organize the contradictions arising between values. And by adding a new layer to the equation, managerial orientation, art museums can learn new ways to find solutions among these, apparently, inevitable conflicts.

Placing all theories together, to create different analogies between dualities cannot be avoided. The following framework has been developed merging the literature review and taking into account the following assumption: the artistic director follows a learning goal orientation, while the business director’s actions should encompass the performance goal orientation. Like this, a different and adjoined approach is used to differentiate between artistic and commercial logics.

This schema shows the theoretical conclusions:

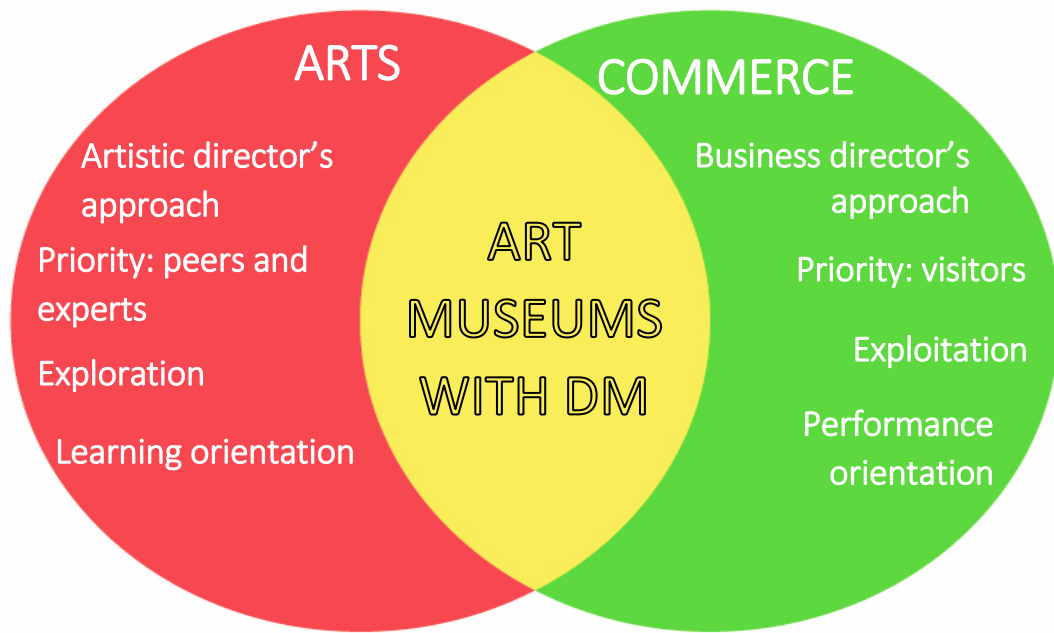


Figure 1: Visualization of theoretical framework, developed by the author. Design by Pablo Cos.

The present thesis will challenge this framework, discern if the directors' approach corresponds with these assumptions, and what is the response of each museum at their organizational level, in the present day. The expectation of this study is the confirmation that ambidexterity and a "both/and" approach is the winning solution. Having two directors makes an institution more effective as each director can focus on a specific approach (or both at the same time, while having an emphasis on one of them), reflecting the individual's expertise, so that all aspects in the framework can be tackled.

Research design and methodology

After articulating all the theory and proposing a theoretical framework, the way in which the research has been developed has to be presented. The current research has different levels. First, it been designed as an exploratory study around the phenomenon of dual-management in art museums. This approach emerges as response of the apparent neglect by scholars on the topic, so very little is known about this circumstance in art museums. Second, using the parameters of managerial orientation to analyse deeper these power structures, the study will also aim at discerning what is the managerial orientation of each director, what is the overall orientation of the museum, and how are these interrelated between them.

Given that, as stated in the literature review, both duo structures and managerial orientations are complex constructs with several components to analyse, a qualitative research approach is the most suitable method. The starting point of this study is a theoretical framework, that is later on analysed onto the gathered data, therefore using a deductive approach. This path allows to make deductions (hypotheses) from an existing theory in order to be tested empirically on a specific case or, in the present study, set of cases (Bryman, 2016). Thus, different theories around dual-management and managerial orientation have been merged in a framework built with hypotheses and assumptions than is then is empirically challenged on the different case studies.

This research consists of two main focus of analysis: the museum directors and the museums themselves. To study each research unit, different approaches have been selected. For the museum directors, semi-structured interviews are chosen as data collection tool. These allow the researcher to have guidelines and at the same time to "keep an open mind" about how to approach the interviewee so as the information can surface from the data (Bryman, 2016, p. 10). These interviews are meant for two purposes: to discern the managerial orientation of the director and to have a stronger view of the overall museum's direction, as it is common that some information is missing from the annual reports. Even though the kind of information searched for in each director was ultimately the same, the questions vary between interviewees due to their different nature as artistic and business directors, and also due to the differences

of available meeting time with each one. The topics of the questions and subjects of the data gathering tool, were extracted from the literature review. These interviews were complemented with additional information from other sources like newspapers and websites containing previous interviews and professional experience, including social media platform LinkedIn (<https://www.linkedin.com/>). To analyse the gathered information, an analysis framework was designed using a point system, with the purpose of achieving a higher objectivity:

| | <i>Theory</i> | <i>Indicator</i> | <i>Score</i> | <i>Total</i> |
|--|---|--|--------------|-----------------|
| <i>Learning goal orientation</i> | Study and learning process (Jha & Bhattacharyya, 2013) | Intrinsic motivation to learn | 1 point | Out of 4 points |
| | | Not important to be successful | 1 point | |
| | Selection system orientation (Bhansing, Leenders & Wijnberg, 2012) | Priority stakeholders: peers and experts (museums, cultural institutions, employees) | 1 point | |
| | Emphasis in encouraging a gaining experience (Bunderson & Suttcliffe, 2003) | Importance to the process rather than the result | 1 point | |
| <i>Performance goal orientation</i> | Study and learning process (Jha & Bhattacharyya, 2013) | Extrinsic motivation to learn | 1 point | Out of 4 points |
| | | Important to be successful | 1 point | |
| | Selection system orientation (Bhansing, Leenders & Wijnberg, 2012) | Priority stakeholder: users (visitors) | 1 point | |

| | | | | |
|--|---|--|---------|--|
| | Demonstrating proficiency, competence and avoiding failure (Bunderson & Suttcliffe, 2003) | Importance to the result rather than the process | 1 point | |
|--|---|--|---------|--|

Table 4: Analysis framework to investigate museum directors' orientation.

Each orientation has its score, and these will be contrasted with each other. Counting on the relation between the scores, a learning, ambidexter or performance result will conclude, depending on which side has the higher score, or how similar they are.

For the second research unit, art museums, both interviews to the directors and the museum's annual reports (jaarverslag in Dutch) and strategic plans (beleidsplan) are analysed. Strategic plans are suggested by Daigle and Rouleau (2010) to be the meeting point between the aforementioned dualities as they represent the direction of the museum, allowing a platform for both. The authors analyse the language used in strategic plans from different arts organizations and determine their approach and the compromises they make between logics: model used as inspiration to realize the analysis in this thesis. In addition, they are a memorandum of what has happened each year in the museum, and what the aim of direction is for the future. These record the institution's accomplishments plus their accounts, allowing both economic and non-economic ways of measuring the performance of the museum. Most of the information needed can be found in the foreword, or introductory text, usually signed by the directors that makes an overview of the whole year. In addition, the financial statements and other numbers that are non-economic are necessary for the research. The mission, vision and core values of the organization is another key aspect of discerning where the institution stands and where is headed, that is why they are also central in the analysis.

The span of time that will be analysed through annual reports is from 2011 to the present. The reason for that is the 24% cut suffered in the Netherlands for the cultural subsidies, which created quite a determinant before and after in the Dutch

cultural sector (Bockma, 2011). Regarding the strategic plans, only the current one will be analysed, usually entailing this present year and 2 or 3 more years into the future.

The museum’s orientation has been analysed following the literature review. However, due to the complicated nature of analysing the attitude of an art museum, a analysis framework has been developed in which a point system has been created. The museums will be studied regarding the following structure:

| | <i>Theory</i> | <i>Indicators</i> | <i>Score</i> | <i>Total</i> |
|--|---|--|--------------|-----------------|
| <i>Learning goal orientation</i> | Exploration (Paunova & Svejnova, 2016) | search, variation, risk-taking, experimentation, play, flexibility, discovery | 1 point | Out of 5 points |
| | Encourages innovation (Garrido & Camarero, 2010) | Encouraging innovation | 1 point | |
| | Commitment to learning (Mahmoud & Yousif, 2012; Santos-Vijande, et al., 2005) | The presence of a training program for employees | 1 point | |
| | Open mindedness (Mahmoud & Yousif, 2012; Santos-Vijande, et al., 2005) | Collaboration with other organizations | 1 point | |
| | Shared vision (Mahmoud & Yousif, 2012; Santos-Vijande, et al., 2005) | Employees sharing the organization’s values and mission | 1 point | |
| <i>Performance goal orientation</i> | Exploitation (Paunova & Svejnova, 2016) | refinement, choice, production, efficiency, selection, implementation, execution | 1 point | Out of 6 points |
| | Marketing approach (Hakala, 2011) | To achieve users’ (visitors) satisfaction | 1 point | |

| | | | | |
|--|---|--|---------|--|
| | Fundraising efficiency (Mahmoud & Yousif, 2012) | Increase in fundraising result over the years | 1 point | |
| | Fiscal performance (Mahmoud & Yousif, 2012) | Increase in financial result over the years | 1 point | |
| | User satisfaction and increase of number of users (Mahmoud & Yousif, 2012) | Increase of number of users over the years | 1 point | |
| | Programme and service quality and programme and service effectiveness and implementation (Mahmoud & Yousif, 2012) | Increase of number of cultural activities over the years | 1 point | |

Table 5: Analysis framework to investigate art museums' orientation.

This table is following the studied literature review. Each theory has been laid out and given a point for the scale: every point will be awarded when the content analysis, and the information acquired from the interviews about the museum, shows the presence of one or more of the stated indicators. Like this, the intention is to be as objective as possible when using a qualitative tool, which can give rise to bias mistakes (Bryman, 2016).

One of the main aspects that in the literature discerned a learning against a performance approach is their goals towards exploration or exploitation (Paunova & Svejnova, 2016). This will be measured by the presence of any of the indicated words and concepts related to these concepts: "search, variation, risk-taking, experimentation, play, flexibility, discovery" for exploration, and "refinement, choice, production, efficiency, selection, implementation, execution" (Paunova & Svejnova, 2016, p.4). At the same time, if the organization shows an attitude towards innovating, or a marketing approach towards visitors, these will also be counted with points. The other indicators correspond to the way of measuring the impact of each orientation on an organization

developed by Mahmoud and Yousif (2012) and Santos-Vijande, et al. (2005). Due to the time and length limitations of a master thesis, a survey regarding the satisfaction of visitors could not be done. This kind of information is sometimes researched by the museum itself, but not all museums in our sample have this information public. That is why user satisfaction has been translated into number of visitors, coinciding with another of the indicators. Arguably, the more satisfied the visitors are with the visit, the more visitors there will be. Seemingly, the last indicator: program and service quality and programme and service effectiveness and implementation has been translated with the increase of the number of cultural activities as this information is out of range to acquire. Like this, a more concise indicators have been found to tackle a limitation. an equivalence has been formulated between program quality and effectiveness with the number of activities a year.

Moreover, and in a mode of different case studies, each museum will be treated in its individuality and some conclusions will be drawn taking into account all museums studied, using a cross-sectional design. That "entails the collection of data on a sample of cases" associated with different variables and tested to "detect patterns of association" at a given point in time (Bryman, 2016, p.53).

Due to geographic proximity, and the fact that in this country the phenomenon of dual-management in art museums has been found, the population of research in this thesis is limited to the Netherlands. In order to form our sample, the ICOM (International Council of Museums) definition of museum has been used as guideline: "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, 2007). To be more specific, the museum standards published by the NMV (Nederlandse Museumvereniging), the national association of museums of the Netherlands, establish some requirements that museums have to submit to:

1. Having an institutional basis
2. Having a stable financial basic
3. Having a written policy plan

4. Having a collection
5. Having a registration of its collection
6. Taking care of the preservation of the collection
7. Having the collection researched
8. Having basic public amenities
9. Having qualified museum staff (Bína et al., 2016)

These requirements were followed to establish the population of museums in the Netherlands. The Museum Association of the Netherlands (Museumvereniging, NMV) unite a total of 420 Dutch museums, being the biggest association of these institutions nationally (<https://www.museumvereniging.nl>). From those, 96 are considered art museums determined by the type of collection (Museumvereniging, 2017). However, a full list of all the art museums in the Netherlands is not provided in the report. One list was found, which is not updated as some of the listed organizations do not exist anymore and some new ones are missing (<http://www.museumserver.nl/soort/kunstmuseum>). All in all, a number of the art museums in the Netherlands have the dual-management structure. For our research, only the museums with two directors in an apparent equal rank, at the very top position (just below the board) have been taken into account. This information has been discerned by making a search on every art museum website, and checking their “employees” page.

Every research is in need of selecting a sample from the population, as the whole population can rarely be studied thoroughly as a whole (Bryman, 2016). A sample is selected that exemplifies the population. The sampling method used in this research is a generic purposive sampling, defined by Bryman (2016) as such that the researcher institutes different criteria in advance, which the units of research have to meet in order to be able to answer the research questions. In this research, the criteria are the following:

1. Type of museum: Art museum – the one whose collection is comprised by visual art (source – definition). It is the type of museum that exemplifies in a greater way the value duality of art against commerce.

2. Structure: Dual-management team. As it is the subject of the research.
3. Location: the Netherlands.

The sample of this research ended up being of 4 museums, from 4 different cities throughout the Netherlands. There was an intention to create a diverse sample in terms of: location (Randstadt or peripheral areas, how big is the city/town, whether is a capital of a province...), type of art exhibited (historic, contemporary or both), gender of the directors. These aspects are relevant as different locations might have different visitor goals, museums holding different types of art might be more or less innovative, and the gender of the directors is just a measure to establish an intention of diversity and equality in research, which might be present in these museums or not. The final sample consisted of the following:

| | <i>Location</i> | <i>Type of art of collection</i> | <i>Gender of directors</i> |
|---------------------------------|-----------------|--|----------------------------|
| <i>Van Gogh Museum</i> | Amsterdam | Historic and modern (few occasions contemporary as well) | Both male |
| <i>Van Abbemuseum</i> | Eindhoven | Modern and contemporary | Male and female |
| <i>Centraal Museum</i> | Utrecht | Historic, modern and contemporary | Both male |
| <i>Dordrechts Museum</i> | Dordrecht | Historic, modern and contemporary | Male and female |

Table 6: Visualization of sample and some of its characteristics.

All these museums conform to the above-mentioned definition and criterium. Moreover, even though the intention was to make diverse sample regarding the stated terms, the reality is different.

The meaningful part of the gathered information is present in the findings chapter of this thesis, however, the totality of the gathered findings can be found in the appendix, as means to justify the conclusions:

1. Appendix 1: Case studies.
 - 1A. Van Gogh Museum
 - 1B. Van Abbemuseum
 - 1C. Centraal Museum
 - 1D. Dordrechts Museum
2. Appendix 2: Interview guides.
 - 2A. Axel Rüger (AD), Van Gogh Museum
 - 2B. Charles Esche (AD), Van Abbemuseum
 - 2C. Anastasia van Gennip (BD), Van Abbemuseum
 - 2D. Marco Grob (BD), Centraal Museum
 - 2E. Bart Rutten (AD), Centraal Museum
 - 2F. Patricia de Weichs de Wenne (BD), Dordrechts Museum
3. Appendix 3: Sample of coding book.
 - 3A. Axel Rüger (AD), Van Gogh Museum
 - 3B. Van Abbemuseum

The order of the directors and museums corresponds with the chronological order of the interviews.

Results and discussion

Once the data gathering is completed, the findings of this research can be laid out. In order to be consequent and clearer, this chapter has been divided in different sections and sub-sections regarding the type of information discovered and following the literature review structure.

Dual-management in art museums

Being an exploratory research, this chapter aims to be descriptive. The main key aspect to highlight is the fact that there is not just one kind of dual-management structure in art museums. Even though the sample of this thesis was small, it was enough to make evident that each couple is as unique as its components: the artistic director (AD) and the business director (BD).

Following Järvinen, Ansio, and Houni's (2015) types of dual-management scheme, which is discerned by the presence of hierarchy and the division of tasks between the two, different types were found. However, some layers were added. Distinctions were discovered depending on the legal status (legal document that stipulates who is ultimately legally responsible for the organization), the official position inside the organization, and what happens in practice. The following visualization summarizes these findings:

| | <i>Legal status</i> | <i>Officially inside the organization</i> | <i>In practice</i> |
|--------------------------|---------------------|---|--------------------|
| <i>Van Gogh Museum</i> | Merged leadership | Co-leadership | Co-leadership |
| <i>Van Abbemuseum</i> | Merged leadership | Co-leadership | Dual-leadership |
| <i>Centraal Museum</i> | Merged leadership | Merged leadership | Dual-leadership |
| <i>Dordrechts Museum</i> | Co-leadership | Co-leadership | Dual-leadership |

Table 7: Types of dual-management: the findings. Based on Järvinen, Ansio, and Houni's (2015).

The way hierarchy was translated was by asking the dynamics of decision-making. Legally, some directors affirmed that it is more practical to have both directors in charge of the museum as a whole, meaning having equal ranking and overlapping tasks (merged leadership), as if “*anything were to happen*” to any of them, the other is entitled to take all types of important decisions (Rüger, AD; Grob, BD). Inside the organization, however, the dynamics of power change. For the Van Gogh, the Van Abbemuseum and the Dordrechts Museum, in case of a disagreement, one would have the deciding vote, and thus holds the lead in the organization when reporting to the municipality or the board, while their tasks would remain separated (co-leadership). This is implemented in these museums as an easy solution to avoid having to go to the board every time a decision couldn’t be made due to differences among the leaders. The Central Museum is the only museum in which the directors are completely equal in rank inside the organization, as well: each year one of them holds the deciding vote and decides if the board gets involved or not. The following year, the lead changes, ensuring equity.

Nonetheless, in practical terms, only the Van Gogh Museum holds the official hierarchy. In the rest of the museums, the directors work on their separate tasks in equal terms (dual-leadership). This said, even if each director has their assigned tasks, all couples highlighted the collaborative nature of their relationship. All duos work together in key matter and discuss regularly about each one’s tasks, and even when the hierarchy is there, the aim is to come together with a joint solution first, before one having to take the lead.

The findings point out that the existence of this equal solution is possible due to, mainly: the clear-cut separation of tasks and responsibilities, and the level of trust and respect among each other. Both aspects are highlighted by the work from Álvarez and Svejnova (2005) who confirm that is either the hierarchy or the trust which ensure a good relationship, while clearly assessing the director’s division of labour. Trust was highlighted by several directors as essential for the working relationship to work out, and it is also one of the four pillars of an effective relationship (Reynolds, Tonks & MacNeill, 2017; Järvinen, Ansio & Houni, 2015). The other three being common vision, common incentives and communication.

This thesis, as mentioned, is not aimed at assessing if dual-management works or if it is better than single management, thus, the advantages and disadvantages described in the literature review can only be evaluated here as mere observations, without going further in their implications for the functioning of the museum. This said, all directors interviewed coincided in affirming that the dual-management solution worked well in their case. However, it is necessary to keep in mind that the sample chosen in this thesis is four museums in which the dual-management structure had been settled for years which is a sign that it is working.

Another aspect was found that also could explain the well-being of the duos: the museums have healthy accounts, meaning that they do not have to take *“difficult decisions”*: *“but we are also very lucky that financially we go very well, so we do not have to make difficult decisions”* (Grob, BD). This might point out that one of the aspects that contributes to the success of a management duo is conditioned by the organization’s accounts. This is only an assumption, as we lack enough indications to verify it, and even though no *“difficult decisions”* are made, still a big number of discussions take place in the duo. Only the business director of the Dordrechts Museum mentioned that her and her co-director worked well in spite of having had to take some difficult decisions (de Weichs de Wenne, BD).

One of the reasons why scholars argued the lack of interest in investigating dual-management in museums is because always one of the directors has the leading role (Reynolds, Tonks & MacNeill, 2017). These findings suggest that this is not always the case, as the Centraal Museum does not officially have a leader among the two, and it might suggest that other institutions have other solutions, as well.

The other consulted museums do conform to what literature suggested: the leading role is taken by the artistic director (Cray, Inglis & Freeman, 2007). Seemingly, when most directors arrived, the structure was made. However, the Dordrechts Museum as it is now is only five years old, and when the moment came to make the decision about who would take the lead, Patricia de Weichs de Wenne (BD) expressed it this way: *“we are a museum, so it is about art, not money. So, eventually, art is more important than money”*. And so, the artistic director, who is the art historian and expert, takes the leading role. At the same time, the business director agrees in taking the secondary role. Their decision was based on the value of art, but it is not always the

case. She also commented on the case of the Stedelijk Museum in Amsterdam, and how, some years ago, it was the business director who had the direction. This suggests that other forms of leadership do exist in the museum world.

Regarding the tasks, it has been established that even though both the directors share the upmost responsibility, their tasks are different. The literature pointed out that usually, and logically, the artistic director is entrusted with the artistic content and the staff in charge of the knowledge production (curators, restorers, researchers, educators, etc.) and the business director oversees the other departments, plus ensuring that the museum as a whole can economically function. The findings in this thesis corroborate these assumptions, as all artistic directors supervise the direction and content of the exhibitions, the collection, coordinate the curatorial team, etc. Overall, they set the artistic and cultural direction of the museum. The business director, as presupposed, is in charge of the finances and the economical well-being of the organization. In addition, they make sure everything works: *“in the end, my job is to make the frames, the environments, so that people can do their job. I am a facilitator”* (van Gennip, BD).

Regarding the artistic directors, differences have been found amongst them depending on their implication in management and in the day-to-day operations. Both artistic directors in the Van Gogh Museum and the Centraal Museum, Rürger and Rutten, were very much implicated in management and the functioning of the *“institutional frameworks”* (Rutten, AD), while Esche and Schoon, from the Van Abbe and the Dordrechts Museum, are primarily concerned with the content, while letting the business director take the lead in the management of the institution. Like this, these directors rely heavily on their business co-director while they have a bigger creative job. In the case of Esche, it allows him to be one of the main curators in his museum.

The assumption before realizing this thesis was that even though all artistic directors have a background as curators, their task as directors would not allow much space for them to be curators anymore. The above-mentioned cases show that it depends strictly on the division of tasks among directors and the inclination of each artistic director in deciding what role to take. Like this, Bart Rutten (BD) decided to limit his curator activity and have a more significant role in the *“institutional frameworks”*.

In conclusion, each balance of power, responsibilities and tasks depends on each museum and each duo of directors. Not one only formula exists, and as such, it is likely that its usefulness and success is conditioned by their uniqueness. However we do find some trends, for instance, the museum that decides on having a steady leader on the management duo it always consists of the artistic director. This points out that museums still rely on the tradition where the one director is the scientist and art historian, indicating an inclination towards the artistic side. Moreover, the type of power solution found in the Centraal Museum, where the leading role is exchanged every year, was not accounted in the literature, and might be an innovative structure that could solve problems like competitiveness while still believing in a completely equal leadership.

Managerial orientation

In this section the core of the thesis is laid out. The subsequent structure will be followed: first, managerial orientation at the individual level will be assessed, that is, the analysis of each director's orientation. At the end of this first section, a small summary will be presented. Second, the managerial orientation in the organizational level will be presented, where all the information from each museum will be analysed, and contrasted with the indicators outlined in the literature review. Finally, both sections, individual and organizational, will be put together to visualize all the findings in the way of a recap. The adjacent appendixes of the case studies (Appendix 1) and the section with the coding of both the interviews and the text analysis of the documents used, that might give a bigger insight of the following findings (Appendix 3).

Individual level – Directors

In the literature review, the distinction between the learning and performance goal orientations was clear. In practice, the answers are never black or white. That is why, to make a more summarized and objective evaluation of the findings, a 4 point scale was established following the literature review.

| | <i>Theory</i> | <i>Indicator</i> | <i>Score</i> | <i>Total</i> |
|--|---|--|--------------|-----------------|
| <i>Learning goal orientation</i> | Study and learning process (Jha & Bhattacharyya, 2013) | Intrinsic motivation to learn | 1 point | Out of 4 points |
| | | Not important to be successful | 1 point | |
| | Selection system orientation (Bhansing, Leenders & Wijnberg, 2012) | Priority stakeholders: peers and experts (museums, cultural institutions, employees) | 1 point | |
| | Emphasis in encouraging a gaining experience (Bunderson & Suttcliffe, 2003) | Importance to the process rather than the result | 1 point | |
| <i>Performance goal orientation</i> | Study and learning process (Jha & Bhattacharyya, 2013) | Extrinsic motivation to learn | 1 point | Out of 4 points |
| | | Important to be successful | 1 point | |
| | Selection system orientation (Bhansing, Leenders & Wijnberg, 2012) | Priority stakeholder: users (visitors) | 1 point | |
| | Demonstrating proficiency, competence and avoiding failure (Bunderson & Suttcliffe, 2003) | Importance to the result rather than the process | 1 point | |

Table 8: Visualization of the point giving process to ascertain the director's orientation.

Like this, and always following the literature, each director will have two scores, one for each orientation, and both of them will be compared. The reason why both aspects are analysed in each director, is because the level of in-betweenness is also present in the individual level. Only from the directors who were interviewed there is

enough information to assert their individual orientation, and they are in chronological order regarding when the interview took place.

Axel Rüger. Artistic director, Van Gogh Museum. Being a doctor in art history, and having experience as a curator, he has the expected background for being the leader of an art museum (Cray, Inglis & Freeman, 2007). Moreover, he acquired a title on leadership, denoting knowledge on both artistic and economic spheres. Following the scheme, the director affirmed being motivated by curiosity when learning new things, and that “you die if you learn no more” (Rüger, AD). This denotes that there is not an ulterior motive to learning, and thus it is intrinsic motivation, an indicator for learning orientation. However, even if not asked directly, the impression is that for him it is important to be successful as his goal is that the museum achieves the status of “the most professional cultural organization... not only artistically but also professionally leading organization” which coincides with his preferred measure of success for a museum (Rüger, AD). Indication that he values appearing successful, both him and the museum.

Every director was handed a sheet with a list of museum stakeholders that they had to put in order of priority to them as directors. Rüger put museum visitors in first place, and also during the interview accentuated in different occasions his interest in creating a hospitable museum. This denotes a strong performance approach, as he is driven by the market consumer to determine the direction of the firm (Bhansing, Leenders & Wijnberg, 2012). Moreover, his way of qualifying success is directed towards a result, expressed in a superlative way shows the direction towards a performance orientation. Overall, Rüger has a strong performance orientation when considering all indicators.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|---|--------------------|--------------|--------------------------------|
| <i>Axel Rüger Artistic director</i> | Learning | 1 | Strong performance orientation |
| | Performance | 3 | |

Table 9: summary of the managerial orientation score of Axel Rüger.

Charles Esche. Artistic director, Van Abbemuseum. Besides being the artistic director of the Van Abbemuseum, Charles Esche is also a guest curator in other institutions, a writer, a researcher and a professor, showing the strong background in knowledge-based activities. He is a strong advocate for being political in the museum, avoiding the “white-cube” setting of most contemporary art museums and of re-writing the “white supremacist stories” that dominate western museums.

He has an extrinsic motivation to learning as his job requires him to decide what the direction of the museum should be, and as such, he considers he needs to acquire “a more sort of applied knowledge... what becomes useful to the situation” (Esche, AD). When asked about success, he considers it a very neo-liberal term and preferred to use the concept of satisfaction. And for him, a way to measure when a museum director is satisfied is when they have the recognition from others: especially from peers. He considers this to be important for him, as he does not consider “that you can never have enough” (Esche, AD). This follows the assumption by Cray, Inglis and Freeman (2007), who consider that for artistic directors it is from fellow experts whose opinion is more valuable.

Following this last thought, artists and the cultural sector (experts and peers) are second and third in the ranking of stakeholders, indicator of a learning approach. As first, Esche considers the city of Eindhoven to be his top priority. During the interview, the notion of locality and the necessity to create a program that would englobe the community of the city in Eindhoven was highlighted. This aspect, together with his ideas towards art, highlight his orientation towards learning. He focuses on the power of imagination, and how art can trigger “emotional responses” by creating connections between different agents: artist-visitor, between classes, between ethnic groups... Explanation that strongly encourages the value of a gaining experience (Bunderson & Sutcliffe, 2003). At the same time, he does demonstrate proficiency, as well, when he considers the Van Abbe to be “one of the most engaged with... how to include different stories”(Esche,AD). When placing all points together, both scores are quite equivalent, only differenced by one point, denoting ambidexterity but with an inclination towards performance orientation.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|---|--------------------|--------------|--|
| <i>Carles Esche</i> <i>Artistic director</i> | Learning | 2 | Ambidexterity, emphasis on performance orientation |
| | Performance | 3 | |

Table XX: summary of the managerial orientation score of Charles Esche.

Anastasia van Gennip. Business director, Van Abbemuseum. With extensive experience as a marketer, she worked in another cultural institution before the Van Abbemuseum, the Musikgebouw Frits Philips, also in Eindhoven. There, she worked both as marketing manager and project manager, when she oversaw a very big remodelling project of the whole concert building.

This business director had both indicators for intrinsic and extrinsic motivation: first, she considers herself very curious and in addition, she feels a responsibility in her job where she feels that she constantly needs to learn about new solutions, ideas and strategies to keep up the good work. She also feels the responsibility to be successful, rather than her wanting to be. Nonetheless, she wants to be successful in order to fulfil this responsibility, indicating a performance orientation.

When asked to put the stakeholders in order, she decided to make groups instead of numbering from 1 to 10, giving the priority to employees, artists and museum visitors. She prioritizes both the internal and external environments, making her approach, in this aspect, completely in between both approaches, thus one point goes to each category. But during the conversation, she highlighted a number of times the importance of creating processes and frameworks when doing her work, to inspire growth among her employees: she gives special interest in encouraging team-building. Aspect that is aligned to the learning orientation as employees' abilities are dynamic and can change, which is why an encouraging activity is emphasized (Bunderson & Sutcliffe, 2003). Putting all scores together shows that van Gennip has an "in-between" approach, also qualified with the term ambidexterity.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|---|--------------------|--------------|---------------|
| <i>Anastasia van Gennip Business director</i> | Learning | 3 | Ambidexterity |
| | Performance | 3 | |

Table 10: summary of the managerial orientation score of Anastasia van Gennip.

Marco Grob. Business director, Centraal Museum. The business director in the Centraal Museum has been leading it since 2009, and before that, he was Business Leader in Museum Arnhem. Grob has extensive experience in the managerial sector of art museums, while having a business economics education. When asked about his motivation to learn, he mentioned an extrinsic motive, as he aims at being knowledgeable so that the “people of Utrecht... (and) the people who work here are proud of this museum” (Grob, BD). His aim is to learn about lead development so that the museum is working properly. In terms of how important it is for him to appear successful, he responded that it is meaningful, as his function as director contributes to “adding meaning to the life of visitors and employees” (Grob, BD).

About selection system orientations (Bhansing, Leenders & Wijnberg, 2012) he placed the visitors of the museums as first in the ranking, and he also expressed that his desired goal would be to achieve more public: while also making the museum more diverse and inclusive. Along the interview, Mr. Grob gave great emphasis to making sure that the museum was part of the city of Utrecht and appealed to its community. However, he does not desire to reach to as many visitors as possible, at whatever cost, as he affirms that the “best kept secret” aura of the museum is what pleasingly surprises visitors, and still, he considers that too many visitors would ruin the experience (Grob, BD)

Even though during the interview few attention was given to the internal environment of the museum and the management of employees, which are indicators for learning orientation, this approach can be seen in other matters. In many occasions he highlighted the importance of re-thinking and developing the mission statement of the museum, and how the improvement of this mission would give a better direction to the organization. At the same time, he gives great value to the branding of the museum, an aspect not considered in the literature review, but that has a very strong connection

to marketing, which translates in a performance approach. These characteristics highlight Grob’s performance goal orientation.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|---|--------------------|--------------|--------------------------------|
| Marco Grob <i>Business director</i> | Learning | 1 | Strong performance orientation |
| | Performance | 4 | |

Table 11: summary of the managerial orientation score of Marco Grob.

Bart Rutten. Artistic Director, Centraal Museum. Previously to his current position he was head of collections at the Stedelijk Museum in Amsterdam, where he curated several exhibitions including the most visited exhibition in the history of the museum: “The Oasis of Matisse” (27th March-15th August, 2015). He was appointed artistic director at the Centraal Museum on May 2017.

Adhering to the design, the artistic director is intrinsically motivated to learn new things, as “it comes by itself” but he affirmed being ambitious, and him as a public person aims to be “very successful” (Rutten, AD). Each one, an indicator of each orientation. In terms of selection system orientations, he placed artists, the media (understood by him as critical expert media during the interview) and the cultural sector in second, third and fourth place. Meanwhile, the city of Utrecht is occupying the first spot. All visitors, peers and experts hold a priority role, as well, when asked about his preferred measure of success: “both are the essence of the museum, and if you go for more peers, then it is not the instrument. And if you go for mass audiences... that would not work” (Rutten, AD). Again, the emphasis is on both orientations. At the same time, he conveyed importance to the process of development and change when talking about the collection: his aim is to “rethink frameworks” when exhibiting the collection, demonstrating a learning approach in tackling the museum’s content. Bringing everything together, he has both characteristics with an inclination towards learning approach.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|--|--------------------|--------------|---|
| Bart Rutten <i>Artistic director</i> | Learning | 3 | Ambidexterity with emphasis on learning orientation |
| | Performance | 2 | |

Table 12: summary of the managerial orientation score of Bart Rutten.

Patricia de Weichs de Wenne. Business director, Dordrechts Museum. She has a background as real estate manager, as she worked for the municipality as director of the municipality of Dordrecht's real estate company. There, she was in charge of several projects, until she was given the responsibility of overseeing the merging all municipal cultural institutions in one. Now, she is co-director of this conglomerate.

She presents an all-learning approach when acquiring knowledge, as she has an intrinsic motivation and does not find it important to be successful. "I always want to learn new things, it's who I am", she answered, when asked about her motivation to learn (de Weichs de Wenne, BD). And for her, she considers important to have a meaningful job, but not to be successful. She added that the museum, as a team, is successful, also denoting a great emphasis on the internal environment of the organization. She has this approach too when talking about stakeholders. During the interview, she accentuated the importance of being a team with all the museum staff: "You have to have good people that work in your organization and that also they work well with the organization. I think we make such beautiful things because we are a good team, altogether" (de Weichs de Wenne, BD). She even considered the internal well-working of the museum as the ultimate success indicator. When putting the stakeholders in order, she also considered the city of Dordrecht (as institution) and museum visitors in the top positions, together with the employees, giving importance to both orientations indicators. When analysing her language, she gave great attention to the process of creating a good organizational team to construct a gaining experience. It seems that her orientation has a strong inclination towards learning.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|--|--------------------|--------------|-----------------------------|
| <i>Patricia de Weichs de Wenne Business director</i> | Learning | 3 | Strong learning orientation |
| | Performance | 1 | |

Table 13: summary of the managerial orientation score of Patricia de Weichs de Wenne.

Conclusive remarks on individual orientation:

Analysing these results, it is obvious that the managerial orientation of a director is not connected with its type, contradicting the assumption made in the theoretical framework. Thus, the artistic sphere cannot be equated to the learning orientation, as the commercial sphere to the performance one. Regarding some indicators, almost every director considered it important to appear successful: it can be argued that directors, feel the pressure and responsibility to be successful in what they do, because it means that their museum is running smoothly, especially those with a leading role. In addition, all directors, beside de Weichs de Wenne (BD), have some performance inclinations. This may be due to their work as directors and the need to have specific aims and goals and strive for excellence.

In the literature review, some authors pointed out that having both approaches can be counterproductive in the individual level (Raisch, Birkinshaw, Probst & Tushman, 2009). This thesis is not assessing the success or how favourable these approaches are. Arguably, however, the fact that directors with numerous years of experience in different managerial roles have both orientations, might be a signal that this affirmation is misguided. Yet, no results have been found to corroborate this.

It is essential to clarify that not one orientation is better, or more effective than the other, rather, they are different as they use different processes but might aim in the same direction. These findings are relevant because knowing and assessing a director’s managerial orientation can help to form a more effective and balanced couple, following the principles of commonality and complementarity. The following visualization with colours makes it clearer:

| | | <i>Study and learning process</i> | | <i>Selection system orientation</i> | <i>Language: experience or proficiency</i> | <i>Result</i> |
|-------------------|----|-----------------------------------|---|-------------------------------------|--|---------------|
| <i>Rüger</i> | AD | A | | P | P | PERFORMANCE |
| <i>Esche</i> | AD | P | | L | A | AMBIDEXTERITY |
| <i>Van Genipp</i> | BD | A | P | A | A | AMBIDEXTERITY |
| <i>Grob</i> | BD | P | | P | A | PERFORMANCE |

| | | | | | |
|------------------|----|---|---|---|---------------|
| <i>Rutten</i> | AD | A | L | A | AMBIDEXTERITY |
| <i>De Weichs</i> | BD | L | A | L | LEARNING |

Table 14: visualization of the findings with all directors' managerial orientation.

Organizational level – Museums

For developing this part of the findings, the information resulting from the directors' interviews was analysed, since direct questions were asked about the functioning of the museum, in addition to the available information and documents issued by the museum: mostly the website, some annual reports, and strategic plans. Especially, the foreword and introductory texts in the annual reports and the strategic plans offer a great deal of information, showing a summary of the whole document, and as such, it shows the aspects that have higher priority for the museum. The amount of information gathered per art museum varies enormously between them. Nonetheless, a big effort has been made to be as systematic and consequent as possible. Following the structure of the last section of the findings, first a scheme will be presented showing the scale in which each institution is going to be analysed. Then, each art museum will be presented and the findings will be offered. Finally, a summary of these findings connecting all the museums will be given.

According to the literature review, there are different indicators that show the orientation of an institution, which are laid out in the following table:

| | <i>Theory</i> | <i>Indicators</i> | <i>Score</i> | <i>Total</i> |
|---|--|---|--------------|-----------------|
| <i>Learning goal orientation</i> | Exploration (Paunova & Svejnova, 2016) | search, variation, risk-taking, experimentation, play, flexibility, discovery | 1 point | Out of 5 points |

| | | | | |
|-------------------------------------|---|--|---------|------------------------------|
| | Encourages innovation (Garrido & Camarero, 2010) | Encouraging innovation | 1 point | |
| | Commitment to learning (Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012) | The presence of a training program for employees | 1 point | |
| | Open mindedness (Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012) | Collaboration with other organizations | 1 point | |
| | Shared vision (Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012) | Employees sharing the organization's values and mission | 1 point | |
| Performance goal orientation | Exploitation (Paunova & Svejnova, 2016) | refinement, choice, production, efficiency, selection, implementation, execution | 1 point | Out of 6 5 points |
| | Marketing approach (Hakala, 2011) | To achieve users' (visitors) satisfaction | 1 point | |
| | Fundraising efficiency (Mahmoud & Yousif, 2012) | Increase in fundraising result over the years | 1 point | |
| | Fiscal performance (Mahmoud & Yousif, 2012) | Increase in financial result over the years | 1 point | |
| | User satisfaction and increase of number of users (Mahmoud & Yousif, 2012) | Increase of number of users over the years | 1 point | |

| | | | | |
|--|---|--|---------|--|
| | Programme and service quality and programme and service effectiveness and implementation (Mahmoud & Yousif, 2012) | Increase of number of cultural activities over the years | 1 point | |
|--|---|--|---------|--|

Table 15: Visualization of the point giving process to ascertain the director's orientation.

The last indicator, regarding the number of cultural activities performed by the museum has not been able to assess as for most of the museums this information was missing. Like this, the total grading score is 5 points for each orientation. Again, as support to this information, please refer to the appendixes 1A to 1D where detailed information on each museum is attached.

Case 1: Van Gogh Museum, Amsterdam (Appendix 1A). This museum has been the most visited one in the Netherlands on 2017, and their collection is the biggest one of the famous Dutch painter Vincent van Gogh (1853 –1890). The foreword of the 2017 annual report goes through all the most important achievements of the year for the museum. In addition to thanking sponsors, collaborating institutions and the staff and board members, offers a very clear statement of the museum's values. In this case both exploration and exploitation attitudes are featured. The directors, who sign the foreword, give special attention to the commercial and entrepreneurial opportunities that can be drawn from the museum's collection and position: "as an entrepreneurial cultural institution, we are decisive, alert and eager to explore advantageous partnerships" (VGM, 2018a). For instance, this last year they signed a licensing agreement with the Chinese company Alibaba, which shows both openness to experiment with new opportunities and to take risks (exploration) while being aware of their commercial exploitation. At the same time, the museum encourages innovation in these commercial opportunities: they were the first museum to sign this kind of agreement, opening the doors to new ways of achieving a higher profit in museums. Assessing all the ways in which a museum as big as the Van Gogh Museum is innovative is a close to impossible task, but it can be certain that it is present, as the annual report

highlights some of the most prominent new and modernized projects. That is why, it seems more effective to in addition, rely on other indicators.

In the literature review, some authors pointed out the presence of a training program for employees in the organization as a way to signal the commitment to learning of the museum (Mahmoud & Yousif, 2012; Santos-Vijande, et al., 2005). As stated, the importance to institutional knowledge is a pillar in the learning approach at an organizational level (Santos-Vijande, et al., 2005). The Van Gogh Museum does have different initiatives to train their employees. Rüger pointed out a new leadership program provided to all managers in the museum to potentiate their management skills (AD). Simultaneously, to give employees “the opportunity to develop their talents” is also present in the strategy plan, as to contribute to be a constantly “learning organization” (VGM, 2018c, p.39).

Moreover, their interest collaborate with other institutions was pointed out during the interview with the director Rüger: “If people approach us, that we are ready to work with another art form, that we are ready to work with other organizations, in society, be open to work with the educational sector, or the care sector with elderly people.” (Rüger, AD). In the strategic plan, there is an overview of the institutions and organizations they are collaborating with now: Dutch and international museums, research institutes and universities, (international) public bodies, social organizations, joint promotions, other art disciplines, and the tourist sector (VGM, 2018c). This shows a big commitment to being openminded, as the collaboration is varied in companies.

The last indicator of learning orientation is the presence of a shared vision among the museum employees, referred to the mission statemen, the values and the direction of the museum. In Rüger’s eyes, the whole art museum is “very aligned”, measured in how each museum sector’s strategic plan is always towards fulfilling the museum’s mission (Rüger, AD)

Continuing with other performance indicators, the marketing approach is present in this museum as there is very strong aim to be as hospitable as possible: making the museum as satisfying to the visitors as possible. Hospitality “in its broaden sense” is for Rüger the museum’s main goal and one of the directors desired measure of success (Rüger, AD).

When analysing the quantifiable data, Mahmoud and Yousif (2012) distinguish between economic and non-economic measurements. First, the Van Gogh Museum is efficient in their fundraising strategies as they adapt them depending on their yearly expenses. Moreover, the trend suggests that each year they are increasing their amount donated, this last year being 5 million euros (VGM, 2018a). Second, in terms of fiscal performance, that is the total financial result (revenue minus expenses) over the years, the museum seems to be succeeding as well. Even though the figures fluctuate depending on the museum's situation, the last two years the figures are on the rise after a big dip in 2016 (Appendix 1A). Nevertheless, all results are in the positive sign creating a profit, only in 2013 the expenses exceeded the museum's revenue when there were major renovations done. The steady increase on the number of visitors over the years denote, again, a performance indicator, meaning as well that the visitors seem satisfied with their visit. When putting together all the scores and indicators, the resulting orientation is perfectly in-between, as all indicators are tackled.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|----------------------------|--------------------|--------------|---------------|
| <i>The Van Gogh Museum</i> | Learning | 5 | Ambidexterity |
| | Performance | 5 | |

Table 16: visualization of the orientation of the Van Gogh Museum.

Case 2: Van Abbemuseum, Eindhoven (Appendix 1B). Situated in a city known by its industrial and technological past, the Van Abbemuseum aims at being both a local and international referent for contemporary art. The innovative ways of exhibiting their collection is a strong statement of intentions, showing that they are not a traditional art history museum.

When analysing all interviews and the documents available by the museum, it is evident that there is a very significant strength towards exploration. To start with, Esche's (AD) goal is to make the Van Abbe the most experimental museum in western Europe, encouraging innovation (Appendix 4B). Experimentation is very present, as well, in the strategic plan for the upcoming years, where the two main artistic approaches are to de-modernize and de-colonize the museum, making it a more inclusive and

diverse space, while re-writing western history (Esche, AD; Van Abbemuseum, 2017). In addition, research is a core part of the museum: the Van Abbe is awarding research grants to investigators to study the collection and archive, and discover new lines of research (Esche, AD; Van Abbemuseum, 2017).

The exploitation side is not as developed, which is reflected in the financial results. However, there is a prospective intention to be less dependent on the subsidy of the municipality in the strategic plan. The way to tackle this dependence is by making the museum a more entrepreneurial organization: by being “increasingly creating and enterprising toward our assets”, referring to both artistic (use the collection for both commercial and non-commercial purposes), knowledge (for lectures, education, exhibitions abroad) and the building for cultural and commercial rental (Van Abbemuseum, 2017, p.9). These entrepreneurial intentions show a degree of exploitation. At the same time, there is an intention to make the museum somewhat more hospitable, characteristics that because of the building, the museum lacks (Esche, AD). This shows a marketing approach to visitors, so that they “feel like a guest” regarding the themes, exhibitions and events (Van Abbemuseum, 2017, p.7). The indicator is here, because there is an intention to achieve visitors’ satisfaction (Hakala, 2011).

This museum shows that has a commitment towards learning as they have a training program for the museum staff. Mainly, van Gennip (BD) promoted a team-building plan as she considers that improving the working dynamics among the teams is crucial in order to do a good job. Moreover, there is a budget dedicated for employees to study courses in other institutions, when they apply for it (Esche, AD). The Van Abbe shows open-mindedness when collaborating with other institutions. They are part of the confederation L’internationale which is a “constellation” of European contemporary art museums (<http://www.internationaleonline.org/>). Esche (AD) gets inspired by these museums’ strategies and he affirms that they regularly work together in exhibitions, publications, symposiums, etc. Van Gennip (BD) gets inspired not only by museums, but in management terms she looks at commercial firms. Furthermore, both directors perceive a shared vision in the museum. Given their experimental approach, they argue, the employees that did not agree with the vision and mission left on their own terms,

seeking more traditional museums. Like this, the people that stayed and those who entered new all agree with the vision and direction of the Van Abbe.

Concerning the performance indicators, it is safe to say that the Van Abbe is satisfyingly accomplishing its fundraising goals, as each year they adapt to their needs, as van Gennip (BD) affirmed. It looks, as well, that the amount fundraised is showing a declining trend, while the financial result stays at 0. This might mean that they are becoming less dependent on subsidies, just as the strategic plan showed. Looking at its financial result, it seems that there is no intention to have a profit, making sure that every year's financial result is 0. This means that there is not an increase in the financial result, and so there is no indicator of performance orientation in this aspect. Regarding the number of visitors, there is not an increase every year, either. However, they effectively reach their stipulated goals, which are to stay close to the 100,000 people. Having more people would mean to sacrifice the experimental part of the content, as "hospitality can lead to mediocrity" and none of the directors would want that (Esche, AD). Like this, the performance approach to visitors is not here: they are not aiming towards a higher number each year.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|-----------------------|--------------------|--------------|---|
| <i>Van Abbemuseum</i> | Learning | 5 | Strong learning orientation with some performance characteristics |
| | Performance | 2 | |

Table 17: visualization of the orientation of the Van Abbemuseum.

Centraal Museum, Utrecht (Appendix 1C). A municipal museum that cut its dependent ties with the municipality in 2013, since then, they have become a foundation, which gives more flexibility to be the desired museum. Exploration indicators are present, especially when developing the strategy and the mission statement, which are seen by both directors as a critical developing process. Innovation is sought in the permanent exhibition display. For Rutten (AD) it is very meaningful to "reinvent certain standards of museum practices", exploring the different possibilities that the collection can bring. Further, there is a big commitment to being

entrepreneurial, which shows both exploration and exploitation characteristics, as entrepreneurship is risk-taking while essentially, aiming at achieving more efficiency as a result. This can be remarkably noted in the strategy plan 2017-2020, in which the museum is described as an “independent business (een zelfstandige bedrijfsvoering, in Dutch)” and their intention is to achieve a ratio of 35% income from own resources to 65% of subsidies, when at this moment is 30%/70% (Centraal Museum, 2016a). Their strategy is to optimize their own income by, mainly, increasing the number of visitors, managing a bigger turnover from commercial activities and a good budget management.

Training initiatives for employees are present in the Centraal Museum. Rutten (AD) highlighted the prestigious course to become a curator offered by this and other museums, together with the universities of Utrecht and Amsterdam for interns. Moreover, he also pointed out how employees are given very good opportunities, and that staff is encouraged every time when new positions become available, promoting institutional knowledge. The directors look at other museums and their peers for inspiration, showing open-mindedness. Grob (BD) pointed out that he is the chairman of a group of managing directors of the biggest museums in the Netherlands, and that he learns a lot from them and their museums. Rutten (AD) highlighted the Reina Sofía (<http://www.museoreinasofia.es/>) in Madrid and the Tate Modern (<http://www.tate.org.uk/>) in London as the museums from which he gets more inspiration in terms of content and exhibition display. Both directors also agreed in expressing a general shared vision among employees in the museum. Each employee, when they start working at the museum, they are given a small booklet with the mission statement, the vision and other conduct related aspects. This ensures that every person that gets in the museum is aware of the organizational culture.

When taking a look at the museum's accounts, the aforementioned intention to become more independent from subsidies is present in the last two years, where a decline in the total funding and donations amount is found. Here, the performance indicator is not existing, as it is not present either regarding the financial results. The trend shows an intention to stay at 0, with the exception of years in which especial circumstances happened. Supposedly, on 2015 the renovation expenses made the result to be in negative, while the year before there was an intention to rise the

incomes in order to tackle the future expenses. Moving on to the number of visitors, both in the museum's documents and in the interviews, the museum has a future goal of keeping the visitor numbers rising, matching the performance indicator established by Mahmoud and Yousif (2012).

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|------------------------|--------------------|--------------|---|
| <i>Centraal Museum</i> | Learning | 5 | Strong learning orientation with some performance characteristics |
| | Performance | 2 | |

Table 18: visualization of the orientation of the Centraal Museum.

Dordrechts Museum, Dordrecht. A municipal museum, as well, the Dordrechts Museum underwent an organizational transformation when in 2013 all municipal cultural institutions were merged into one, including the Dordrechts Museum, the Huis van Gijn, the historic archive, different historic buildings and the public art of the city. The organization is, then, still very young, and in its positioning phase.

The year plan of 2016 was the only document available to analyse. The overall strategy of that year, which is still being implemented according to the business director, is developed in both learning and performance goal orientations. The museum made an inventory of the processes within the organization, with the end of encouraging self-evaluation and innovation when implementing new formats, showing two indicators for learning orientation. At the same time, there is a strong commitment towards positioning the museum and the different locations: "organizations and brands that are able to evoke a clear picture and act consistently on this are usually the most successful" showing that there is a goal towards efficiency (Dordrechts, 2016). Regarding the marketing approach to visitors, the business director affirmed that their exhibition themes and works correspond to topics and artists from Dordrecht, making sometimes very small and not so popular exhibitions, but that needed to be made as this museum offers such platform for Dordrecht themes.

The business director confirmed that the museum encourages that employees develop themselves with courses, even if they are not directly related to their job at the museum. In the strategic plan of 2016, employee development is regarded in high

priority, as well. Even though, they do not have a training program themselves, the commitment to learning is visible. De Weichs de Wenne (BD) is in contact with other business directors of museums in the Netherlands with whom they attend informal meetings and learn about their strategies. This shows the museum’s openness to learn from other organizations, which is also mirrored in the strategic plan when describing their DNA: “the Dordrechts Museum has an open character. This applies to the way in which we work together and for the attitude towards the world around us” (Dordrechts, 2016, p. 5). About the existence of a shared vision in the museum, de Weichs de Wenne (BD) confirms that there is one, mainly because those who did not agree with the vision they left, and those who stayed and those who arrived they did because of this vision.

When assessing the numeric results of the museum, very few information is publicly provided by the museum. The fact of being part of the municipality does not obligate them to share this data as the municipality, supposedly, shares the public expenses within their accounts. The business director did state that their financial result is very close to zero with a small profit every year, although it is impossible to discern with this information if there is an increase. The number of visitors, data that is available, show that the numbers vary each year, due to the different nature of the exhibitions. The museum has the budget to make a popular exhibition every few years, attracting more visitors, the rest, the numbers are smaller (de Weichs de Wenne, BD). A slight trend towards an increase is noted, when seeing all figures together, showing a performance orientation indicator.

Having two of the performance indicators missing, it is difficult to assess the overall orientation of the museum, this is why analysing it is inconclusive. However, the learning orientation has the higher score possible.

| | <i>Orientation</i> | <i>Score</i> | <i>Result</i> |
|------------------------------|--------------------|--------------|---|
| <i>Dordrechts Museum</i> | Learning | 5 | Inconclusive, with strong learning orientation features |
| | Performance | ? | |

Table 19: visualization of the orientation of the Dordrechts Museum.

Conclusive remarks about museum orientation

Even though the Dordrechts Museum could not be assessed in its entirety, all museums have all learning features. This might be an indication of how museums, due to their scientific nature, give special attention to the development of processes. Only the Van Gogh Museum has an ambidexter orientation, pointing out that his performance side is also notably developed.

Overall, the general impression from the museums is that their aim is to become less dependent on public subsidies, by either increasing the visitor's return or by potentiating entrepreneurship. The van Gogh Museum is the only museum in the sample with an ambidexter score. In the literature review, it was suggested that in the organizational level, the presence of both orientations potentiate each other, making each one more effective and strong (Paunova & Svejenova, 2016). This assumption is fulfilled in this case, The Van Gogh Museum is the one with more visitors, a bigger revenue and funding efficiency (performance indicators), while also being committed to learning, enabling innovation in many different ways, and aiming towards exploration values (Mahmoud & Yusif, 2012). This suggest that a bigger emphasis on a performance orientation in the other museums would translate in a more balanced museum.

| | <i>Van Gogh Museum</i> | <i>Van Abbemuseum</i> | <i>Centraal Museum</i> | <i>Dordrechts Museum</i> |
|---------------------------------|------------------------|-----------------------|------------------------|--------------------------|
| <i>Exploration/exploitation</i> | A | A | A | A |
| <i>Innovation</i> | L | L | L | L |
| <i>Marketing</i> | P | P | P | - |
| <i>Commitment to learning</i> | L | L | L | L |
| <i>Open mindedness</i> | L | L | L | L |
| <i>Shared vision</i> | L | L | L | L |
| <i>Fundraising efficiency</i> | P | - | - | ? |

| | | | | |
|---------------------------|---------------|----------|----------|---|
| <i>Fiscal performance</i> | P | - | - | ? |
| <i>User satisfaction</i> | P | - | P | P |
| RESULT | AMBIDEXTERITY | LEARNING | LEARNING | ? |

Table 20: Visualization of all museums' results on orientation.

It is when placing the results from the directors and the museums together, that the second research question can be answered. It is evident from the illustration below that not one formula of dual-management results in a specific type of organization. Taking a look at the two museums for which both directors could be interviewed, the Van Abbemuseum and the Centraal Museum, both of them have the same score: strong learning orientation with some performance characteristics. Viewing these findings, there are no discernible trends or obvious relations that would shed some light in how the managerial orientation of the directors impacts the organization as a whole, maybe because the managerial orientation of the directors of an art museum do not impact the organization in the level that this thesis has studied each case. There seems that the gathered data is not conclusive to investigate on this topic and a different research ought to be made to answer this research question and so have a wider understanding of the role of each director in the overall organization.

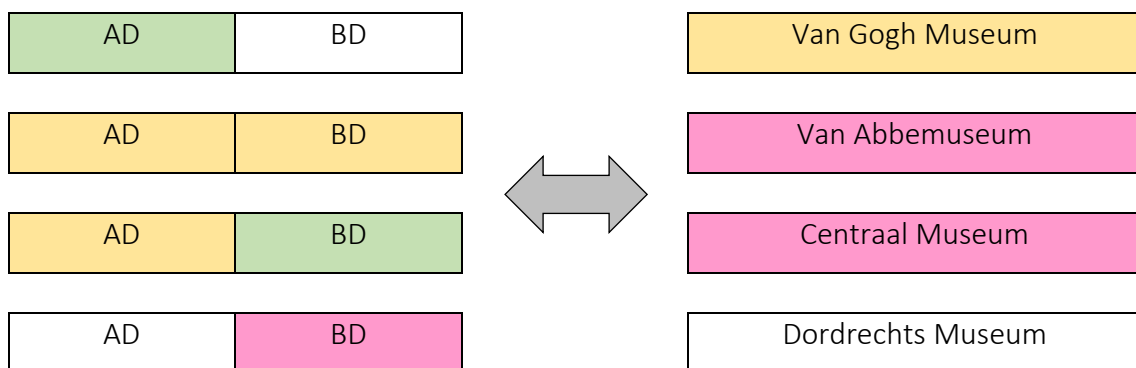


Figure 2: Relation of directors' and museums' orientation findings.

Conclusions

The analysis of the different museums and directors reveals that there is not one formula to explain the phenomenon of dual-management in art museums and its implications to the organization. It was also made clear that the presented theoretical framework in the literature review is not adjusted to reality, and the data gathered to answer the second research question was inconclusive. A big number of things seem to have gone different than expected. But this is research. Given that it was a deductive approach that started with a set of theories, an inconclusive outcome in some of the assumptions is to be expected. Regardless, this research has multiple other things to contribute to.

After expressing all the findings, the three research questions can be addressed:

RQ1: What are the main characteristics of dual-management in art museums in the Netherlands?

RQ2: How does the managerial orientation of each director impact the organizational orientation of the art museum?

RQ3: How do these findings contribute to the arts against commerce debate in art museums?

The main characteristics of dual-management in art museums in the Netherlands have been developed in the findings, but a number of aspects should be highlighted. The official leading figure, if any, is always the artistic director. This is significant because even though there is a duality in art museums, the balance in this case is favourable to the artistic side. Probably due to the nature of an art museum and the fact of being an institution for knowledge very tied to research. This first research question is relevant because scholars had neglected this topic in the past.

When putting together the findings regarding individual and organizational goal orientations, it was discerned that no apparent relationships between the directors' orientation and the organizational orientation were found to the naked eye. The results of this thesis are inconclusive in order to answer how one level affects the other. This

could either mean that the analysis tool should be revised and re-tested, or that there is no relationship between them whatsoever. In either case, this research question cannot be answered with this thesis. Simplifying such extensive and complex literature into a four or five point system might have been a risky move. However, these results are also relevant because these theories had never been put together before, and thus, as an explorative tool, this thesis was experimenting with managerial theories applied to complex cultural organizations. Like this, we can go back to Reynolds, Tonks and MacNeill's (2017) quote: that "traditional business methods often do not align with creative thought" (p. 91). And in this case, this has been proved. The suggestion is to perhaps see this thesis as a model to be further developed in the future, adding better and more indicators.

The third research question was proposed as a way to tie all the research together in a bigger and wider sense, including a debate appearing every day in the realm of cultural economics. The findings in this thesis contribute to the artistic against commercial values in art museums from different fronts. The findings suggest that a museum's orientation, towards learning or towards performing, is not equated to the potentiation of artistic or commercial values. This makes the theoretical assumption a false one: the artistic director *does not* follow a learning goal orientation, while the business director *does not* follow the performance goal orientation. This is meaningful, because by challenging this framework, the complexity of both the duality between values and the duality between orientation has been highlighted. A more complex and layered framework might have been more exact, mirroring a complex and layered organization: the art museum. The debate is still alive, then, and dual-management provides a framework in which to place this apparent conflict in art museums.

As all research, this thesis has limitations, and it is important to state them as they help achieve a better sense of the relevance of this study. Given the fact that this is a master thesis, that itself has its limitations, mainly of time and resources. Moreover, the sample taken from the population is too small to make too wide generalizations. Directors are people with high responsibility, and so arranging meetings was complicated, and sometimes only one of the two directors was available. Due to this, the solution was to treat each museum as case study and go deeper in the organizational research. This provided a more accurate framework for each couple of

directors. Another aspect about the sample is that, due precisely to the nature of the thesis, only art museums with dual-management have been investigated. And thus, only museums in which dual-management works (as it would not be present if it would not work) are studied, and so, an assessment of how successful this formula is, is impossible to conclude as museums with only one director should have been selected, as well, to evaluate that. The public information available for each museum varies enormously, and so some specific indicators were more difficult to be analysed and some were not able to be studied. However, every museum and its staff were open to be transparent and shared substantial information with me.

As per future research, some suggestions were mentioned along these conclusions, suggesting a deeper analysis in all three themes of this research: dual-management in art museums, managerial orientation in both museums and dual-management structures (and their relationship) and new ways to explore the art against commerce duality. More concrete future leads would be to explore dual-management in art museums to discern what different power structures there are, as innovative solutions might lead to less problematic ones. At the same time, it was especially interesting to see the level and choice of innovation in each museum: some were more focused in breaking exhibition display, and in trying to be as experimental as possible, while others boosted innovation with entrepreneurial discoveries. An assessment of the differences emphasis in innovation might also help add layers to the artistic against economic values debate.

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Appendix 1: Case studies

Appendix 1A: Van Gogh Museum



Address Museumplein 6
 1071 DJ Amsterdam

Website <https://www.vangoghmuseum.nl>

Founded in 1973, it is a museum dedicated to the life and work of the Dutch painter Vincent Van Gogh (1853 –1890) and his contemporaries. Situated in the Museumplein in Amsterdam, it is one of the most popular museums in the Netherlands. It is also treasuring the biggest collection of the painter, together with an extensive collection of both French and Japanese prints, all from the contemporary years of the Dutch painter.

Mission The Van Gogh Museum makes the life and work of Vincent van Gogh and the art of his time accessible and reaches as many people as possible in order to enrich and inspire them.

Core values Leading, excellent and inspiring.

Vision The Van Gogh Museum excels in carrying out its Primary Objective, handled by the sectors of Museum Affairs, Public Affairs, Operations and by VGME Ltd, and to achieve this, collaborates with various parties in the Netherlands and throughout the entire world.

The main objective of the Van Gogh Museum is the management and conservation of the collection and making it accessible to as many people as possible, both physically in the museum and digitally, and both for Dutch and international visitors.

Visitor experience (both online and at the museum) is the focus of all activities in and linked to the museum. The museum needs to be a unique, special and inspiring experience for each visitor.

The museum has a stable and balanced income structure. Commercial activities contribute to the realisation of the Van Gogh Museum mission.

Current temporary exhibitions “Van Gogh & Japan” (23rd March – 24th June, 2018)
 “Mesdag & Japan” (7th March – 17th June, 2018) in Mesdag Collection, The Hague.
 And permanent collections.

Collection (currently) Van Gogh Museum collection: 29,268 objects
 The Mesdag Collection: 1,813 objects
 Total: 31,081

Data

| | 2017 | 2016 | 2015 | 2014 | 2013 | 2012 | 2011 |
|-----------------------------------|-------------------|--------------|------------------------------------|-------------|---------------|-----------|-----------|
| Number of visitors | 2,26 million | 2,100,000 | 1,908,744 | 1,6 million | 1,4 million | 1.486.281 | 1.600.298 |
| Financial result € | 4,009,199 | 3,188,600 | 6,873,223 | 6,438,926 | - 1,7 million | 2,177,576 | 702,000 |
| Funding and donations € | 5 millions | 4,9 millions | 3,4 millions (15% of total income) | - | 10,4 millions | - | - |
| Number of employees (FTEs) | 269 (224,86 FTEs) | 254 | 247 | - | - | - | - |



Comments on the data:

The number of visitors increases steadily every year, it is the most visited museum in the Netherlands in 2017, with this last year accomplishing more than 2,26 million visitors (VGM, 2018a).

In 2013, major constructions and renovations happened in the museum. The collection had to be displayed in the Hermitage Museum Amsterdam for 4 months. This is translated with a negative financial result, and in an increase in the donations and the funding, as it all went to cover the 18,2 million euros of expenses (VGM, 2014).

When paying attention to the financial results, there is a fluctuation, depending on the specific situations of each year. In 2014 and 2015 the result increased enormously, however on 2016 it went down again. However, looking at the 2017 results, which are slightly bigger, it might be the indication of another increase over the years. All in all, the results are satisfying for the museum as all of them, besides one special year, are in positive terms: the Van Gogh Museum is at a profit.

Directors:

| <i>Artistic Director</i> | <i>Business Director</i> |
|--|---|
|  |  |
| Axel Rüger | Adriaan Dönszelmann |
| Official title: General director (Algemeen directeur) | Official title: Business director (Zakelijk directeur) |
| Interview: yes | Interview: no |
| CV: BA Art History at the Freie Universität, Berlin. PhD Queen's University, Kingston, Ontario. Clore Leadership Programme, UK. Last position: Curator of Dutch paintings (1600-1800) at the National Gallery, London (1999-2006). | CV: MA in Town and Landscape Planning, Amsterdam University. Last positions: Operational Manager at Jewish Historical Museum in Amsterdam (2009-2011). Manager of Business Affairs, Van Gogh Museum, Amsterdam (2011-2013). |
| Responsible for: Museum Affairs (Collection and Research, Collection Management and Restoration, Registrar's Office, Collection Information, Education and Interpretation and Exhibitions) and Public Affairs (Marketing, Pressoffice, Digital Communication, Development, Visitors Service, Events, Publications and The Mesdag Collection) (VGM, 2018b) | Responsible for: Staff (Information manager and Professional Services), Staff Office, Quality & Business Control, Operations (Security, Facilities, HR, Finance and IT), Van Gogh Museum Enterprises (Buying and Merchandise, Logistics and Planning, Retail, E-commerce, BtoB and New Business) and the Meet Vincent van Gogh Experience (VGM, 2018b) |
| Director since: 2006; Predecessor: John Leighton | Managing director since: 2013; Predecessor: Rik van Koetsveld |

Conclusive remarks

Overall, the impression of this museum is that the commercial side of it is highly potentiated. This can be seen by the treatment of the institution as a brand, appearing in both the interview to the director and when analyzing the annual reports and the strategy plans. This does not mean that the artistic side is neglected, on the contrary, the museum highly encourages research among its employees and the exhibition realization demonstrates as such. The impression given by the museum is that it exploits its artistic assets to be able to fulfil all its activities.

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Appendix 1B: Van Abbemuseum



| | |
|---------|---|
| Address | Bilderdijklaan 10 5611 NH Eindhoven |
| Website | https://vanabbemuseum.nl/ |

Contemporary art museum opened in 1936 as “Stedelijk Van Abbe Museum”, and its first director, Dr. W.J.A. Visser, already set its vision: “Above all, the Museum would like to have the place it deserves in the future and to be a permanent point of contact between the whole population of the city and surrounding area of Eindhoven and the Museum: it must become part of the living community.”

The name was given from the cigar manufacturer that financed the building, H.J. van Abbe. And today, it is trying to disassociate from the time the museum was built. The museum is part of the municipality, the Gemeente Eindhoven. And they depend on them for their subsidies, on a 75%. They don’t have an advisory board, as it is part of the municipality.

| | |
|---------|--|
| Mission | The museum has an experimental approach towards art’s role in society. Openness, hospitality and knowledge exchange are important to us. |
|---------|--|

| | |
|-----------------|--------------------------------|
| Artistic values | De-colonizing, de-modernizing. |
|-----------------|--------------------------------|

| | |
|-------------|----------------------------------|
| Core values | Inclusive, holistic and deviant. |
|-------------|----------------------------------|

| | |
|--------|--|
| Vision | The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum’s collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. The museum has an experimental approach towards art’s role in society. Openness, hospitality and knowledge exchange are important to us. |
|--------|--|

We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants.

| | |
|------------|-------------------|
| Collection | Total: 2974 works |
|------------|-------------------|

Data



| | 2017 | 2016 | 2015 | 2014 | 2013 | 2012 | 2011 |
|--------------------------------|-----------------------------------|---------|-----------|---------|-----------|------|------|
| <i>Number of visitors</i> | - | 94,656 | 95,786 | 94,910 | 93,262 | - | - |
| <i>Financial result €</i> | - | 0 | 0 | 0 | 0 | - | - |
| <i>Funding and donations €</i> | - | 952,965 | 1,437,332 | 975,534 | 2,223,089 | - | - |
| <i>Employees (FTE)</i> | 43 (40 FTE) and 25-35 freelancers | - | - | - | 36,8 FTE | - | - |

Comments on the data:

The financial result of this institution is always 0, potentiating the 'not-for-profit' aspect of the museum. Like this, even though the museum is not making a profit, the accounts are healthy, and no losses are accounted. This happens because every year the amount of money from the municipality and from other commercial partners change depending on the necessities of that year (van Gennip, BD).

The visitor numbers are steadily staying slightly under 100,000 people. The aim of the museum is to stay stable around this figure (Esche, AD). In that sense, the museum is succeeding in attaining their goals, even though the numbers are not increasing.

Directors:

| <i>Artistic Director</i> | <i>Business Director</i> |
|---|---|
|  |  |
| Charles Esche | Anastasia van Gennip |
| Official title: | Official title: |
| Interview: yes | Interview: yes |
| CV: BA Medieval and Renaissance studies, and MA Museology, in the University of Manchester. Previous position: Director, Rooseum Centre for Contemporary Art (2000-2004). | CV: Marketing and business economics, Tilburg University. Previous position: Marketing manager and project manager design at Muziekgebouw Frits Philips Eindhoven |

| | |
|--|---|
| Current positions: Professor at Jan van Eyck Academy, Maastricht and at Central Saint Martins, London. Founder and editor of Afterall Journal and Books. | |
| Responsible for: Artistic direction of museum and curatorship, mainly. | Responsible for: Day-to-day management and functioning of museum. Finances, human resources... |
| Artistic director since:2004 ; Predecessor: Jan Debbaut | Managing director since: 2015; Predecessor: Ulrike Erbslöh. |

Conclusions

This museum encourages and potentiates to a great extent artistic values. Their aim is to be an experimental museum, which is more important to them than the desire of being a more hospitable museum (Esche, AD). This inclination towards experimentation is also reflected in the intention to be a political space and to not remain neutral.

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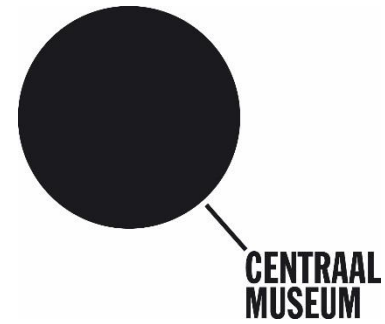
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Appendix 1C: Centraal Museum

| | |
|---------|---|
| Address | Agnietenstraat 1, 3512 XA Utrecht |
| Website | https://centraalmuseum.nl/ |



Founded in 1830 it is the oldest municipal museum in the Netherlands. Its collection ranges from the middle ages to the present, with Dutch design holding a special role. Although varied, the connecting aspect among all the pieces in the collection is the city of Utrecht. Moreover, this museum holds the biggest collection of works from Gerrit Rietveld, famous architect and designer. Currently, the museum is getting notorious because of their international fashion exhibitions that they have every few years.

In 2016, the Dick Bruna Huis, museum of the Dutch illustrator was transformed into the Miffy Museum (Nijntje Museum in Dutch), an interactive museum created mainly for children representing the world of the cartoon character that gives name to the museum.

The museum was part of the local government until 2013, when it became a foundation. They are still subsidized by the municipality, but their governance is completely independent. They also have a board since then. At that point, the status of the museum only recognized the general director, even though in practice there was a dual structure. It was only after 2016 that the status was legally changed to two directors, and they also became board members of the institution. From then on, the museum has officially had two directors on paper.

| | |
|---------|---|
| Mission | In the Central Museum you will be enriched by art and culture from the world of Utrecht. |
| Vision | <p>From the Utrecht base of the museum we show the diversity of this world. In the Centraal Museum you discover how the world moves into Utrecht. You discover stories that originate from Utrecht, but also stories that connect to Utrecht in the world. The museum does this on the basis of the five collection profiles: modern art, contemporary art, old art, urban history and fashion & costumes.</p> <p>The stories you encounter in the museum go:</p> <ul style="list-style-type: none"> - from history to actuality; - from makers to collectors; - from cause to effect; - from far away to very close. |

| | |
|-------------------------------|--|
| Current temporary exhibitions | “Jan Taminiau: Reflections” (21 st April – 26 th August, 2018) “Erich Wichman: Free radical” (17 th March – 24 th June, 2018) And the permanent collection, which changes every few years. |
| Collection (currently) | Total: more than 50,000 objects |

Data



| | 2017 | 2016 | 2015 | 2014 | 2013 | 2012 | 2011 |
|-----------------------------------|------------|-----------|-----------|-----------|------------|-----------|-----------|
| Number of visitors | 319,000 | 285,000 | 156,000 | 137,000 | 103,145 | 98,561 | 109,274 |
| Financial result € | 0 | 0 | -83,000 | 104,000 | 0 | 9,314 | -17,000 |
| Funding and donations € | 8,865,000 | 9,878,000 | 9,740,000 | 8,174,000 | 11,285,000 | 7,597,829 | 7,414,306 |
| Number of employees (FTEs) | Around 100 | | | | | | 83 |

Comments on the data:

Since 2012 there is a steady growth on the number of visitors, until 2016 when numbers almost double. This is due to the opening of the Nijntje Museum. The negative financial result is probably due to the construction and renovation expenses for the new museum. There seems to be the intention to achieve a zero balance, which has been accomplished on the last two years.

Funding is quite consistent over the years, there is a 1 million decrease from 2016 to 2017, with still a zero euro result, meaning that they needed less money on 2017 probably due to the increase of visitors. Aspect that is not seen in 2016, when the visitors increased so much, maybe to continue tackling the negative result of the previous year.

Directors:

| <i>Artistic Director</i> | <i>Business Director</i> |
|--|---|
|  |  |
| Bart Rutter | Marco Grob |
| Official title: artistic director | Official title: business director |
| Interview: yes | Interview: yes |
| CV: Previous positions: Curator, Stedelijk Museum Amsterdam (2008-2014), Head of Collections, Stedelijk Museum Amsterdam (2014-2017). | CV: Higher Professional Business Education (HEAO), and Post-higher Education for Business Controller (HOFAM). Last position: Business leader Museum Arnhem (2000-2009). |
| Responsible for: Overseeing the curatorial team, the exhibitions department, education, the collection. Setting the artistic direction of the museum. | Responsible for: Financial department, human resources, marketing and communication, facilities management, commercial affairs, project management office, directorate of support (https://www.linkedin.com/in/marco-grob-1494826/) |
| Director since: 2017; Predecessor: Erwin Jacobs | Managing director since: 2009; Predecessor: Pauline Terreehorst |

Conclusions

Sources

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Appendix 1D: Dordrechts Museum



Address Museumstraat 40, Dordrecht.

Website <https://www.dordrechtmuseum.nl/>

In 2013, the municipality of Dordrecht merged the Dordrechts Museum, the Huis van Gijn, the Regional Archive of Dordrecht, together with all the heritage sites into one big organization. This organization is now managed by two directors.

The museum

A close look to the strategic plan of 2016, supplied by the director, most of the action plans and the prospective improving steps are described in learning terms: encouraging processes and change, rather than imposing a concrete and quantifiable result. This might be because the organization as it is now is only 5 years old, so it is still in its building process.

Mission We believe that historical awareness and sense of beauty enriches people's lives and thus contributes to a better society. By allowing art and history to experience in an impactful way, we want to contribute to that enrichment.

Core values Quality; Open, inspired and idiosyncratic.

Vision The Dordrechts Museum has an open character. This applies to the way in which we work together and for the attitude towards the world around us. We strive for transparency and we seek dialogue to make our core promise "pure enrichment" as true as possible. We do this with pleasure and enthusiasm. We believe in what we do and we are driven. With the will to do it just a little bit differently and with a healthy dose of self-assurance, we look at the world, but we remain critical to ourselves.

Current temporary exhibitions "Omzien, 40 years Dutch Circle of Sculptors – Sector Dordrecht" (8th May – 11th November, 2018)

Collection (currently)
 Dordrechts Museum collection: 6,700
 Regionaal Archief Dordrecht (RAD): 12,000
 Huis Van Gijn collection: 2,500
 Building/historical fragments: 540
 Archeology collection (soil fragments): 12,000
 Art in public space: 75

Total objects: 33,815

Data

| | 2017 | 2016 | 2015 | 2014 | 2013 |
|-----------------------------------|--------------|-----------|---------|---------|---------|
| Number of visitors | 168.556 | 136.794 | 154.937 | 182.583 | 105.375 |
| Financial result | * | * | * | * | * |
| Funding and donations | | | | | |
| Fund Municipality | | 8 million | | | |
| Number of employees (FTEs) | 78 (110 FTE) | | | | |

* “The last 5 years we had a small positive result every year” (de Weichs, BD).

Directors:

| Artistic Director | Business Director |
|---|--|
|  |  |
| Peter Schoon | Patricia de Weichs de Wenne |
| Official title: General director | Official title: Business director |
| Interview: no | Interview: yes |
| CV: ? | CV: Human resources, Hogeschool Amsterdam. Real Estate manager of the municipality of Eindhoven. |
| Responsible for: Artistic direction of the museum, agreements between museums. | Responsible for: |
| Artistic director since: 2013 | Business director since: 2013 |

Conclusions

Sources

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Appendix 2: Interview guide

Appendix 2A: Axel Rüger, artistic director. Van Gogh Museum

Background

By your CV I have seen that you do not have any formal or academic managerial and business training. However, you are now quite prominent in the arts leadership world (I have seen that you have given several lectures) and of course, you are the director of one of the main museums of the Netherlands,

- 1. How did you acquire the skills needed to run a place like the Van Gogh Museum?**

You have quite a trajectory as an art historian and curator,

- 2. Can you tell me about one important achievement in your career that you are proud of?**

Why this specific one?

And regarding your current work at the VGM,

- 3. What is the most important thing that you are working on right now?**

Co-leadership

Adriaan Dönszelmann and you have been colleagues since 2011,

- 4. What tasks do you share with the other director?**

- a. How do the tasks of your co-manager relate to your work?

Regarding these described tasks (or others, like deciding upon future exhibitions)

- 5. How did the decision-making process work?**

And concerning your dynamics as a team,

- 6. How do you communicate with your co-director?**

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

- 7. What are the main goals of your mandate as a director? What do you want to achieve?**

Every museum has a mission statement and a vision. It is essential to establish a direction for the museum.

8. This is the Museum's mission: *The Van Gogh Museum makes the life and work of Vincent van Gogh and the art of his time accessible and reaches as many people as possible in order to enrich and inspire them.*
 - a. What part is more important to you as director?
 - b. How aligned would you say the whole museum staff is with this mission? Would you say that there is a shared vision among the museum's employees?
9. (What values do you encourage to your staff?)

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

10. What do you think makes a museum successful?
 - a. And a museum director?

Regarding your managerial expertise in this museum,

11. How important are other museum achievements and strategies as inspiration to you to manage the Van Gogh Museum?

The Van Gogh museum has reached over 2 million visitors last year, and it is the most visited museum in the Netherlands,

12. How important is the number of visitors to you?

Learning orientation in a museum

And regarding the functioning of the museum,

13. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?

And about yourself,

14. **What motivates you to learn new things? (about art history or about management, or about anything else?)**

An important aspect in managerial theory is the importance that managers give to different stakeholders,

15. **From 1 to 8 (1 with the highest priority), in what order would you put these VGM stakeholders regarding your priorities as a director? (VGM, Strategy 2018-2020).**
- a. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
 - b. The City of Amsterdam and the City District of Zuid
 - c. The other museums on Museumplein
 - d. The Vincent van Gogh Foundation
 - e. VGM museum visitors (domestic and international)
 - f. Commercial partners
 - g. The media
 - h. The cultural sector, art institutions, industry organizations
 - i. Employees

16. **Do you have anything else to add that I didn't ask you?**

I have been learning about the VGM and studying its annual reports, and it has been difficult to ascertain how long it has had 2 directors... Do you know, perhaps?

17. **Do you know how long has the Van Gogh Museum have 2 directors?**

Appendix 2B: Charles Esche, artistic director. Van Abbemuseum

Background

By your CV I have seen that you have quite a diverse and impressive background. You have been a researcher, a professor, a writer and director of different art institutions, and you still work as all those things on top of being the director of the van Abbe. It is safe to say that your experiences made you acquire all the necessary skills to be the director of the Van Abbemuseum.

18. What characteristics/skills that you have learnt in your previous professional experiences have helped you the most to be now the Director of the Van Abbe?

19. Who has been your inspiration to become a museum director? Who did you learn the most from?

You have quite a trajectory writing about contemporary art, curatorial practice and the impact of art in society.

20. Can you tell me about one important achievement in your career that you are proud of? Why this specific one?

And regarding your current work at the Van Abbemuseum,

21. What are your main tasks as director?

22. What is the most important thing that you are working on right now?

23. I have seen that you also curate exhibitions in the museum, how present is your task as curator here?

When preparing for this exhibition I read about you in different websites. In the Central Saint Martins, University of the Arts, London, one of your “research interests” is: “rethinking centres and museums of contemporary art as public spaces that show us the power and value of art in engaging with society”.

24. Can you tell me a bit more about this power and value of art?

25. How do you “rethink” the Van Abbemuseum to serve this purpose? What is the direction of the museum?

Co-leadership

Anastasia van Gennip and you have been colleagues since 2015,

26. What tasks do you share with her?

a. **How do the tasks of your co-manager relate to your work?**

Regarding these described tasks (or others, like deciding upon future exhibitions)

27. How did the decision-making process work?

And concerning your dynamics as a team,

28. How do you communicate with your co-director?

If I haven't asked (With the director of another museum, we discussed the official status of the museum, and who is the director figure in that status.

29. How is it in the van Abbe?)

30. What does this represent for the management team and the museum?

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

31. What are the main goals of your mandate as a director? What do you want to achieve?

Every museum has a **mission statement and a vision**. It is essential to establish a direction for the museum. I couldn't find this museum's mission and vision but I found the 'who we are' description:

"The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. **The museum has an experimental approach towards art's role in society. Openness, hospitality and knowledge exchange are important to us.**

We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants." (<https://vanabbemuseum.nl/en/about-the-museum/organisation/who-we-are/>)

32. Can you elaborate on this experimental approach?

33. What part is more important to you as director?

a. How aligned would you say the whole museum staff is with this description?

Would you say that there is a shared vision among the museum's employees?

34. What values do you encourage to your staff?

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

35. What do you think makes a museum successful?

b. And a museum director?

c. Do you consider yourself successful (personally)? How important is it for you to become/be successful?

Regarding your managerial expertise in this museum,

36. How important are other museum achievements and strategies as inspiration to you to manage the Van Abbemuseum?

The Van Abbemuseum has reached over 94.000 visitors last year,

37. How important is the number of visitors to you?

38. What do you think visitors are looking for when coming to van Abbe? What do you think is your added value as museum?

Learning orientation in a museum

And regarding the functioning of the museum,

39. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?

Another significant function of museums is research and publications,

40. How significant are the publications for the museum?

A classmate of mine in the masters is making her MA thesis about the "perception of active arts participation and its potential benefits among Dutch visual arts museums" so she is studying museum's educational activities and how they develop them and measure their results. She has told me that most of the museums that she has interviewed point out the Van Abbe as inspiration for their educational activities.

41. Why would you say that the Van Abbe is such an important reference for this?

42. How important are these activities for the museum?

I have also seen that most of your activities are meant to include all kinds of audience in the museum experience, like kids and the visually impaired:

1. Do you organize any academic lectures and symposiums at the museum?
 - a. If yes: how central are they for the museum's function?
 - b. If no: Is there any particular reason for it?
2. Do you encourage your staff to be innovative and propose new activities?

And about yourself,

43. What motivates you to learn new things? (about art history or about management, or about anything else?) (How do you learn yourself?)

- a. (Do you read new books, do you take inspiration of others, etc.)

An important aspect in managerial theory is the importance that managers give to different stakeholders,

44. From 1 to 8 (1 with the highest priority), in what order would you put these Van

Abbemuseum stakeholders regarding your priorities as a director?

- a. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
- j. The City of Eindhoven
- k. The other museums in Eindhoven
- l. The Friends of the Van Abbemuseum
- m. Museum visitors (domestic and international)
- n. Commercial partners
- o. The media
- p. The cultural sector, art institutions, industry organizations
- q. Employees

45. Do you have any questions? Or anything else you would like to add that I didn't ask you?

Appendix 2C: Anastasia van Gennip, business director. Van Abbemuseum.

Background

By your CV I have seen that you had been working at the Musikgebouw Frits Philips in Eindhoven for 20 years before becoming the Business director of the Van Abbemuseum.

1. **What characteristics/skills that you have learnt in your previous professional experiences have helped you the most to be now the Business Director of the Van Abbe?**
2. **Do you consider that there is a lot of difference between managing a museum and a concert hall? In what ways?**

You have numerous marketing experience,

3. **How does that knowledge influence your work as business director? Is marketing still very present in your work?**

Continuing with your professional accomplishments,

4. **Can you tell me about one important achievement in your career that you are proud of?
Why this specific one?**

And regarding your current work at the Van Abbemuseum,

5. **What are your main tasks as business director?**
6. **What is the most important thing that you are working on right now?**

Co-leadership

Charles Esche and you have been colleagues since 2015,

7. **Was it him who hired you or the board?**
8. **What tasks do you share with him?**
 - a. **How do the tasks of your co-manager relate to your work?**

Regarding these described tasks (or others, like deciding upon future exhibitions)

9. **How did the decision-making process work?**

And concerning your dynamics as a team,

10. **How do you communicate with your co-director?**

If I haven't asked (With the director of another museum, we discussed the official status of the museum, and who is the director figure in that status.

11. How is it in the van Abbe?

12. What does this represent for the management team and the museum?

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

13. What are the main goals of your mandate as a director? What do you want to achieve?

14. Where do you think the Van Abbe is heading, as a museum? What is the direction of this museum?

Every museum has a **mission statement and a vision**. It is essential to establish a direction for the museum. I couldn't find this museum's mission and vision but I found the 'who we are' description:

"The Van Abbemuseum in Eindhoven is one of the first public museums for contemporary art to be established in Europe. The museum's collection of around 2700 works of art includes key works and archives by Lissitzky, Picasso, Kokoschka, Chagall, Beuys, McCarthy, Daniëls and Körmeling. **The museum has an experimental approach towards art's role in society. Openness, hospitality and knowledge exchange are important to us.**

We challenge ourselves and our visitors to think about art and its place in the world, covering a range of subjects, including the role of the collection as a cultural 'memory' and the museum as a public site. International collaboration and exchange have made the Van Abbemuseum a place for creative cross-fertilisation and a source of surprise, inspiration and imagination for its visitors and participants." (<https://vanabbemuseum.nl/en/about-the-museum/organisation/who-we-are/>)

15. What part is more important to you as business director?

- a. How aligned would you say the whole museum staff is with this description?
- b. Would you say that there is a shared vision among the museum's employees?

16. What values do you encourage to your staff?

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

17. What do you think makes a museum successful?

- d. And a museum director?
- e. Do you consider yourself successful (personally)? How important is it for you to become/be successful?

Regarding your managerial expertise in this museum,

- 18. How important are other museum achievements and strategies as inspiration to you to manage the Van Abbemuseum?

The Van Abbemuseum has reached over 94.000 visitors last year,

- 19. How important is the number of visitors to you?
- 20. What do you think visitors are looking for when coming to van Abbe?
 - a. What do you think is your added value as museum?
 - b. What do you think its lacking?

Learning orientation in a museum

And regarding the functioning of the museum,

- 21. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?

And more about the budget and financial aspects

- 22. How does the museum attract private funding? How important is it for the museum budget?

A classmate of mine in the masters is making her MA thesis about the "perception of active arts participation and its potential benefits among Dutch visual arts museums" so she is studying museum's educational activities and how they develop them and measure their results. She has told me that most of the museums that she has interviewed point out the Van Abbe as inspiration for their educational activities.

- 23. Why would you say that the Van Abbe is such an important reference for this?
- 24. How important are these activities for the museum?

I have also seen that most of your activities are meant to include all kinds of audience in the museum experience, like kids and the visually impaired:

- 25. Do you organize any academic lectures and symposiums at the museum?
 - a. If yes: how central are they for the museum's function?
 - b. If no: Is there any particular reason for it?

26. Do you encourage your staff to be innovative and propose new activities?

And about yourself,

27. What motivates you to learn new things? (about art history or about management, or about anything else?) (How do you learn yourself?)

a. (Do you read new books, do you take inspiration of others, etc.)

An important aspect in managerial theory is the importance that managers give to different stakeholders,

28. From 1 to 8 (1 with the highest priority), in what order would you put these Van Abbemuseum stakeholders regarding your priorities as a director?

- a. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
- r. The City of Eindhoven
- s. The other museums in Eindhoven
- t. The Friends of the Van Abbemuseum
- u. Museum visitors (domestic and international)
- v. Commercial partners
- w. The media
- x. The cultural sector, art institutions, industry organizations
- y. Employees

29. Do you have any questions? Or anything else you would like to add that I didn't ask you?

Appendix 2D: Marco Grob, business director. Centraal Museum

Background

1. What are your main tasks as Artistic Director?

If I am not mistaken, I have seen by your CV that your professional career consists mainly of being a curator for modern and contemporary art,

2. What skills that you have learnt in your previous professional experiences have helped you the most to be now the Artistic Director of the Centraal Museum?

3. Can you tell me about one important achievement in your career that you are proud of?

Why this specific one?

And regarding your current work at the Centraal Museum,

4. What is the most important thing that you are working on right now?

5. How present is your task as curator here?

Co-leadership

You have recently arrived at the museum, and have been colleagues with Marco Grob since,

6. What tasks do you share with him?

a. How do the tasks of your co-manager relate to your work?

Regarding these described tasks (or others, like deciding upon future exhibitions)

7. How does the decision-making process work?

And concerning your dynamics as a team,

8. How do you communicate with your co-director?

If I haven't asked (With the director of another museum, we discussed the official status of the museum, and who is the director figure in that status.

9. How is it in the Centraal?)

10. What does this represent for the management team and the museum?

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

11. What are the main goals of your mandate as a director? What do you want to achieve?
12. Where do you think the Centraal Museum is heading, as a museum? What is the direction of this museum?

Every museum has a **mission statement and a vision**. It is essential to establish a direction for the museum.

“In het Centraal Museum word je verrijkt door kunst en cultuur uit de wereld van Utrecht.”

“In the Central Museum you will be enriched by art and culture from the world of Utrecht.”

13. How do you feel about this mission? Would you add anything to it?
14. How aligned would you say the whole museum staff is with this description? Would you say that there is a shared vision among the museum’s employees?

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

15. What do you think makes a museum successful?
 - f. And a museum director?
 - g. Do you consider yourself successful (personally)? How important is it for you to become/be successful?

Regarding your managerial expertise in this museum,

16. How important are other museum achievements and strategies as inspiration to you to manage the Centraal Museum?

The Centraal Museum has reached 285.000 visitors last year, around 90% more visitors than last year,

17. Why do you think the number increased so much over a year?
18. How important is the number of visitors to you?

19. What do you think visitors are looking for when coming to the Centraal Museum? What do you think is your added value as museum?

Learning orientation in a museum

And regarding the functioning of the museum,

20. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?

Another significant function of museums is research and publications,

21. How significant are the publications for the museum?

I haven't seen on the website that you offer any special activities for the visitors.

22. Do you have an education program in the museum? How central is it to the museum?

23. Do you organize any academic lectures and symposiums at the museum?

- a. If yes: how central are they for the museum's function?
- b. If no: Is there any particular reason for it?

And about yourself,

24. What motivates you to learn new things? (about art history or about management, or about anything else?) (How do you learn yourself?)

- c. (Do you read new books, do you take inspiration of others, etc.)

An important aspect in managerial theory is the importance that managers give to different stakeholders,

25. From 1 to 8 (1 with the highest priority), in what order would you put these Centraal Museum stakeholders regarding your priorities as a director?

- d. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
- e. The City of Utrecht
- f. The other museums in Utrecht
- g. The Friends of the Centraal Museum
- h. Museum visitors (domestic and international)

T. Cos Rebollo

- i. Commercial partners
- j. The media
- k. The cultural sector, art institutions, industry organizations
- l. Employees
- m. Artists

26. Do you have any questions? Or anything else you would like to add that I didn't ask you?

Appendix 2E: Bart Rutten, artistic director. Centraal Museum.

Background

By your CV I have seen that you have been the managing director for 9 years already, and before that you were business leader in the Museum Arnhem.

1. Which one of your skills is most helpful to be Managing Director of the Centraal Museum?
2. Can you tell me about one important achievement in your career that you are proud of? Why this specific one?

And regarding your current work at the Centraal Museum,

3. What is the most important thing that you are working on right now?

Co-leadership

Bart Rutten has only been artistic director here for a little over a year,

4. Given that you were here before, did you contribute in the decision to hire him?
5. What tasks do you share with him?
 - a. How do the tasks of your co-manager relate to your work?

Regarding these described tasks (or others, like deciding upon future exhibitions)

6. How did the decision-making process work?

And concerning your dynamics as a team,

7. How do you communicate with your co-director?

If I haven't asked (With the director of another museum, we discussed the official status of the museum, and who is the director figure in that status.

8. How is it in the Centraal?)
9. What does this represent for the management team and the museum?

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

10. What are the main goals of your mandate as a director? What do you want to achieve?
11. Where do you think the Centraal Museum is heading, as a museum? What is the direction of this museum?

Every museum has a **mission statement and a vision**. It is essential to establish a direction for the museum.

“In het Centraal Museum word je verrijkt door kunst en cultuur uit de wereld van Utrecht.”

“In the Central Museum you will be enriched by art and culture from the world of Utrecht.”

12. How do you feel about this mission? Would you add anything to it?
13. How aligned would you say the whole museum staff is with this description? Would you say that there is a shared vision among the museum’s employees?

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

14. What do you think makes a museum successful?
 - h. And a museum director?
 - i. Do you consider yourself successful (personally)? How important is it for you to become/be successful?

Regarding your managerial expertise in this museum,

15. How important are other museum achievements and strategies as inspiration to you to manage the Centraal Museum?

The Centraal Museum has reached 285.000 visitors last year, around 90% more visitors than last year,

16. Why do you think the number increased so much over a year?
17. How important is the number of visitors to you?

18. What do you think visitors are looking for when coming to the Centraal Museum? What do you think is your added value as museum?

Orientation in a museum

And regarding the functioning of the museum,

19. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?

And more about the budget and financial aspects

20. How much is the museum relying on private funding?

21. How does the museum attract this private funding?

I haven't seen on the website that you offer any special activities for the visitors.

22. Do you have an education program in the museum? How central is it to the museum?

23. Do you organize any academic lectures and symposiums at the museum?

n. If yes: how central are they for the museum's function?

o. If no: Is there any particular reason for it?

And about yourself,

24. What motivates you to learn new things? (about art history or about management, or about anything else?) (How do you learn yourself?)

b. (Do you read new books, do you take inspiration of others, etc.)

An important aspect in managerial theory is the importance that managers give to different stakeholders,

25. From 1 to 8 (1 with the highest priority), in what order would you put these Centraal

Museum stakeholders regarding your priorities as a director?

- p. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
- q. The City of Utrecht
- r. The other museums in Utrecht
- s. The Friends of the Centraal Museum

- t. Museum visitors (domestic and international)
- u. Commercial partners
- v. The media
- w. The cultural sector, art institutions, industry organizations
- x. Employees
- y. Artists

26. Do you have any questions? Or anything else you would like to add that I didn't ask you?

If I have additional questions about the functioning of the museum, or about certain figures, is there anybody I could ask them to?

Appendix 2F: Patricia de Weichs de Wenne, business director. Dordrechts Museum.

Background

By your CV I have seen that you have experience as managing personnel and leader coach. You have also worked in a theatre hall in this city.

1. What skills that you have learnt in your previous professional experiences have helped you the most to be now the Business Director of the Dordrechts Museum?
2. Can you tell me about one important achievement in your career that you are proud of?
Why this specific one?

And regarding your current work at the Dordrechts Museum,

3. What is the most important thing that you are working on right now?

Co-leadership

Peter Schoon and you have been colleagues since 2013, when you started working here.

4. Did he hire you? Or the board? Or the municipality?
5. What tasks do you share with him?
 - c. How do the tasks of your co-manager relate to your work?

Regarding these described tasks (or others, like deciding upon future exhibitions)

6. How does the decision-making process work?

And concerning your dynamics as a team,

7. How do you communicate with your co-director?

If I haven't asked (With the director of another museum, we discussed the official status of the museum, and who is the director figure in that status.

8. How is it in the Dordrecht?)
9. What does this represent for the management team and the museum?

Goals, objectives and values

Now I want to ask you more about your personal orientation as a director:

10. What are the main goals of your mandate as a director? What do you want to achieve?
11. Where do you think the Dordrechts Museum is heading, as a museum? What is the direction of this museum?

Every museum has a **mission statement and a vision**. It is essential to establish a direction for the museum.

“We believe that historical awareness and sense of beauty enriches people's lives and thus contributes to a better society. That is why we collect and retain painting and share the beauty and background of it with the widest possible audience. By allowing our visitors to enjoy art in an impactful way, we want to contribute to that enrichment.”

12. How do you feel about this mission? Would you add anything to it?
13. How aligned would you say the whole museum staff is with this description? Would you say that there is a shared vision among the museum's employees?

Strategy and measuring success

There are many ways to measure success, both personal and of an organization, but from your point of view,

14. What do you think makes a museum successful?
 - j. And a museum director?
 - k. Do you consider yourself successful (personally)? How important is it for you to become/be successful?

Regarding your managerial expertise in this museum,

15. How important are other museum achievements and strategies as inspiration to you to manage the Dordrechts Museum?

About the visitors,

16. How important is the number of visitors to you?
17. What do you think visitors are looking for when coming to the Dordrechts Museum?
What do you think is your added value as museum?

Orientation in a museum

And regarding the functioning of the museum,

- 18. Does the museum have any training initiatives for employees? How important are they for the functioning of the museum?**

And more about the budget and financial aspects

- 19. How much is the museum relying on private funding?**
- 20. How does the museum attract this private funding?**
- 21. Do you organize any academic lectures and symposiums at the museum?**
- z. If yes: how central are they for the museum's function?**
 - aa. If no: Is there any particular reason for it?**

And about yourself,

- 22. What motivates you to learn new things? (about art history or about management, or about anything else?) (How do you learn yourself?)**
- d. (Do you read new books, do you take inspiration of others, etc.)**

An important aspect in managerial theory is the importance that managers give to different stakeholders,

- 23. From 1 to 8 (1 with the highest priority), in what order would you put these Centraal**

Museum stakeholders regarding your priorities as a director?

- a. The Dutch government, the Ministry of Education, Culture and Science and the Dutch political sphere
- b. The City of Dordrecht
- c. The other museums in Dordrecht (and surrounding cities)
- d. The Friends of Dordrecht's Museum
- e. Museum visitors (domestic and international)
- f. Commercial partners
- g. The media
- h. The cultural sector, art institutions, industry organizations
- i. Employees
- j. Artists

24. Do you have any questions? Or anything else you would like to add that I didn't ask you?

Appendix 3: Coding Book - Sample

Appendix 3A: Axel Rüger – Artistic Director, Van Gogh Museum

| <i>Characteristics of dual-management</i> | | | | |
|---|-----------------------------|---|---|--|
| <i>Theme</i> | <i>Topic and indicators</i> | <i>Author</i> | <i>Quotes</i> | <i>Result</i> |
| Type of DM | hierarchy | Järvinen, Ansio & Houni, 2015 | " Because of outside regulation, the CBF, we were force to establish 2 statutory directors" | officially same hierarchy |
| | | | "but I am going to have someone who in case of discrepancy has the deciding vote. And that is me. So, in the status it says two, but within that board of two directors, I am the chairman." | but in reality: Ruger has deciding vote. |
| | | | "with every other disagreement we would have to go to the board" | |
| | | | "it never really happens that I have to go to the board, but I know of other organizations that they didn't have that, where the two directors were completely equal and it was a disaster."; " I have the ultimate chair. But I never have to exercise that" | Team-work |
| | tasks | Järvinen, Ansio & Houni, 2015 | "We have a division. Each is in charge of different sectors. We have quite a clear division" He is responsible for Quality & Business Control, the Project Management Office and Museum Affairs (Collections, Research & Exhibitions, Collections Management, Registrar's Office, Library & Documentation, and Education). (https://www.vangoghmuseum.nl/en/organisation/management-team) | different tasks |
| Benefits of DM | creativity | Bhansing, Leenders & Wijnberg, 2012 | | No information |
| | collaboration | Alvarez & Svejenova, 2005; Reynolds, Tonks & MacNeill, 2017 | "Because sometimes with our sector directors, we really are not in agreement, so it is good to have someone with whom you can think things through. It can be very lonely at the top" ; "we are extremely collegial" | yes |
| | task-division | Alvarez & Svejenova, 2005 | "This can sometimes muddy the waters a little bit, it is not always a 100% clear cut, and of course he also has an opinion of how things happen in my side, and I have an opinion on his. And you have to | It needs to be clear, follows theory |

| | | | | |
|--------------------------------|---------------------------|--|---|---|
| | | | work that out, sometimes you have to say: back off, it's my responsibility! but luckily, we do not have a conflict about that. It is quite clear who does what." | |
| Disadvantages of DM | differences, competition | Järvinen, Ansio & Houni, 2015; Alvarez & Svejenova, 2005 | "Of course, we can have disagreements, but they are never all that serious"; "And if there is an issue, you need to be professional enough to raise the issue and talk about it, discuss it." ; "Because I have had it in the past, that it emerged only in the management team, that we were not in agreement: and then you get played. When there is space between the two of you, people jump into that gap and people try to pull you on different directions, into their own parts. And that you cannot have." ; "You cannot have two equally strong representatives of the organizations." ; "And that has to be agreed as well. Because if you are jogging for positions between the two of you it's not going to work. Then you get certain competition at the top, and that is not going to work: trust is important, but also a good working relationship." | Described as possible problems, but not about themselves. |
| | inevitability of conflict | Alvarez & Svejenova, 2005 | | No information |
| Commonality (compare to other) | common background | | | |
| | common values | | values: "maintaining and building on it (success)"; "Ultimately the directors have to have a united front." | |
| | common experiences | | | |
| The four pillars | common vision | Reynolds, Tonks & MacNeill, 2017; Järvinen, Ansio & Houni, 2015. | "We are thinking in the same direction, at least." ; (comment on no common vision)"Because I have had it in the past, that it emerged only in the management team, that we were not in agreement: and then you get played. When there is space between the two of you, people jump into that gap and people try to pull you on different directions, into their own parts. And that you cannot have." | yes |
| | common incentives | Reynolds, Tonks & MacNeill, 2017; Järvinen, Ansio & Houni, 2015. | incentives: | |
| | communication | Reynolds, Tonks & MacNeill, 2017; Järvinen, Ansio & Houni, 2015. | "we get as team of directors (him and me and our corporate secretary), we get all the documents and topics a week before it gets to the management team, and we can discuss them amongst ourselves. So that we know each of us stands on each topic." | |
| | trust | Reynolds, Tonks & MacNeill, 2017; | "and trust each other blindly, trust is super important. If you do not trust the other person, it cannot work" | |

| | | | | |
|------------------------------------|-------------------------------|---|--|--|
| | | Järvinen, Ansio & Houni, 2015. | | |
| Complementarity (compare to other) | Contrasting personalities | Alvarez & Svejenova, 2005 | | |
| | differences | Bhansing, Leenders & Wijnberg, 2012 | | |
| Selection system orientations | which stakeholder prioritizes | Bhansing, Leenders & Wijnberg, 2012 | "For me, hospitality in the broadest sense is very very important" 1. museum visitors; 2. VG Foundation; 3. Dutch Government and Ministry of Education, Culture and Science; 4. Commercial partners; 5. the media; 6. The city of Amsterdam; 7. Other museums on Museumplein; 8. The cultural sector, art institutions. | priority visitors; last: peers, other museums, cultural sector |
| Dominant leading role? | which director is at the top | Cray, Inglis & Freeman, 2007 | yes, the artistic. Plus he is the face of the organization. " You cannot have two equally strong representatives of the organizations" ; "And much of it (of the public appearances) is usually about the program, about art, the exhibition and so forth" | A. Rüger has the leading role |
| Director associated with/tasks | | Reid & Karambayya, 2009; Cray, Inglis & Freeman, 2007 | Artistic. But also: management, public affairs (branding), face of organization | |

Other information

| | | | | |
|----------------------|---------|--|---|-------------------------------|
| Formation of couple | | | | A. Rüger hired A. Dönszelmann |
| Official title | | | | Director |
| Proudest achievement | | | ... | |
| Specific terms | Loyalty | | "but ultimately, if the decision is taken: the other one has to be behind it, and that loyalty is extremely important." | |
| | Partner | | "I like to have a sparing partner" | |

Managerial orientation

| <i>Theme</i> | <i>Topic and indicator</i> | <i>Author</i> | <i>Quotes</i> | <i>Result</i> |
|------------------------------|--|-----------------------------|---|---|
| Study and learning processes | motivation: intrinsic/extrinsic | Jha & Bhattacharyya, 2013 | "Curiosity (motivates me to learn). I think that you die if you learn no more." | INTRINSIC |
| | success: Important/not important | Jha & Bhattacharyya, 2013 | overall idea | VERY IMPORTANT |
| Other indicators | emphasis in encouraging a gaining experience | Bunderson & Sutcliffe, 2003 | "ready to collaborate with so many other parties" (?) | Learning |
| | demonstrating proficiency, competence and avoiding failure | Bunderson & Sutcliffe, 2003 | "it has been our long-term goal to make the museum the most professional cultural organization": "Not only artistically, but also professionally leading organization" ; "this is a very tightly run, very professional, has expertise in many areas and employs people who are experts in those many areas: curatorial, conservation, facilities management, security, etc" ; "the most hospitable organization" "to be able to anticipate when there might be a dip or when does the institution need a new impulse to grow to the next level" | Performance – demonstrate proficiency with an emphasis on VISITORS Avoid failure |
| Preferred measure of success | | | "of course I love it when I have more visitors than the Rijksmuseum, I admit I am quite childish with these ideas" ; "the ultimate collegial and professional institution, that is for me a measure of success" | performance |

Appendix 3B: Van Abbemuseum

Managerial orientation

Learning

| Topic and indicator | Author | Quotes | Result |
|---|--|---|--|
| exploration (search, variation, risk-taking, experimentation, play, flexibility, discovery, innovation) | Paunova & Svejenova, 2016 | "When you come to a museum you don't say: now I will get a better qualification, or a better job. You are left with a rather ill-defined capacity to think differently. And with thinking differently is where most of the change starts, positive social change. " (C. Esche) | |
| | | MISSION STATEMENT: experimentation. And also the values, all these connotations. | |
| | | "So it is experimental and also hospitable, probably experimental is the strongest from the two: so it's experimental and then hospitable" (C. Esche) | |
| | | "Being experimental and political, that people in the Netherlands go away from this." | |
| Innovation | Camarero, & Garrido, 2008; Garrido & Camarero, 2010; Jha & Bhattacharyya, 2013 | "I think that in the Netherlands we are one of the most engaged with these questions, of how to include different stories. How to change the main story. How to engage with a more inclusive imagination, and social change." | |
| | | "I think we have broken with the old narrative to some extent" (C.Esche) | |
| | | ". I have been told that I should put the Picassos on one wall and not move it for 20 years so that everybody knows that it's there. But that it's not how I want to do it. And that would not go together with what we were talking about: emancipation and allowing new ways of imagination." | innovation in exhibiting |
| | | | |
| importance to research | Fernández-Blanco & Prieto-Rodríguez, 2011 | "Research has different outcomes, everything starts in research." | |
| value-creating | Hakala, 2010 | (about vision and direction of museum) "to build bridges between situations that have no bridges" (C. Esche) | |
| not linked with customers, competitors or technological facets | Hakala, 2010 | duality between hospitality and experimentation. "So it is experimental and also hospitable, probably experimental is the strongest from the two: so it's experimental and then hospitable" (C. Esche) | Experimental: strong learning and artistic connotation |
| | | "Hospitality is not what you think when you come in here... It is intentional that the website shows this. Being experimental and political, that people in the Netherlands go away from this. " (C. Esche) | Trying to be hospitable but not at expense of being experimental |

| | | | |
|------------------------|--|--|--|
| | | "I would like, in principle, to reach more people...but in order to do that, the costs to the program would be so high that I don't want to do it, because I want to keep this experimental part. " | |
| Change | | "we have to change. We have to change the colour and the background of the people who work here, and the kind of activities that we do... We can't just tell everyone this white supremacist story and believe it, the white supremacist story should change. And that is where often it gets political, which is a problematic term in the Netherlands. And it comes from the fact that our society is different to the one which this museum was built for. " (C. Esche) | |
| commitment to learning | Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012 | "yes we do. We have a small budget. If any of the employees have specific need we send them to do these courses. And then we have a whole project for team building with an external trainer, and she helps us on how we work as teams, and sometimes she helps individuals." (c. Esche) | |
| open mindedness | Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012 | "we have quite a close relationship with them, Macba is part of L'internationale, a confederation..." (C. Esche) "we have this little family which is L'internationale, and those are the ones that are the inspiration for us. And why we are working together. We found ways to inspire each other and I think that we learn from each other all the time." (C. Esche) | |
| shared vision | Santos-Vijande, et al., 2005; Mahmoud & Yousif, 2012 | "In terms of the curatorial staff, the artistic staff, because I think that there is still a big distinction between the artistic and non-artistic staff, I think there is quite a strong shared vision. " (C. Esche) | YES, but division of non-artistic and artistic staff. |
| | | "Because I have been here for a long while, and some of my colleagues came here because of this vision, and also someone who has a very conservative vision of art history wouldn't work here. So you then tend to attract people who agrees with this vision and with the political aims of this institution. " (C. Esche) | People is attracted to this vision. Who doesn't agree, leaves. |

Performance

| Topic and indicator | Author | Quotes | Result |
|---|--------------------------|---|--------|
| exploitation (refinement, choice, production, efficiency, selection, implementation, execution) | Paunova & Svejnova, 2016 | | |
| external environment | Hakala, 2010 | "I would like to open it as much as possible, with the gigantic tool that we have here for the imagination of the art and the artists, to make it as much to use for the community surrounding us." (A. van Gennip) | |

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| result rather than process | Santos-Vijande, et al., 2005 | | |
| satisfaction of user's needs | Mahmoud & Yousif, 2012 | | |
| concept of marketing (hospitality) | Hakala, 2010 | AGAINST "hospitality can lead to mediocrity, because it's what people want" (C. Esche) | |
| branding | | | |
| Fundraising efficiency | Mahmoud & Yousif, 2012 | | |
| Fiscal performance | Mahmoud & Yousif, 2012 | "we are financially sound" (C. Esche) | |
| user satisfaction | Mahmoud & Yousif, 2012 | | |
| increase of number of visitors | Mahmoud & Yousif, 2012 | "We achieve our targets in terms of visitors" (C. Esche) | |
| | | "100.000. If we do not reach a 100.000 we have problems, and if we do we are ok. " (C. Esche) | |
| programme and service quality | Mahmoud & Yousif, 2012 | "Yes we do (have academic lectures), ... we have about 4-5 a year... it is what we often do, small periods of time when there are very intense lectures... there isn't really a public here... the public is more specific" (C. Esche) | |
| | | "these activities are very central in how we operate. What is central to it is that if we have an exhibition, then we have a discussion." (C. Esche) | |
| programme and service effectiveness and implementation | Mahmoud & Yousif, 2012 | | |
| Locality | | (about vision)"The agency that exists in the town of Eindhoven, and the agency that might exist in Congo or Indonesia. It's about how to make these connections that they can be hopefully mutual, but understanding increased here. Because here is where we are most active. Here is where we have the agency." (C. Esche) | |
| | | "we were faced with a disconnection with our city, the city council and what we were doing. We had to pay a lot more attention to the local. And in my opinion it was a very positive crisis as it made re-orientate ourselves in what it meant to be in Eindhoven" | |
| Global | | | |
| Art | | "The thing that art does, is to imagine something that you couldn't otherwise. Because you enter in someone else's imagination" (C. Esche) | |
| Politics | | "We can't just tell everyone this white supremacist story and believe it, the white supremacist story should change. And that is where often it gets political, which is a problematic term in the | |

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| | | Netherlands. And it comes from the fact that our society is different to the one which this museum was built for. " (C. Esche) | |
| | | "you have to both address this power brokers, because we depend on them for money, and at the same time match this logic. And that is a tension. And it is hard not to be politicised in that battle, in that tension. " (C. Esche) | |
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