Cultural Valorisation

A comprehensive and pondered perspective for the evaluation of small museums

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Culturele valorisatie

Een uitgebreid en evenwichtige perspectief voor de evaluatie van kleine musea

Thesis

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"The excellence of every art must consist in the complete accomplishment of its purpose"

– motto displayed at main entrance of the Victoria and Albert Museum (London, England), derived from Sir Joshua Reynolds.

Contents

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Introduction – Joining the conversation

0.1. – A disappointing visit

In August 2012, after having signed an exchange agreement between Erasmus University Rotterdam (EUR, the Netherlands) and University of São Paulo (USP[1], Brazil), with Prof. Dr. Arjo Klamer I organised the 32 hours course "Values of Culture" for a Masters programme at "Faculty of Economics and Management" (*Faculdade de Economia e Administração* – FEA), at USP in Ribeirão Preto (Brazil).

The USP Campus in Ribeirão Preto was established in 1942 at the site where a large and wealthy coffee plantation used to be. In 1955, the municipality of Ribeirão Preto renovated the elegant former headquarters of the farm, converting it into the Historical Museum (*Museu Histórico*), to house a collection of all kinds of objects related to and representing life in the richest coffee producing are of the world during the second half of the 19th century.

Few meters away from the Historical Museum, in 1957 the same municipality created the Coffee Museum Colonel Francisco Schmidt (*Museu do Café Coronel Francisco Schmidt*) inside an old shed of the farm, aiming to tell the story of coffee production and consumption of the beverage during its second boom (from circa 1880 to 1930). This single-hall museum (in an area no larger than 250 m^2) houses a variety of agricultural machinery (some completely made of wood), and period-objects such as coffee-machines from the early 20th century, photographs, documents and books.

The Historical Museum and Coffee Museum are surrounded by a picturesque scenery of exuberant local flora. Although located inside the USP Campus, both museums are owned and run by the municipality of Ribeirão Preto that jointly designates them under the umbrella name "Coffee Museum". Together they may be visited in no more than one hour.

In 2012, during a break in our course, we visited the Coffee Museum along with the host from USP, Prof. Dr. João Passador. It was a beautiful, but disappointing visit. Beautiful because aside from the fascination of being at a site that represents the past wealth of the country[2], the artefacts on display were themselves *per se* interesting and attractive.

[1] University of São Paulo, created in 1934, is the best-ranked Brazilian university, and one of the most prominent in Latin America. It is entirely financed by São Paulo State government.

[2] So important that there are coffee branches, leaves and beans in the Brazilian coat of arms.

However, it was a disappointing visit – or more precisely: unsatisfying, embarrassing and disheartening. Unsatisfying for Prof. Klamer who, besides not being able to read Portuguese (the sole language in the labels and texts, when present), was also unable to understand the importance and use of the objects and machinery which were unfamiliar for a Dutch person. Embarrassing for Prof. Passador who, having not visited the museum for many years (despite his office at the university being so close to the museum), now noted that the museum was no more than a collection of old and dusty objects whose tags were simply filled with names and inventory codes. Disheartening for me who, having lived in the region for some years in my youth and being proud of its history and traditions, intended to delight my foreign supervisor with the achievements and the local history. Furthermore, we were certainly planning to have a coffee at the museum cafe, to celebrate our museum visit, the nice scenery and pleasant weather, our successful course and maybe plan future partnerships. Ultimately… life. But sadly the Coffee Museum did not offer to its visitors a museum cafe!

At that time I had just begun my study of museums and used to wonder about them all the time, ultimately ending up with this doctoral dissertation. I was preoccupied with questions as "are these small places museums?", "how to determine that these small museums are achieving their goals?", and "how do these small museums sustain themselves as organisations?".

Years later, in early 2016, I became disheartened again when I learned that both museums had been shutdown due to the bad maintenance of their buildings. The warm and humid climate promoted the proliferation of termites, which together with heavy rain had led to the collapse of part of the roof, affecting also the wooden floor and few other objects from the collection. In the local press, the director of the museum Daniel Basso explained:

> "*the damage to the roof caused leaks, which contributed to the damage of the lining and the floor, as well as compromising the entire collection due to humidity. We were restoring the historical books that were part of our library. Now they are almost completely lost due humidity.*" (Castilho, 2016).

0.2. – It happens more frequently than it should be

The sad situation of the Coffee Museum is not unique in the museum sector. Around the world – not just in developing countries – there are a myriad of similar "mundane causes"[3] that may prevent museums from fulfilling their purposes[4] – whatever motivations they may be.

The lack of proper venue care may be a threat to museums and exhibitions. In 2002 the Rijksmuseum (Amsterdam, the Netherlands) opened a branch gallery at the Schiphol

[3] Ranging from a lack of suitable maintenance of the building to shortage of financial resources; or from vandalism, and robbing to looting.

[4] Throughout this study, the topic of "museums purposes" will be central.
See Chapter 1 and Chapter 4 for a detailed discussion. In the presentation of the method in Chapter 7, I dedicate Section 7.1. to the identification of the museum's purpose.

Airport to display a selection of ten original Golden-Age paintings, aiming to attract visitors to its main venue in the heart of Amsterdam and increase the revenue from the museum shop. However, just as it happened at the Coffee Museum, on January 25th 2008, a leak started at the gallery due to heavy rains and a renovation of the lounge on the upper level, forcing the museum staff to close it to prevent damage to the collection (Bailey, 2018). Could this situation have been avoided?

The safety and security of the collection may also be a threat to a museum. A decade after the 2003 invasion that deposed Saddam Hussein's regime, having faced a myriad of theft incidents, Iraq's National Museum (Baghdad, Iraq) reopened seven of its 23 wings in 2013. "*The museum is now displaying some of the stolen antiquities that were recovered and restored. From a historical perspective and in terms of restoration, it's a very good thing*" (Dziadosz, 2014). Yes, but what about the unrecovered collection? Could this situation have been avoided?

Reduction in public funding may also be a threat to museums. According to the Museum Association 2017 Report, in the UK 64% of museums in Wales reported a cut to public subsidies (all revenue funding from sources such as the government, local authorities or higher education institutions), compared to 50% in Scotland, 43% in Northern Ireland and 21% in England, leading to the Museum Association stating that "*at least 64 museums in the UK have closed since 2010, with 15 museum closures in 2016 alone. The majority of closures are the result of reduced public funding*" (Museum Association, 2017). The director of the Museum Association, Sharon Heal stated:

> "*Museums are at the heart of their communities and are a crucial part of the civic realm. They can help us understand our place in a rapidly changing world and play a unique role in connecting the past with the present. But in order for them to deliver the life-changing opportunities that they provide they need sustained public funding.* […] *We have seen an increase in museum closures over the past year and there's a danger that some areas of the country are going to be left without these vital community resources*" (Sullivan, 2017).

As in the Coffee Museum, could these three examples also have been avoided? Maybe. What is missing? This study will investigate some causes that could have helped these museums in their difficulties. But I will add a characteristic of the Coffee Museum that is seldom remembered: size.

0.3. – A small museum is not a minor museum

When I mention the word 'museum', what comes to your mind? Perhaps an image of some of the world's greatest museums will appear: Musée du Louvre (Paris, France), the Metropolitan Museum of Art (New York City, USA), or the British Museum (London, England), accounting for 7.4, 7.0 and 6.4 million visitors in 2016, respectively. Or maybe exhibitions such as the one that received the most visitors in 2016: 'Post-Impressionist

Masterpieces' (Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil) which attracted 9,700 visitors per day while it was open in 2016[5] (The Art Newspaper, 2017).

When we discuss the problems that affect the museum sector, the cases that may come to mind may be the along the lines of the difficulties that occurred with two large Dutch ethnographical museums: Tropenmuseum (Amsterdam) and the Wereldmuseum (Rotterdam), which faced financial constraints after the Dutch government announced the cut of subsidies in 2012, or the alleged conflict of interest that forced the director of the modern art Stedelijk Museum (Amsterdam) to resign her position in 2018.

However, the fanfare that plays loudly for the large museums will probably play softly for small museums. After all, the grand masterpieces of art, history, science, nature, technology, and objects that may be part of an exquisite collection are more likely to be in large museums, while small museums are usually specialised – it is precisely at this point that lies their charm. While well-known large museums such as the Rijksmuseum (Amsterdam) and Boijmans Van Beuningen (Rotterdam) attract the most attention, visitation and resources, lesser-known small museums may also provide unforgettable moments and bring unique stories for all kinds of audiences.

Examples of small museums are diverse. If we examine small Dutch museums, some were created to display a collection of specialised objects, like the Amsterdam Pipe Museum, the Museum of Bags and Purses (Amsterdam), or the Chess Museum (Rotterdam); museums created to celebrate specific historical events such as the Museum Het Prinsenhof (Delft) or the Historisch Museum Den Briel (Brielle); museums created to celebrate the birthplace, living or death of an eminent person: Vincent van GoghHuis (Zundert), Comenius Museum (Naarden), or Anne Frank Museum (Amsterdam); museums connected to associations, such as the Freemasonry Museum (The Hague), the Cheese Museum (Alkmaar), or the Cheese Museum (Gouda). Finally, many cities have local historical museums and most universities have technical museums.

In small museums, guides may be able to present to the audiences a more intimate and distinctive look into nuances and details than large museums – even ground-breaking technologies like Augmented Reality or Virtual Reality will have limitations in these museums, in particular due to a scarcity of resources to produce and maintain them. In small museums, what audiences lose in terms of grandiosity, splendour and fame, they gain from being welcomed in a relaxed, intimate, and perhaps a tailored visit with a human touch.

Although relevant for a number of reasons, small museums receive little attention also from important associations. The ICOM (International Council of Museums), an entity that has formal relations with the UNESCO (United Nations Economic and Social Council), is the only organisation of museums and museum-professionals with a global scope. It has 30 international committees that bring together experts of museum matters to act as global think-tanks, defining professional standards, sharing scientific information, establishing partnerships with other organisations, and developing

[5] Opened during the 2016 Summer Olympic Games that took place in the city, maybe influencing the high visitation number.

recommendations for its members. At ICOM, no committee or publication deals specifically with the issues of small museums.

In its turn, AAL (American Alliance of Museums), the North-American counterpart to ICOM, has the group SMAC (Small Museum Administrators Committee), which has the responsibility to:

> "*promote the significant role of small museums as educational centers, repositories of our national cultural heritage, and organizations committed to quality of life for their communities*" (SMAC-AAM, 2018).

According to AAM:

> "*By any measure, the vast majority of the nation's museums are small, with fewer than five staff. Small museums also make up the majority of Alliance members. Whether a historic home or a children's museum, these institutions are vital to their communities*" (Alliance, 2018).

The "vast majority" indeed. The president of the Italian 'National Association of Small Museums' (*Associazione Nazionale Piccoli Musei* – APM) Giancarlo Dall'Ara states that more than 90% of Italian museums are small. In the Netherlands the situation is similar. According to the Dutch Central Bureau of Statistics (*Centraal Bureau voor de Statistiek* – CBS), 68% of Dutch museums may be considered small (CBS, 2017). As expected, although higher in number, small museums have smaller visitation. The same Bureau reports that in 2016 from a total of 694 museums, solely 10% of them received more than 100,000 visitors[6] [7], while 19% (25,000 to 10,000 visitors), 32% (10,000 to 2,500 visitors), and 17% received less than 2,500 visitors in 2016 (CBS, 2017).

Small museums are in larger numbers, but since they shine a dimmer light and speak with weaker voices, they become neglected even in academic literature. In the specialised universe of museum studies, most treat them similarly to large museums, in all their complexities and relevance. However, although small museums face similar problems to large museums concerning the conservation of the collection, venue maintenance, shortage of financial resources, and engagement of the staff (and volunteers), they are different:

> "*A small museum is not a shrunken version of a large one, and it is not a minor museum, but a different way of understanding the museum: more rooted in the territory, with a strong link with the local community, more welcoming, more relational – it is a matter of atmosphere and details.*" (Dall'Ara, 2016, p. 2).

If small museums have idiosyncrasies that distinguish them from other kinds of organisations (including the large museums), how can a professional be prepared to run them, ensuring their artistic and cultural relevance, concomitantly being able to guarantee

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[6] Rijksmuseum alone received 2.2 million visitors in 2016.

[7] An increment of 34% from 2015.

their organisational sustainability[8], i.e., the museum's perpetuation? Above that, if this museum managers are usually not fully prepared[9], what tools could they use to assist their decision-making?

0.4. – Internal and external benefits of an evaluation method

Various disciplines may be combined to address this single issue: turn small museums into solid and sustainable organisations while achieving their purposes – whatever they might be. The discipline that indicates the direction for decision-making, the accomplishment of these purposes, the correction of procedures (if necessary) is 'evaluation'[10].

An assessment method designed for museums might have helped the Coffee Museum and Rijksmuseum gallery at Schiphol Airport to anticipate the incidents that led to the closure of their exhibitions, or helped Iraq's National Museum to better protect their collection, or even to make museums in the UK careful about their sources of income[11].

Evaluation methods may help organisations' staff to improve their internal activities (promoting achievements and correcting failures). Besides, they are also essential to demonstrate organisational achievements to external audiences[12]. In a playful way, the scholar on evaluation Michael Quinn Patton summarised the spirit of the discipline by adapting an idea, first presented by David Osborne and Ted Gaebler:

> "*What gets measured gets done.*
>
> *If you don't measure results, you can't tell success from failure. If you can't see success, you can't learn from it. If you can't see success, you can't reward it.*
>
> *If you can't reward success, you're probably rewarding failure. If you can't recognize failure, you can't correct it.*
>
> *If you can demonstrate results, you can win public support*" (Osborne & Gaebler, 1992, in Patton, 2008, p. 22).

The judgement of success is based on assessments according to agreed methods and standards, but these judgements may or may not relate to each museum's purpose. The challenge for museums is to find their own reference, proposing perspectives and developing methods to account for their idiosyncrasies, differentiating them from other kinds of organisations. While presenting her method to evaluate the performing arts, Suzanne Callahan concludes:

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8 The term 'sustainability' has being used extensively by environmentalists. However, in this dissertation I will apply it as defined at the Oxford Dictionary: "*Able to be maintained at a certain rate or level*". For this study it will denote "organisational sustainability".

9 See Section 3.3. for comments on 'museum manager'.

10 See Section 6.1. for a discussion of evaluation as a discipline.

11 See Section 5.2.c. for sources of income.

12 See Section 5.2.d. for museums' stakeholders.

> "*the issue is no longer 'if' we are going to evaluate, but 'how' we are going to do it*" (Callahan, 2008, p. 12).

As the acquisition of financial resources may be problematic, evaluations may help. In a situation when the economy falters, with more applicants for subsidies or grants and fewer resources available, funders struggle to make fair decisions. Evaluations become a way to justify funding decisions – after all, funders also have to explain their decisions and demonstrate results.

Museums perform evaluations[13]. However, these methods typically either focus on the efficiency of exhibitions and informal learning (without referring to other aspects of the museum as organisation), or they are an adaptation of corporate methods (without accounting for the purposes of the museum).

But allocation of resources may also be problematic. As resources are often scarce[14], there is not enough money for these organisations to do all the things they need or desire to do, but even if there were enough money, it is unclear whether these organisations are doing the right thing. Evaluations may help in this matter too.

> "*When linked early on with thoughtful planning, evaluation can empower staff to think more effectively about current and future programs. In doing* [so], *evaluations shifts from a burdensome and sometimes intimidating requirements of funders to* [become] *a useful tool for shaping and learning about programs. Once informed, you can take control of the evaluation process, rather than feeling that the process controls you*" (Callahan, 2008, p. 8-9).

Evaluation programmes are positive pursuits. Successful evaluation programmes bring to the organisation and its supporters the satisfaction of knowing (with a certain level of confidence) which elements are strong and which require improvements. "*Evaluation is a vital component of the continuing health of organisation*" (Stufflebeam & Shinkfield, 2007, p. xxv). When combined with thoughtful planning, assessment provides a process for a cultural organisation to articulate the value of its programs. But from where are evaluations derived?

The root of the discipline 'evaluation' is 'value'[15]. Evaluation involves making value judgments, thus they are not "value-free" (or by consequence, "judgments-free"). Evaluation should not be confused with 'measurement' – a common misunderstanding: measurements are assessment according to agreed standards (e.g., metre, second, gram), while evaluations are assessments referring to values, that might change across individuals, society or time period. Deborah Fournier points out:

> "*it is the value feature that distinguishes evaluation from other types of inquiry, such as basic science research, clinical epidemiology, investigative journalism, or public polling*" (Fournier, 2005, p. 139-140).

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13 See Section 6.3. for some current methods.

14 See Section 5.1. for museums resources.

15 In this study I invest some pages characterising notions of values, as they are essential for the understanding of museums.

In this sense, to provide valuable information for museum staff to reward achievements and correct failures, and to demonstrate properly to external stakeholders about the museum's accomplishments and gain their support, evaluations need to be grounded in some defensible set of guiding principles, ideals or perspectives, and should determine the evaluand's (i.e., the museum) standing toward these values. The chase for these principles motivates this study.

0.5. – Inquiries that motivate this study

The purposes of museums vary. A key issue that motivates this study is the quest of 'whether a museum is succeeding in realise its own purpose' – the answer may be positive or negative. If a museum is achieving the desired result, the following question is 'is this success sustainable in the long run?', and 'what could be improved?'.

Museums' Internal stakeholders (i.e., the staff) operate the organisation, thus they must be motivated and engaged – the question is: 'are they?'. Museums' External stakeholders ought to be well informed about the realisations and achievements to provide public support (and maybe become donors) – the question returns: 'are they?'.

But in the uneasy scenario when a museum is not achieving the designed purpose, some questions are 'why is it not achieving it?', 'what should be changed?', 'what needs to be improved?', or sometimes even 'what should be terminated?'

The Coffee Museum, the Rijksmuseum gallery at Schiphol Airport, and the museums in the UK are examples where museums had to close some rooms (or the entire venue) due to physical or financial issues – we must ask, as professional organisations, 'how did they reach this point without prevention?', and 'how can we be sure that museums, although achieving their goals, will not face the same issues in the future?'

To reach conclusions, an important issue is 'who determines the achievement?'. If there are external assessors, 'who they are?', 'how they reached these judgements?', 'which methods and perspectives they used?'. After all, assessors may have the power to influence decisions, and biased analyses based on inappropriate mindsets may do more harm than good to the museum.

Assessments are complex endeavours. If well conducted with a proper method, it may bring substantial benefits to the organisation. However, if developed carelessly, an evaluation method may damage the relationship among the internal stakeholders and the museum's image with the external stakeholders. In this sense, a proper evaluation method is essential.

0.6. – Structure based on two research questions

This study has two clear audiences: academic and professional. For the academic audience I aim to problematise and propose perspectives that will contribute to the scholarly debate on cultural economics and cultural management in general, and museum management in particular, studying small museums. Here I am raising questions that I could not find answers for in the literature, as Arjo Klamer suggests:

> *"Try to raise problems, as we academics are used to do, and the non-academic will just want to know your solution. The difference is that we want to help the conversation going, and for that you need problems and issues, whereas they want closure"* (Klamer, 1996, p. 20).

The professional audience may also benefit from this study. Here I aim to contribute to the understanding of small museums as organisations, proposing a framework that may assist museum managers to make decisions towards organisational sustainability. My contribution for the academic debate and museums practices should be the aftermath of the overlapping of museum sector's needs and my previous studies, professional background (and personal interests).

In this sense, the research question of this Ph.D. dissertation is:

How to evaluate a small museum?

I conclude this Ph.D. dissertation proposing an evaluation method to address this rather practical and operational question. However, before it will be necessary to review small museums in their idiosyncrasies, to understand their characteristics in a comprehensive manner. For the chapters where I focus on the description and characterisation of small museums, it will be useful the following second research question:

How to understand a small museum as a cultural organisation?

This study is divided in three parts:

'Part 1 – Purposes and their implications in a small museum' is mainly theoretical. Here I investigate aspects that characterise museums in general and small museums in particular, and differentiate them from other forms of organisation. Part 1 is divided into two chapters:

- Chapter 1 discusses the purposes of museums, how scholars understand them, and the main features that distinguish large and small museums. Finally, I propose a characterisation of small museums.
- Chapter 2 analyses the small museum's production, and proposes a perspective to discuss the quality of the museum. In this chapter I propose that quality be based on production's 'worth' and 'merit'

'Part 2 – Small museums as organisations' is mainly analytical. Here I will systematically analyse the various aspects of a museum as an organisation. Part 2 is divided into three chapters:

- Chapter 3 focuses on the main proposition of this study – museums are hybrid organisations, i.e., internally, they present two profiles of activities, and the realisation of their purposes depend on the balance of these two internal identities.
- Chapter 4 discusses the activities related to the very purpose of the museum: the valorisation of culture[16].
- Chapter 5 describes small museums as organisations, divided into four parts. This chapter focuses on the elements that make a museum operational.

'Part 3 – the Cultural Valorisation Method' is propositional, dealing with the assessment of museums, and the introduction of an evaluation method. It is divided in three chapters:

- Chapter 6 where I extract the main concepts from the literature on evaluation that may be useful in an assessment method designed specifically for museums.
- Chapter 7 where I address the operational 'how-question', describing the seven steps of the Cultural Valorisation Method. The following chapter is a consequence of the description of the method.
- Chapter 8 where I describe its usability – in the summer of 2017 I applied the method in one thematic small museum in Naarden (the Netherlands). In this chapter I describe the case and the insights from its implementation.

0.7. – My "why" involves museums

This study has personal motivations. The sorrowful situation of the Coffee Museum affected me deeply – as a teenager I lived in Ribeirão Preto (Brazil) for three years, being engaged in the region's traditions and the importance of its history. The museum represented all that. So its demise seemed to me a devaluation of part of my past.

My passion for museums however goes back to even before that the Coffee Museum incident. During my childhood our family lived in the capital of the state, São Paulo, close to another historical museum – in this case the large and influential Paulista Museum. On Sunday mornings we often visited this museum and the surrounding French style gardens – I still have sweet memories of those moments: the beauty and allure of the objects, and the atmosphere of mystery and discovery of the museum. From those experiences I may trace back my passion for museums. Over the years my interest in museums expanded from a childish curiosity to a more mature and rational understanding of their aesthetic attractiveness and meanings, their educational approaches and also their emotional or even spiritual moments that motivate me to visit them.

I could have steered my professional career towards the cultural sector, but life took me in another direction. After my Bachelors degree in geology, in 1992 I was hired by the world's largest mining corporation to work in functions completely unrelated to the arts and culture. The training process as soon as I joined was an eight-month long MBA, when for the first time I became aware of disciplines such as economics and management. For 12

[16] Hence the name of the method I am proposing in this study: Cultural Valorisation.

years I worked for this firm, always feeling that something was missing – some of my values were not fulfilled. During my years as geologist, besides my regular duties I became Lead Assessor of standard quality assurance ISO 9000 and ISO 14000 series, which was a corporate trend during the 1990's and remains a mindset that influenced the development of this study.

After having lived away from São Paulo for many years, in 2002 I was back in the city feeling compelled to finally realise my cultural values. Acknowledging that I am not an artist, I asked for advice from Mrs. Pierina Camargo a close relative who works as chief museologist of a monographic[17] art museum – she suggested that I may offer to work as a volunteer in her museum, developing a task related to my expertise. So, I started to volunteer at the Lasar Segall Museum as fundraiser.

For four years I worked at the museum a couple of evenings every week, after having worked the whole day in my regular job. My feeling was that after many hours in "hell", I would spend a few hours in "heaven". I liked everything about the museum: the art, the culture, the atmosphere, the aura and in particular, the staff. In the museum personnel, I saw great passion for their work and commitment to the values of the organisation in a way that I had never seen before. What a lovely and interesting place it was!

A famous aphorism popularly attributed to Mark Twain, "*the two most important days in your life are the day you are born and the day you find out why*"[18] describes my situation – volunteering at Lasar Segall Museum I found my 'why'. That was the opportunity for a fresh start, so I decided to pursue a new career that would combine most of my previous studies with my passion for the arts, culture and museums, in the most radical way.

Hence in May 2007, I left my family and my country heading to Bologna (Italy) for the two-years Masters course in Management and Innovation of Cultural and Artistic Organisations – GIOCA, at the University of Bologna. In 2009, I contacted an inspiring author Prof. Dr. Arjo Klamer from Erasmus University Rotterdam (the Netherlands) to co-supervise my Masters Thesis, where I investigated forms of collaboration among museums. Later he accepted me as an external researcher in a partnership that led to this dissertation, where I continue my study on museums.

One of the benefits of having a diverse background as mine is to realise why and how various disciplines may be combined. My life's quest is to combine this "patchwork of backgrounds" to the benefit of the cultural sector, in particular for museums. As part of my journey, this study is my contribution for organisations operating in the arts and culture.

[17] A museum specialised in the oeuvre of a single artist.

[18] Authorship of the quotation is uncertain.

PART 1 –
Purposes, and their implications in a small museum

It would be delightful to initiate the presentation of this study on museums solely using the words of George E. Hein: "*museums are extraordinary places where visitors have an incredible range of experiences*" (Hein, 1998, p. 2) – some museums are indeed those places, but some others are not quite there yet. To become these dreamy places, museums require structure and organisation.

Years before cultural economics and cultural management become key issues as they are today, William Sukel published an analysis of museums as organisations at Curator Journal. He starts by saying that students of organisations in the early 1970's were merely interested in business firms, ignoring museums and other organisations from the cultural sector. According to him three factors influenced this: museums were not perceived as economically important; museums were a small fraction of the total number of organisations; and museums (as much as orchestras, dance companies, and others) "*remain quiet organizations that go about their functions unobtrusively*" (Sukel, 1974, p. 299).

However, according to him, museums feature impressive similarities to business organisations. First, like all organisations, museums are goal-oriented. Second, museums accomplish their goals with an organisational structure. Third, it is not uncommon to find a familiar functional type of structure (Sukel, 1974). But:

> "*At the same time, museums possess striking differences from business firms. First, while museums are goal-directed, the goal is not to make a profit. Business firms may have vague objectives beyond profit, such as "being a meaningful part of community life," "providing good service to consumers," and "being socially responsible," but the museum's primary objective is unique: to collect, conserve, and interpret objects of art, science, and history.* […] *The goals of museums may seem intangible, but they are very real. They are sociocultural rather than economic, and therefore evaluations of museums should be tempered with an understanding of the correct goals, correctly defined*" (Sukel, 1974, p. 300).

The goals of a museum might be real, but indeed they seem intangible. While studying the purpose of not-for-profit organisations, Peter Drucker summarised their goal elegant and ambitiously: "*to change the human being*"[19] (Drucker 1990, p. xiv) – a bold statement.

[19] I will develop this notion further in Chapter 4.

Can museums do that? If they can, this is a powerful kind of organisation that deserves attention – indeed, countless volumes were written about museums. As this study is focused on them[20], in Part 1 I will present the perspective of a museum that I am assuming in this study.

[20] Although in the future it might be generalised to other kinds of cultural organisations.

Chapter 1 –
Small museums: superstars in their field

"*What is a museum?*" is one of the various questions I proposed in the Introduction of this study, that will serve me as starting point for this Chapter 1. To address this question, I will review some perspectives twofold: first chronologically, then disciplinary.

Having discussed what a museum is, I will develop an analysis differentiating a large museum from a small museum – a distinction that is seldom done. Finally, I will suggest an objective characterisation of small museums.

1.1. – Museums: a forum as much as a treasure box

The concept of a museum and its purpose evolved through time, being reflected in the development of its definition. It would be convenient to leave the question of definition to the end of this chapter, until we have examined various aspects of museums, but to avoid any misunderstandings, I present three perspectives that show the evolution of the concept "museum"[21].

In their dawn, museums were the domain of the enlightened elite with restricted access. Reviewing the origins of the British Museum (London, England), Karsten Schubert commented:

> "*After a visit to London in 1785, the German historian Wendeborn complained that "persons desiring to visit the museum had first to give their credentials at the office and that it was then only after a period of about fourteen days that they were likely to receive a ticket of admission". Until the turn of the nineteenth century access was governed by the rules of court protocol and aristocratic etiquette. Even after the access hurdle had been overcome, visitors were not allowed to peruse exhibits at their own leisure. Instead, reluctant staff guided small groups quickly and grudgingly through the galleries. Complaints about the hurriedness of such tours became a constant refrain in the reports of eighteenth-century visitors*" (Schubert, 2009, p. 17).

Museums were created based mainly on collections, and were designed for experts, collectors and researchers, as it is explicit in early attempts to answer the enduring

[21] There is available scholarly literature on the history of museums and their definitions, which is not my aim to review. Here I focus on three milestones from the last 60 years that will lead to my argument.

question "what is a museum?". In the Curator Journal[22] in the early 1960's, Edwin Colbert's address on this matter reflected his time emphasising the collection and museum staff:

> "*a museum is an institution for the safekeeping of objects and for the interpretation of these objects through research and through exhibition. It is an institution depending on the efforts of the people connected with it – staff, director, and trustees – who, by working together harmoniously, can make it a truly effective and significant organization. It is an institution playing an ever-increasing role in our culture and a part of our life that we, as museum people, can be proud of*" (Colbert, 1961, p. 146).

Ten years after Colbert, the experienced[23] museum director Duncan Cameron also represented his *Zeitgeist*[24] publishing an article in the same Curator Journal, explaining that museums then were trying to diverge from their traditional and canonical concepts (represented by Colbert's definition), maybe as consequence of the waves of changes from the late 1960's. In his article, Cameron illustrates this with the story of the Ontario Science Centre (Toronto, Canada). This organisation, developed as a traditional "museum created by museum professionals", opened in 1969 distributing a brochure with the unconventional and somehow provocative statement at its cover:

> "*Make a list of everything you've been taught about* […] *museums. Things like don't touch anything, don't get excited, don't take pictures, don't laugh out loud. Got your list? Good. Now tear it up in little pieces and throw it away" (*Cameron, 1971, p. 12).

In the early 1970's, museums and galleries started to diverge from the place where solely experts had a voice. Until then, museum-professionals had total control over selecting, collecting, interpreting and exhibiting works of excellence (to their eyes) to a passive audience. Then, the public started to be part of the the creation of meanings in a museum – a notion that later will be known as "co-creation"[25] (Klamer, 2016).

> "*Rather, it was also to be a place where the unknown and the experimental should be given a chance to happen, to become whatever it became, good or bad"* (Cameron, 1971, p. 12).

However, the act of collecting is the very nature of humanity – we collect and organise objects, ideas, stories and events in personal and particular ways to make them meaningful. The concept of museum from Colbert (1961) quoted above reflects the importance of collection – for Cameron (1971) collecting remained the essence of a museum: "[the] *public museum was now an institutionalization of the individual collecting behavior*" (Cameron, 1971, p. 16). But he observes two problems in creating such public collections: who selects and what it represents.

[22] Published by the California Academy of Sciences since 1958.

[23] Including Royal Ontario Museum, Ontario Museum of Science and Technology, Brooklyn Museum, and Glenbow Museum, where he retired.

[24] Expression in German meaning "the spirit of the moment", or "the spirit the age".

[25] See Section 4.1.b.

The professionals who select, organise and structure the collection are members of an academic or curatorial elite, used to models and value systems specific to their academic disciplines, reflecting and communicating with others also initiated in similar models.

> "*The public was still being offered private collections but with a new name over the door.* [...] *We created great science museums that might be described as no more than three-dimensional textbooks. We created great art museums that reflected the heritage of bourgeois and aristocratic culture to the exclusion of popular or folk culture"* (Cameron, 1971, p. 16).

Museums, representing the "standard of excellence", were places of "reaffirmation of the canon" was a concept that the time demanded to be changed, or improved. Audiences were no more passive, but they expect to be heard and want to feel represented in museums' productions.

> "*It is argued that the museum as a temple is valid and furthermore that such museums are essential in the life of any society that pretends to civilization. But there will also be an argument for museum reform. That will lead to the question not of reform, but of forums"* (Cameron, 1971, p. 17).

Almost fifty years ago, there was a radical argument in the art movement that there could be no progress in the arts (or in its democratisation), until "the Louvre is burned". To this argument, Duncan Cameron replied:

> "*while our bona fide museums seek to become relevant, maintaining their role as temples, there must be concurrent creation of forums for confrontation, experimentation, and debate, where the forums are related but discrete institutions*" (Cameron, 1971, p. 19).

The forum is where the battles are fought, the temple is where the victors rest. The former is process, the latter is product – being both attributions to museums. They must concern themselves with the reform and development of museums as... museums. Cameron concludes:

> "*In the absence of the forum, the museum as a temple stands alone as an obstacle to change. The temple is destroyed and the weapons of its destruction are venerated in the temple of tomorrow – but yesterday is lost. In the presence of the forum the museum serves as a temple, accepting and incorporating the manifestations of change. From the chaos and conflict of today's forum the museum must build the collections that will tell us tomorrow who we are and how we got there. After all, that's what museums are all about"* (Cameron, 1971, p. 24).

Although without providing an explicit definition for museums, Duncan Cameron demonstrated wit capturing a new positioning that some museums were already taking, and then others would follow. The change happened as mentioned by the Emeritus Professor of Museum Studies Eilean Hooper-Greenhill.

> "*In the past decade enormous changes have taken place in museums and galleries across the world. The thrust of the shift is clear - museums are changing from being static storehouses for artefacts, into active learning environments for people*" (Hooper-Greenhill, 1994, p. 1).

The collection is usually the *raison d'être* for a museum. Museums start with a collection, and many are museums because of a collection. The collection defines a museum in accordance with ICOM's formulation that states that a museum deals with "*the tangible and intangible heritage of humanity and its environment*"[26]. But, as insiders increasingly realise, while a collection may be a fundamental part of a museum, it is not enough. As a book that is not read, a play that is not staged, or music that is not played, a collection without the audiences[27], without people engaging with it, is no more than a warehouse of objects.

Non-academic literature also identified this new role of museums. The Economist published in its 2013 Christmas edition, a special report on museums:

> "*Museums offer narratives in their exhibitions, provide a context for objects by linking them to other people and other places, work with digital experts to enable visitors to participate as well as watch and listen, and create innovative public programmes to bring in the young and the inexperienced*" ("A special report on museums", 2013, p. 1).

These museums, in addition to being aware of their own values, through exhibitions and other productions propose these values to their visitors, and assess whether these visitors have captured them. Studying education in museums, George Hein explains that through education, museums aim to foster values to their audiences[28] [29] (Hein, 1992). If successful, the outputs go beyond the individual, having positive consequences to the society, and the entire civilisation as a whole.

Despite the change that started decades ago, "old-fashioned-dusty-boring-and-barely-relevant-to-life" museums still exist. Reviewing Stephen Weil's[30] publications, Peter Linett pointed out his perspective: "*Bad* [museums] *– and for Weil the bad museum is more than a theoretical possibility – don't matter*" (Linett, 2007, p. 202). But what is considered a bad museum?

Some museums are indeed pointless. They are the organisations in which collections seem to be no more than a set of disconnected objects or pieces acquired randomly, following the personal and sometimes erratic taste of various individuals. The collection may be beautiful, rare and even costly, with relevant aesthetic, artistic, historical or cultural values, but what message do these museums bring about? What are their stories? What values do they propose and nurture? What's the purpose of these museums?

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[26] The full definition is a few paragraphs below.

[27] See Section 5.2.d.3. for the audiences of museums

[28] George Hein mentions audiences referring to amateur-visitors.

[29] In this study, to designate museums' audiences, I propose to introduce the terms "amateur-visitors" and "expert-visitors", replacing "customers" from the original stakeholders model (Freeman, 1984).
Briefly, "amateur-visitors" are those museum-goers who aim to fulfil their individual motivations (e.g., as informal learning), as opposed to "expert-visitors", who either are connoisseurs of museums, or specialists in the subject of the museum (such as a geologist visiting a geology museum), or even visitors that go for professional duties (such as artists, critics, researchers, or peer-professionals from the museum sector).
See Section 5.2.d.3. for a further distinction between "amateur-visitors" and "expert-visitors".

[30] Stephen E. Weil was a long-term Director of the Smithsonian Institution's Centre for Education and Museum Studies (Washington, DC, USA).

To contribute to the debate, the International Council of Museums – ICOM provided a definition of museums that captures the change that started in the late 1960's and early 1970's:

> "*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*[31]" (ICOM, 2007).

This definition is widely accepted among scholars, practitioners and policy-makers. Since its last update in 2007[32] it has become a worldwide reference, inspiring others from it. Eugene Dillenburg surveyed various definitions of museums, concluding that most of them gravitate around the five common characteristics:

1. Being a not-for-profit[33] organisation. Monetary gains are an essential part of every organisation in the current Western world, but not the most important – money is instrumental for the proper operation of the museum[34].
2. Being a permanent organisation, i.e., it is non-temporary. Any venue may house an *ad hoc* exhibition, but only museums are fully dedicated to the functions as described in ICOM's definition: acquisition, conservation, research, communication and exhibition of the (world's) tangible and intangible heritage.
3. Open to the public. In this sense, closed private collections of any kind, unreachable to audiences, may be seen as a "Cabinet of Curiosities", but not as museums.
4. Collecting, which involves also tasks as acquisition, preservation and research.
5. Exhibiting artefacts, embracing interpretation, display, communication, and valorisation[35] (Dillenburg, 2011).

With a touch of lyricism, while discussing exhibitions Robert Storr illustrates the idea that museums convey values and ideas as messages:

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[31] Concerning the term "enjoyment", it is mentioned meaning "pleasurable", in opposition to "painful", "sorrowful", or "troublesome".
In this study, the main perspective of a museum visit is the 'valorisation of culture', instead of a 'recreational activity'.
See Section 4.1.b. for the discussion about co-creation and contribution.

[32] As I develop this study in the summer of 2019, ICOM is discussing an update of this definition. To this date, without conclusion of the debate.

[33] In this study I apply the term 'not-for-profit' organisation to address those whose purpose is other than generating financial gains for their owners or shareholders – for these I will apply the terms 'for-profit', 'corporations', or 'firms'.
Although 'non-profit' or 'nonprofit' are terms commonly used, and even conveniently shorter, these denominations may be misleading – they suggest that those organisations' aims are antagonist to profit. In this study I will avoid the use of these terms (with the exception of transcribed quotations).

[34] See Section 5.2.c.

[35] See Section 4.2.

> "*Space is the medium in which ideas are visually phrased.* […] *Galleries are paragraphs, the walls and formal subdivisions of the floors are sentences, clusters of works are clauses, and individual works* […] *operate as nouns, verbs, adjectives, adverbs,* […] *according to their context*" (Storr, 2006, p. 23).

In this sense, through exhibitions, museums aim to provide elements to allure, involve and engage amateur-visitors[36], inviting them to appropriate the pieces, stimulate discussions, interpretations and develop their own opinions about the subject (Hooper-Greenhill, 1994, 2000; Weil, 1984). These museums are those which provide well-defined (but not definitive) statements about the themes of their exhibits – consequently, their audience may become co-creators of meanings of shared-goods[37] (Klamer, 2016).

An example is the small monographic[38] Chabot Museum (Rotterdam), located in a modernist villa at Rotterdam's Museumpark. It houses the oeuvre of the Dutch painter and sculptor Hendrikus "Henk" Chabot (1894-1949). Its collection is finite[39], well documented and widely known to various audiences. This small museum is dynamic – curators are constantly renewing the galleries, it is plausible to imagine that one of the purposes of this museum is to keep Chabot's oeuvre alive and meaningful to all audiences, otherwise it may lead to a "second death" of the artist, when he loses his relevance, and ultimately is forgotten.

In every new exhibition, the Chabot Museum aims to propose a new perspective of the artist's production, sometimes suggesting comparisons with others Dutch and international modernist and expressionist artists. In 2018, the Chabot Museum organised the exhibition 'Friends for life', proposing a parallel of the production of Henk Chabot and Adriaan van der Plas, two friends who studied together at the Rotterdam Art Academy and travelled through interwar Europe. On the museum's website, the curators propose:

> "*The influence of their art trips on the early work of both artists can clearly be identified in the symbolistic style and elements from Art Nouveau. As artists Chabot and Van der Plas gradually developed in different directions, but they remained friends for their whole lives. 'Friends for life' illustrates this friendship in paintings, sculptures, drawings and prints*" Chabot Museum website (2018).

To assess a visit, the Chabot Museum might ask the museum-goers questions such as: "having visited this exhibition, do you agree with the curators' proposition[40]?", and "is there a mutual influence between these artists, or did the curators go too far in their conjectures?".

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[36] See Section 5.2.d.3. for the audiences of museums

[37] See Section 4.1.b. for the concepts of 'co-creation' and 'shared-goods'.

[38] I.e., a class of museums dedicated to single (usually deceased) artist.

[39] Rarely a new Van Gogh painting is found. When it happens, the painting may to may not become part of the museum's collection.

[40] See Section 4.2.b. for 'museum-fact', and the importance of "having visited this exhibition".

In this sense, Chabot Museum in particular and all museums in general are working to fulfil the final part of ICOM's definition of a museum *"for the purposes of education, study and enjoyment"* – i.e., cultural purposes. But is this the only way we can see a museum?

1.2. – Museums from different perspectives

The definitions and approaches from the previous pages resonate with the ideals of the 'culturalists', i.e., the professionals and other culture-lovers interested in the purposes of the museums purely for their cultural (or artistic) reasons – for whom *"art and culture do not square with money"* (Klamer 1996, p. 7). For these culturalists, the purpose of a museum is well described in ICOM's definition above. Others, mostly economics-minded, prefer to use money as the measuring rod for art and culture (just as it is for anything else). In a museum, these "utilitarians"[41] will inquire for the number of expert- and amateur-visitors, museum revenue, or even the number of tourists attracted to the city due to the museum as measure of success.

Arjo Klamer evokes the cynical comment attributed to Oscar Wilde, where he saw culturalists as 'romantics', those who *"see the value of everything and the price of nothing"* (Klamer, 1996, p. 8), and utilitarians as 'realists' who *"see the price of everything and the value of nothing"* (idem). They are two extremes of the same dimension.

It is easy to be enchanted by the charm of the culturalists' rhetoric, but the realists have a point. In a museum, the audiences[42] care less (maybe not at all) about the economic and managerial aspects of the organisation – they care mostly about the visit itself – and it ought to be this way. When I go to a museum as an amateur-visitor, I am interested in what the museum has to show me in terms of the collection, exhibitions and narratives, i.e., the cultural and educational aspects of the institution. I also expect conveniences necessary for an enjoyable visit: practicalities such as the information available, physical comfort (such as controlled temperature, and seats on which to rest from museum-fatigue), cleanliness, and conveniences like shops, cafes, and toilets – after all, I will stay there for a while. As an amateur-visitor, internal issues such as management, governance, budget, or concerns about employees, government policies, sponsors or any other stakeholders and their interests in the organisation are out of sight and my interest. I care solely about the cultural aspects of the museum – not others. So what is the benefit for museums from the utilitarian perspective?

When we consider the utilitarian perspective, standard economics comes to mind. Peter Johnson and Barry Thomas surveyed the contribution that economic analysis can make to the sector, acknowledging (unsurprisingly) that museums have not been a priority area of study for economists. In contrast with culturalists[43], according to these authors *"economists have relatively little to contribute to the discussion of what are the proper*

[41] I.e., business-oriented minds, including economists and managers.

[42] See Section 5.2.d.3. for the audiences of museums

[43] Represented by ICOM's definition of museums.

objectives and outputs of museums" (Johnson & Thomas, 1998, p. 76). For these economists, it is perfectly possible to apply the 'theory of the firm' to a museum:

> *"the most obvious form of museum output – consists of a bundle of services, including not only the viewing and engaging with artefacts, pictures, and buildings, but also ancillary services such as catering, car parking and retailing"* (Johnson & Thomas, 1998, p. 77).

Being an organisation of multiple outputs, production costs are important issues to museums. The way in which costs may vary with changes in different types of output, and the arrangement between labour and capital[44] is of particular interest for economic analysis (Jackson, 1988). In this aspect, museums do not diverge from other kinds of organisations, with the difference being in the use of volunteers as a work-force[45].

Prominent is the conflict between culturalists and utilitarians concerning the financial value of a collection – its price[46]. Business reasoning tries to financialise everything, i.e., to convert non-monetary values into money[47], as a single measuring scale. The cultural economists Bruno Frey and Werner W. Pommerehne argued that museum directors may:

> *"have a management interest in not valuing their stock, as such a process would make them more vulnerable to external performance appraisal, and reduce their freedom to allocate resources on their own criteria"* (Frey & Pommerehne, 1989, p. 72).

Bruno Frey and Werner Pommerehne also highlight the economic value of the collection, recognising that there are immense problems in estimating market values for some items or for the entire collection, but the absence of this information means that the museum is involved in making allocation decisions without key information:

> *"Valuing the collection – and indeed the cost of keeping and servicing it – would help to highlight the resource implications of the relatively low proportion of the typical museum's stock that is on display at any given time"* (Johnson & Thomas, 1998, p. 77).

In brief, these few matters serve to illustrate the duality between museums' cultural objectives and their non-cultural activities – a recurrent and dominant theme among cultural economists. Arjo Klamer refers to it as the 'essential tension', i.e., the *"problematic relations between the world of the economy and that of the arts"* (Klamer, 1996, p. 7). On the occasion of his inauguration lecture for the chair of economics of arts and culture at Erasmus University Rotterdam in 1994, he started his conversation about Cultural Economics with this very topic:

> *"I saw it as my challenge to connect the world of the arts with economics, yet to respect the obvious tensions between the two"* (Klamer, 1996, p. 7).

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[44] See Section 3.2.a. for 'managerialism'.

[45] See Section 5.2.d.1. for Internal stakeholders.

[46] See Section 2.2.b. for prices.
However, in this section I am arguing that for the museum sector, cultural values may more relevant than market values.

[47] See Section 3.2.a. for managerialism, which is an analogous process.

The 'essential tension' that interests cultural economists and cultural managers is observed when we analyse museums as organisations. For instance, while studying leadership, Alex de Voogt describes the structure of large museums:

> "*Arts organizations, in this case limited to Dutch art museums, make a clear distinction between business and artistic leadership. Directors of art museums are commonly art historians. At the same time, these organizations have a distinct management division in which financial and logistical organization are crucial. Rarely the two skills of business and artistic management are combined in one person, moreover, the tasks are seldom limited enough to be undertaken by one person only*" (de Voogt, 2006, p. 19).

Usually, in large museums the managerial and artistic departments are distinct. But this is not the case in small museums, characterised by small staff numbers, overlap of cultural and managerial functions among these few employees, and having volunteers performing key duties[48].

The demands from the 'culturalist' stakeholders may conflict with a business management style, leading to a complicated and sometimes conflicting leadership and decision-making process. Greater involvement with a wider variety of stakeholders has also increased pressure for more accountability and greater transparency in the governance procedures of not-for-profit arts bodies. Studying leadership and decision-making, David Cray, Loretta Inglis and Susan Freeman quote Luigi Sicca and Luca Zan:

> "*In many areas, especially those of marketing and fundraising, these new realities have demanded higher levels of professionalism from employees and more attention to managerial as opposed to artistic or aesthetic issues*" (Sicca & Zan 2005, in Cray, Inglis and Freeman, 2007, p. 296).

The origin of the pressure for accountability and transparency comes from the decision-makers[49] which may (or may not) provide (or renew) the much-needed subsidies or grants[50]. These External stakeholders are usually economists or cultural economists, always interested in the justification of their decisions for their own bosses, linking their cultural policies to the programmes of the museums.

Discussing cultural policies, David Throsby noted that arts and culture can be argued to have public-good characteristics through their contribution to providing community benefits that are not able to be captured in market processes. If so, according to the competitive model of supply and demand:

> "*the overall output of arts and culture would be be less than the social optimum, providing an in-principle justification for government intervention to boost supply*" (Throsby, 2010, p. 35).

However, economists opposed to the use of subsidies would quickly point out that public intervention has associated costs, and will only be justified if it may be proven that at the costs do not exceed the benefits produced – maybe they are not accounting for market-

48 See Section 1.5. for characterisation of small museums.

49 See Section 5.2.d.2. for External stakeholders.

50 See Section 5.2.c. for sources of income.

failures, which occur in the absence of market effects. Compared to large museums, due to relatively shy output, small museums are candidates to be victims of the strict market processes. David Throsby argues:

> *"Most neoclassical economists are likely* […] *to admit that market failure does occasionally occur, and will entertain at least in principle the validity of the case for arts assistance made on these grounds, provided of course that the case is supported by credible empirical evidence as to benefits and costs"* (Throsby, 2010, p. 35).

As other kinds of cultural organisations (e.g., libraries), small museums present positive externalities[51] and non-market effects. Some of these justifications are seldom used by those who advocate for museums, but they can be quite persuasive in their debates with economic skeptics (Throsby, 2010). For instance, a small museum may produce positive externalities twofold: when it helps to preserve local culture or history, and when it improves education of local students. This local and small museum may produce two important non-market effects: beside the 'existence value' and 'bequest value' (Throsby, 1999) – both more suitable for large museums – , small (or local) museums play a key role allowing individuals to develop their 'personal values', 'social values', and 'societal values'[52] (Klamer, 2016), i.e., they create public value.

The creation of public value is the matter that also interested Mark Moore and Sanjeev Khagram. They concluded their study developing the "strategic triangle" model, represented by a triangle in which vertices are values:

> *"to focus the attention of government managers on three complex issues they had to have considered before (or, while!) committing themselves and their organizations to a particular course of action"* (Moore & Khagram, 2004, p. 2).

The public value authors proposed are:

1. "Public value", i.e., the impact the organisation aims to produce. Although the desired effect varies from museum to museum, they are bounded by the idea of museums discussed in the previous section.
2. External "sources of legitimacy and support" are necessary to authorise the organisation to take-action and provide the resources necessary to sustain the effort to create that value. They are represented by the External stakeholders[53].
3. "Operational capabilities" refers to the allocation of the resources necessary to deliver the desired results[54], i.e., the managerial aspect of the museum.

According to Mark Moore and Sanjeev Khagram, the greater importance of cultural organisation to gain public value is 'legitimacy and support':

> *"the idea of "legitimacy and support" goes beyond the idea of material and financial support; it is also concerned with a kind of social and political "legitimacy;" about how a*

[51] I.e., spillovers in production or consumption.

[52] See Section 2.2.c. for the discussion of values.

[53] See Section 5.2.d.2. and Diagram 5.3. for these stakeholders.

[54] See Chapter 5.

particular organization maintains its right to operate in a particular social and political environment as well as economic viability or financial sustainability" (Moore & Khagram, 2004, p. 11).

In corporations, 'legitimacy and support' is obtained as a result of their business activities, i.e., the material or financial gains from the trade of their production. For instance, if I desire a certain product, the act of purchasing it is my endorsement to the product, and the source of income for the producer (and all actors in its supply chain). But for the authors, in any social enterprises it goes beyond profit, involving social and political legitimacy: they need "*some kind of implicit or explicit authorisation from society to stay alive and to continue operating*" (Moore & Khagram, 2004, p. 11). In this sense, in a museum, the number of visitors or quantity of catalogues sold at the museum shop, although they may be converted in terms of financial gains, is not the sole measure for legitimacy.

Public value, public regard and legitimacy are terms used to describe the contribution an organisation may have to the society, from the perspective of a public administrator. Moore initially wished to "*develop a normative (rather than positive) theory of managerial (rather than organizational) behavior*" (Moore, 1995, p. 2).

However, even with the development of contingent valuation studies[55], which aim to evaluate the benefit of policies in to a whole society, the assessment of this impact of the production of a museum remains unclear – even more uncertain if the object-of-study is a small museum. To close this gap is the purpose of this study[56].

1.3. – Museums purposes' are their essence

The purposes of museums vary – what works for some museums may not work for others. Art museums may want to challenge, provoke and thrill visitors with meanings and beauty, while science museums may focus on their education, knowledge and enlightenment. Archeological museums may intend to preserve and understand the past, while technological museums may look forward to the development of humankind. Local museums aim to fulfil the needs of their communities, preserving local history and identity, others target national or international audiences. Some museums rely on their collection as their essence, while others (in some cases, without permanent collection[57]) are better suited to receive specially-designed exhibitions (as retrospectives) or travelling exhibitions – some of them blockbusters. Smaller museums are usually specialised, focusing on a single artist or artistic movement, a single event, a single theme, or single territory (city or region). The diversity is great, given that each museum is unique – this is the way museums will be understood in this study. All these aspects reflect the purposes of these museums. In this section I will discuss the term 'purpose', applied to an organisation.

55 See Section 6.3.c.

56 See Section 6.3. for an overview of current evaluation methods in the cultural sector.

57 The Art Halls (or Art Gallery, or *Kunsthalle* in Germany, or *Kunsthal* in the Netherlands, etc.).

But I must start from two other terms dear to many scholars and practitioners: 'vision' and 'mission'. Most textbooks on economics, management and strategy defend the adoption of the definitions 'vision' and 'mission' as key to any organisation, no matter if for-profit or not-for-profit (being these cultural or non-cultural). These books defend that 'strategic statements' can articulate the objectives of the organisation to internal and external stakeholders of what the organisation is, what it seeks to accomplish and who it seeks to serve (Hitt, Ireland and Hoskisson, 2007).

According to these textbooks, the 'vision statement' points out the direction where the organisation aims to be in years to come – it conveys what it wants as enduring and ultimate achievements, reflecting organisational values and aspirations: "*vision stretches and challenges people and evokes emotions and dreams*" (Hitt, *et. al.*, 2007, p. 19).

The 'vision statement' shall be consistent with the 'mission'. "*Mission statements are more explicit than vision statements about what will be done, by whom, how,* [and] *for whom*" (Huff, *et. al.*, 2009, p. 7). Being more concrete than 'vision', the 'mission statement' ought to establish a firm's individuality and should be inspiring and relevant to all stakeholders. In this sense, the mission statements "*aim is to provide focus* [and directions] *for management and staff*" (Kenny, 2014).

The idea that firms must have defined their strategic definitions 'vision' and 'mission' are widely spread in textbooks and courses of business management and strategy. But both concepts aim to determine what the organisation is pursuing to achieve, and what will be affected by its production. However, while discussing about identities, we must address their core – instead of answering "what the organisation aims to achieve" (i.e., vision), or "what the organisation will do to fulfil its vision" (i.e., mission), the quintessential question is "why does the organisation exists" (i.e., its purpose).

However, these terms are not used without being challenged. Luca Zan is critical to the idea of using 'mission' in cultural organisations threefold:

1. Its use (may) try to cover phenomena of false consciousness, if not "mystification".
2. It puts excessive emphasis on thoughts, procedures and desires rather than highlighting the conduct of action and strategy.
3. It leaves out the crucial issue of the actors, their will and strategy, and the constellation of their strategic roles within the reality of the organisation in which they operate.

Luca Zan explains further his perspective:

> "*The notion of 'mission' has little to add to museums. They could accept completely the definition proposed by the International Council of Museums (ICOM), which has devised, out of an improbable exercise of styles, a mission that is somehow 'invariable' and defines this type of organization on the basis of the characteristics of professional values. Or it might be better to ask the top managers of the museum their strategy, linking their vision (Normann, 1977) to the assessment of the collections and therefore to the museum*

> *identity (or the identity of the art organization in general), with attention to substantive rather than procedural aspects*" (Zan, 2007, p. 90).

In this sense, for the purpose of the Cultural Valorisation Method I propose to move away from the terms 'vision' and 'mission', searching for a deeper understanding of museums. The twist is to look inside the organisation rather than outside, as the famous Ancient Greek Delphic aphorism challenges *"know thyself"*, this question of the inside of the organisation is addressed by the purpose of the organisation.

'Know thyself' reflects the chase for the 'core'. Studying the essence of firms, James Collins and Jerry Porras published at Harvard Business Review an article proposing the following notion of 'core ideology':

> *"Core ideology defines a company's timeless character. It's the glue that holds the enterprise together even when everything else is up for grabs […] a consistent identity that transcends product or market life cycles, technological breakthroughs, management fads, and individual leaders" (*Collins & Porras, 1996, p. 66).

Core ideology defines the character of the organisation, i.e., its 'core values' and 'core purpose'. 'Core values' are the handful of beliefs, guiding principles or tenets that are absolutely non-negotiable within an organisation – in Chapter 4 I will discuss the importance and notion of values[58], for individuals and for a museum.

'Core purposes' are an organisation's fundamental reason for being. The authors develop this concept for corporations, being strict to highlight that 'purpose' gets at the deeper reasons for an organisation's existence, beyond just financial gains (Collins & Porras, 2009).

> *"Purpose (which should last at least 100 years) should not be confused with specific goals or business strategies (which should change many times in 100 years). Whereas you might achieve a goal or complete a strategy, you cannot fulfill a purpose* […]. *Yet while purpose itself does not change, it does inspire change. The very fact that purpose can never be fully realized means that an organization can never stop stimulating change and progress in order to live more fully to its purpose"* (Collins & Porras, 2009, p. 331).

Museums (as not-for-profit organisations) aim to achieve their sense of purpose reflecting the ideals of ICOM's definition[59], which differs from wealth-making. Discussing management in arts organisations, Ellen Rosewall states:

> *"Because purpose is so important to a not-for-profit,* […] *it will measure success in ways that go beyond reporting how much money was made or how many customers were brought in. A not-for-profit also has to devise ways to measure the quality of its product, to determine how the purpose was served, to ascertain whether the right constituents were reached, and to assess the degree to which changes* […] *were observed in those constituents" (*Rosewall, 2014, p. 38).

In this sense, museums should be faithful to their purposes. But can small museums afford to do that? Are their collections as financially valuable as the collections of large

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[58] See Section 2.2.

[59] See Section 1.1.

museums? Can they create legitimacy and support like the large museums? In a broader sense: 'in which ways do small museums diverge from large ones?'.

1.4. – Small museums: not superstars, but stars in their fields

Although similar in their definitions[60], small and large museums diverge in characteristics that any closer investigation ought to take notice of. The cultural economist Bruno S. Frey studied large art museums labelling them 'superstar'[61], i.e., "*the generally known and world-famous museums of art, in particular, of paintings*" (Frey, 1998, p. 113). Frey identified five features, all useful in this study to differentiate large-superstars from small museums:

1. Superstar museums are a "must" for tourists.

Travel guides suggest 'superstar' museums as "mandatory" for any visitor who goes to the major cities where these museums are: the Vatican Museums in Rome (Italy), the Uffizi in Florence (Italy), and the Louvre in Paris (France) are some examples the author mentions.

But Frey (1998) does not mention that only specialised travel guides mention some other small "mandatory" museums, such as the Casa-Museo De Chirico (dedicated to the artist) in Rome, Museo di San Marco (where the monk-artist Fra Angelico lived) in Florence, or Maison La Roche (which houses a collection of Le Corbusier) in Paris.

2. Superstar museums have large numbers of visitors.

As mentioned earlier, in 2016 the three most visited museums in the world were Musée du Louvre (Paris, France), Metropolitan Museum of Art (New York City, USA), and British Museum (London, England), with 7.4, 7.0 and 6.4 million visitors, respectively.

On the other hand, small museums have quite different figures concerning the number of visitors. For instance, the case I will present in Chapter 8 is a small museum in a picturesque small city in the countryside of the Netherlands, which in 2016 attracted a mere 3,011 visitors.

3. Superstar museums feature world famous painters and world-famous paintings.

Frey (1998) argues that the general public can recognise just a few well renowned artists, so to attract large audiences, superstar museums ought to exhibit them:

> "*They* [superstar museums] *have no choice but to exhibit the superstar artists in their collection, and moreover, have to organize special exhibitions with superstar artists. While this leads to an unequivocal competitive advantage over the minor museums because the superstar museums can offer superior works, i.e. paintings by well-known artists, they are at the same time heavily constrained by the superstar status*" (Frey, 1998, p. 114).

[60] See Section 1.1.

[61] In his study, Bruno Frey focuses on art museums, but the concept of the superstar may be perfectly expanded to other kinds of museums, such as archeological, historical or natural-history museums.

By their turn, small museums have the benefit of specialisation. As they are created around a single artist, theme, city, or event, they can make the visit deeper and coherent with the purpose of the museum – in a sense they may be a 'superstar' in their own areas.

4. Superstar museums have a type of architecture which makes the building itself a world famous artistic feature.

Focusing on superstar museums, Frey (1998) provides iconic examples for the importance of the venue: Frank Llyod Wright's Guggenheim Museum in New York City (USA), the Centre Pompidou in Paris (France), designed by Renzo Piano, Richard Rogers, and Gianfranco Franchini, or Museum of Modern Art (MASP – São Paulo (Brazil), designed by Lina Bo Bardi. These buildings represent not just the museum, but also their cities and countries.

However, this is not the situation for small museums. With limited resources, they cannot afford to build values by hiring 'superstar architects', but the best small museums are creative in using their spaces, many times regenerated from previous uses – often former historical or industrial buildings, repurposing them.

5. Superstar museums are commercialised in two respects: a significant part of their income derives from the revenue from the museum bookshops and museum restaurants.

Bruno Frey (1998) reminds us that superstar museums are beneficial for the local economy, not just for the money amateur-visitors spend in the museum itself (with tickets, at the museum shop or the cafe), but as superstar museums attract audiences that will travel to their city specially to visit them, ancillary businesses, such as restaurants and hotels benefit from their existence.

Small museums have a limited reach for attention. Only individuals passionate about chess will travel to Rotterdam to visit the Chess Museum. Perhaps amateur-visitors will go to a small museum when it is combined with other attractions.

The scenario that Frey (1998) creates in his analysis for superstar museums seems unfit if we transpose it for small museums. The comparison is similar to that made between large corporations and small businesses.

1.4.a. – Small museums as small businesses

Small businesses (as small museums) diverge from large corporations (as large museums) in many ways. A famous quote from the economist Edith Penrose sets the tone:

> "*The differences in the administrative structure of the very small and the very large firms are so great that in many ways it is hard to see that the two species are of the same genus.* [...] *We cannot define a caterpillar and then use the same definition of a butterfly*" (Penrose, 1959, p. 19).

David Storey and Francis Greene, two scholars specialised in the study of small businesses, observed that until the 1980's students from management schools received their degrees without learning a thing about small businesses – courses taught that only large corporations mattered, neglecting the less glamorous and almost anonymous small businesses. The authors explain:

> "*Still, two things remain obvious. First, that the large business is not the norm. Instead, the 'small business' – which can be anything from your local butcher to a high-tech spin-off from an university – it is always the most common type of business wherever you come from the world.* [...] *Second,* [...] *small business is not a scaled-down version of large business. They behave differently; they are organised differently; and they respond to very different incentives*" (Storey & Greene, 2010, p. xxii).

I suggest that if we change the noun 'business' replacing it with the noun 'museum' the quotation above remains valid. But the comparison between small and large businesses goes further, remaining relevant for the characterisation of small museums. In their study on small businesses, Storey and Greene (2010) identified 17 key differences between them and large businesses. But as the one main aim of this chapter is to set the differences between small and large museums, here I will focus on the most applicable ones for this case:

1. Brand – it is a major factor influencing the sales of large businesses; it contributes towards customer awareness, and leads to customer confidence and (ultimately) loyalty – protecting a positive brand is vital to large businesses. Small businesses, with no important or distinguished profile, cannot rely on branding as a success factor (Hatten & Schendel, 1977; Shocker, *et. al.*, 1994).

Similarly, large museums depend on and are protective of their brand –it is an essential part of being 'superstar museums' (Frey, 1998), while small museums are virtually unknown outside specialised circles, and must rely on marketing promotions and educational programmes (e.g., ambassadorship schemes to attract schools on groups visits) to remain relevant.

2. Internal organisation – in large businesses, the central managerial concern is to ensure that decisions from top managers are understood and implemented in full throughout the organisation. They are more likely to suffer an inability to deliver the product or service consistently throughout the organisation – they are 'procedural'. On the other hand, small businesses are 'informal', i.e., owners can make decisions and they ensure that they implemented, with little incentive to documentation (Curran & Blackburn, 2001).

In general museum professionals behave informally, but large museums with larger staff numbers, require procedures to maintain the standard of services facing the various audiences, and consequently their reputation and brand. However, managerial procedures may cause 'managerialism'[62] (i.e., misuse of managerial practices) or 'bureaupathology'[63] (i.e., misuse of bureaucracy), two of the three issues that may lead to 'purpose-drift'[64] (i.e., the deviation from the organisation's purpose).

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[62] See Section 3.2.a.

[63] See Section 3.2.b.

[64] See Section 3.2.

3. Human Resources – in general, small businesses have higher job satisfaction (from factors such as flexibility and sense of teamwork) than larger businesses (where workers are likely have higher remuneration) (Vickers, *et. al.*, 2005; Forth, *et. al.*, 2006).

Large museums are more likely to attract renowned professionals (as curators, museologists, conservators and educators) with high formal qualifications, while small museums rely on fewer hired professionals, quite frequently multitasking to fulfil all the museum's needs) and complete their staff with temporary workers and, highly important for these museums, volunteers.

4. Risk – compared to large businesses, small businesses are more focused on short-term survival – controlled cash-flow is as important, if not more, than profit. They want to grow fast to become larger and reduce the risk of failure. Funders are more selective with small businesses than large businesses (Hart & Oulton, 1996; Harhoff, *et. al.* 1998; Honjo 2000).

Likewise small businesses, small museums also ache for survival. A balance among the main sources of income[65] (i.e., subsidies, grants, ownerships, sponsorships, intra-sector transactions, retail sales and donations) may reduce the risk of shortage of resources – a complex and labour-intense activity.

5. Management – in a small business, generally owned as well as managed by the same individuals, owners' and managers' interests coincide; which may not be the case for large businesses, which have a number of stakeholders (including shareholders and anonymous investors in the corporation). In large companies, management is undertaken by professionals, who are usually solely modest owners of shares (Cosh, *et. al.*, 2006).

Like large corporations, large museums also have a number of stakeholders with diverse interests, represented by the Board of Trustees, who appoint a general director, giving him or her attributions to run the museum. In small museums, the figure of the initiator[66] (i.e., the one who created the museum, who may still be present and acts as an "owner") remains close to all activities of the museum.

However, one (oddly) unmentioned feature requires investigation. Just as in the "complementary but conflictive" perspectives of culturalists and utilitarians, the tension "*between the conventional economist's perspective and the moral or aesthetic point of view*" (van den Braembussche, 1996, p. 32, in Klamer, 1996), is also part of the internal organisation of museums. Maybe it is subtler in small museums, while it may be a lot more prominent in large museums, but it remains an essential feature to both.

In a pamphlet published by the Italian National Association of Small Museums – APM, Giancarlo Dall'Ara advocates:

> "*Small museums are not (and should not) be seen as a reduced versions of large museums. Indeed, the very idea that the "small ones" are "unfinished versions of large*

[65] See Section 5.2.c.

[66] See Section 5.2.d.1.

> *ones" is the original sin that has prevented many of them from being able to have a stronger link with the territory to which they belong, to develop a greater number of visitors, and ultimately to be able to fulfil their function.* [...] *And when small museums, instead of enhancing their specificity, imitate large museums, they risk adding to the limits of their small size, further disadvantages and diseconomies. Above all, it increases the psychological distance with the residents, who in fact are the first to not enter museums"* (Dall'Ara, 2010)[67].

In this sense, there is no reason to exclude small museums from ICOM's definition, after all they are also not-for-profit organisations (in many cases), permanent, open to the public, have their activity based on collections, and are exhibiting these collections. Yet, what defines a small museum? We are in need of a characterisation of small museums.

1.5. – Characterisation of small museums

Having analysed various aspects that surround small museums, it is now necessary to describe their characteristics, that will lead to their definition. As already mentioned, leading museum associations like ICOM and AAM do not provide a proper definition of small museums[68], neither does any other association that this research could reach.

The only exception is the Small Museums Committee of the American Association of State and Local History (AASLH). To fill this gap, it developed a survey among their members to create a working definition for the Committee (AASLH, 2007). With 455 respondents (out of 6,500 questionnaires), the results indicated that the following characteristics should be relevant to define a small museum:

- Annual budget size – 41% of respondents indicated that budget size is the primary way to define a small museum. In the aggregate data, 50% indicated that the defining budget size is $100,000 or less, but 80% believed that the defining budget size is $250,000 or less.
- Staff size – 88% of respondents indicated less than 6 full time paid staff members.
- Volunteers – 65% of respondents agreed that small museums depend on volunteers that perform staff functions.
- Multitasking – 77% agreed that the director and other staff are "wearing more than one hat".

With this information, AASLH clustered three criteria proposing a "working definition"[69] of a small museum:

- Have an annual budget of less than $250,000.
- Operate with a small staff, with multiple responsibilities.

[67] Translated by the author.

[68] See Section 1.1.

[69] AASLH admits that the definition requires development while public the disclaimer: "*Is it the end-all, be-all of definitions? Certainly not, but it's a start and gives us a rallying point for our efforts.*" (AASLH, 2018).

- Employ volunteers to perform key staff functions.

However, other characteristics discussed previously (e.g., museum's specialisation and scope, collections theme, and local bonds) are plausible to be added as criteria for a comprehensive definition of a small museum. In this sense, for the sake of this study, I propose the following criteria to describe a small museum:

- Be a museum according to ICOM definition[70] – a *sine-qua-non*[71] requirement.
- Be preferably (but not necessarily) specialised – focusing on a single artist or artistic movement, a single event, a single theme, or single territory (city or region).
- Have an annual budget of less than €250,000 – updated figure proposed by AASLH.
- Operate with five or less employees – after AAM[72].
- Have staff that handle multiple responsibilities – after AASLH's proposition.
- Employ volunteers[73] to perform key staff functions – after AASLH's survey.
- Connection to local communities through volunteers or audiences – after APM.

Thus, answering a similar question to the one I opened with in Section 0.3. (now adapted to these cases): *"when I mention 'small museum', what comes to your mind?"*, I resume my answer with the ones I mentioned there: specialised museums such as the Amsterdam Pipe Museum, the Museum of Bags and Purses (Amsterdam), or the Chess Museum (Rotterdam); museums created to celebrate specific historical events such as the Museum Het Prinsenhof (Delft) or the Historisch Museum Den Briel (Brielle); museums created to celebrate the birthplace, living or death of an eminent person: Vincent van GoghHuis (Zundert), Comenius Museum (Naarden), or Anne Frank Museum (Amsterdam); museums connected to associations, such as the Freemasonry Museum (The Hague), the Cheese Museum (Alkmaar), or the Cheese Museum (Gouda). Finally, many cities have local historical museums and most universities have technical museums.

Final words of Chapter 1

Over time, some museums have evolved from being deeply focused on their collections to becoming inclusive and participatory organisations, i.e., they changed from being "collection-centric"[74] to become "values-centric"[75]. They now invite their visitors and

[70] See Section 1.1.

[71] An absolutely necessary condition.

[72] See Section 0.3.

[73] See Section 5.2.d.1. for volunteers.

[74] Although most museums are still based on their collections.

[75] Or "meanings-centric", or "ideas-centric", or even "propositions-centric".

society to be participants and to be engaged in their proposals of content and meaning rather than being the "temple of the muses".

What is a museum? The concepts that characterise a museum encompass: to be not-for-profit organisations (i.e., the purpose is other than money), permanent, open to audiences' visitation, and perform actions of collecting (acquire, preserve and research) and exhibiting (interpret, display, communicate, and valorise) artefacts.

Due their broad relevance and support, large museums attract attention to their production and needs. However, small museums have an important role in the museum sector. In general they are specialised in a single topic, with a small budget, operating with limited staff (with multiple responsibilities), are highly dependent on volunteers (who perform key staff functions), and are particularly connected to local community, i.e., to the local audience and its volunteers.

Scholars and practitioners develop their understanding on museums from two perspectives: the 'culturalists' (as romantics) are interested in the artistic or cultural production the museum may create, while the 'utilitarians' (as realists) care about the wealth the museum may generate for itself and for the surroundings. In this study I am advocating the perspective where both views have important points to promote, and both approaches should be taken seriously when professionals study a complex organisation as like a museum. This distinction is key to this study.

However, before dealing with the balance of the activities that constitutes culturalists' ideals and utilitarians' pragmatism, and the characteristics of organisations that deal with them, I will discuss the perspective this study takes concerning the evaluation of a small museum.

Chapter 2 –
Values, worth and merit in a small museum

In this study, I am advocating that evaluations programmes are positive pursuits[76]. Although evaluations consume all kinds of resources, their aim is to bring benefits to the organisation that will pay off the costs and efforts. But when evaluators assess an organisation, what do they investigate?

Evaluators will look for compliances and infringements, trying to separate successes from failures, proposing rewards to the first and corrections to the second. But, to declare that an activity is delivering good (or bad) products or services, the assessors ought to have references to designate conformities, or the lack of them. In this sense, the evaluators are looking for evidences of the worth and the merit of the organisation's production.

In this chapter I investigate the terms 'worth' and 'merit' in the context of an evaluation programme – notions that will permeate this study. I define and differentiate them in Section 2.1. In Section 2.2. I go into a deeper understanding of the 'worthy activities', introducing Arjo Klamer's Value Based Approach as the base of a key analytical tool for this investigation, the 'values-map'[77]. Finally in Section 2.3. I discuss the 'meritorious activities' of a museum.

2.1. – The nontrivial distinction between 'worth' and 'merit'

A museum's production may be assessed in an informal way. While I go to a museum as an amateur-visitor, I may "like" or "dislike" productions according to my expectations. But a serious evaluation method ought to seek systematic and defensible ways to substantiate the conclusions of the investigation, rejecting informal and simplistic opinions like whether the audiences "liked" or "enjoyed" the visit.

However, the general definition of ICOM states that museums exist "for the purposes of education, study and enjoyment", i.e., to a certain extent they operate similarly to educational organisations – "informal learning"[78], as George Hein describes them. So, evaluation methods designed for education are similarly applicable for museums. Studying these educational programmes Daniel Stufflebeam, George Madaus and Thomas

[76] See Section 0.4.

[77] See Diagram 2.2.

[78] See Section 1.1.

Kellaghan refer to the American-Canadian Joint Committee on Standards for Educational Evaluation for a widely accepted perspective of evaluation methods:

> "*evaluation is a systematic investigation of the merit and worth of a program, project, service, or other object of interest. Operationally, evaluation is the process of delineating, obtaining, reporting, and applying descriptive and judgmental information about some object's merit and worth in order to guide decision making, support accountability, disseminate effective practices, and increase understanding of the involved phenomena. Professional standards for evaluations are principles commonly agreed to by specialists in the conduct and use of evaluations for the measure of an evaluation's value*" (Stufflebeam, Madaus and Kellaghan, 2000, p. 280).

Being 'systematic' is an essential aspect of this definition – i.e., it should done according to a fixed plan, method or system (Scriven, 1993), rather than *ad hoc* or informal assessments. Another indispensable point from the beginning of the quotation is "*investigation of the merit and worth*". The reference-author in theory and practice of evaluation Michael J. Scriven tried to make clear the non-trivial difference between 'worth' and 'merit'[79] (Scriven, 1991; 1993), based on the research of Egon Guba and Yvonna Lincoln.

- **Worth** denotes the need of an object-of-study. Its establishment answers questions such as 'is this necessary?', 'is this useful?', or 'do we need this right now?'. Worth represents a combination of excellence and need within a specific context. Worth constructions converge on the usefulness or applicability of an evaluand in a concrete local setting (Guba & Lincoln, 1985; 1989). Worth indicates relevance[80].
- **Merit** denotes the achievements of the evaluand, addressing questions such as 'are you doing well what you are supposed to do?', 'could it be improved?', or 'is the activity performing as designed?'. The criteria for merit resides in the standards of the evaluand's particular discipline or area of service. Merit constructions converge on the performance of an evaluand, irrespective of the setting in which it may find applications (Guba & Lincoln, 1985; 1989). Merit indicates accomplishment.

Worth (denoting value) is independent from merit (denoting performance). Michael Scriven illustrates: "*teachers' merit is a matter of how well they teach, whatever they teach*" (Scriven, 1993, p. 67). Later, he provides another example from a language school teacher: if the best school teacher teaches French, but due to a number of reasons students shift their interest towards Spanish, it is possible that the best teacher will end up fired, even if his work has not declined in merit, the worth vanished.

> "*Worth (or value) in this context means benefit to the institution, the meeting of needs; merit means performance according to standards of the profession*" (Scriven, 1993, p. 67).

[79] Interesting to note that the source literature usually orders worth and merit the opposite direction: first merit and then worth. However, in this study I will to apply 'worth' first, since it denotes 'purpose', while 'merit' denotes 'performance' – in this sense, if something is 'worthless' (i.e., not necessary), it does not matter whether it is 'meritorious' (i.e., well-done).

[80] See Sections 7.4.b. and 7.4.d. for the use of 'worth' and 'merit' in the Cultural Valorisation Method.

Worth and merit are independent. The ideal situation happens when something is worthy (important) and meritorious (well-done) – it deserves to be praised. However, something else may be worthy but may not be performing well – it should be corrected. Or even another thing may be well-done, but is not quite important (unworthy) – it must be fixed or terminated (since it consumes resources). In any case, investigating the purposes and values of the museum, the assessor identifies the worthy activities – appraising their merit later.

2.2. – Museum's worthy activities realise values

The worthy activities of a small museum are those that sustain its purpose, which is represented by its values. In this sense, it is key to understand values before going further in the presentation of the Cultural Valorisation Method.

2.2.a. – An approach based in values

The modest Coffee Museum[81] in Ribeirão Preto (Brazil) does not do justice to the local ebullient society from the beginning of the 20th century, but still aims to preserve and spread a history that no longer exists – the opulence created by coffee plantations in the region that ceased due to the Great Depression in 1929. Now, the wealth of coffee production remains in the region's memory.

The ultimate goal of the Coffee Museum is the "preservation of a culture" – in fact, this perspective may be applied to many small museums. As discussed before, tools developed to assist for-profit business professionals to address daily problems may not be beneficial in a museum. Applying 'standard economic'[82] concepts may improve productivity, aiming at financial gain, but what is appropriate for a for-profit corporation may not be fully suitable for the purposes of a museum.

Therefore, a new approach is necessary to describe and motivate the cultural activities – the core of a museum. In 'Doing the Right Thing' Arjo Klamer introduces the concepts of the Value Based Approach. This perspective aims to investigate various aspects of the organised human life, examining features beyond the usual financial aspects of economics. From this we find that, although important, money is only instrumental, i.e., it is a means to achieve something else.

> "*having witnessed the sterility and ineffectiveness of standard economics when it comes to substantive and therefore qualitative issues, and to an undergirding of innovative ideas, I now want to contribute to an alternative way of reasoning, another approach. I call it the value based approach to the economy*" (Klamer 2016, p. xi).

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[81] See Section 0.1. at the Introduction.

[82] Standard economics is defined as the science that studies the allocation of scarce resources, or the science of rational choice. It "*concerns the system of production, distribution, and consumption of goods*" (Klamer, 2016, p. xi).

For Klamer, economics should be *"the discipline that studies the realization of values by people, organizations and nations"* (Klamer, 2016, p. xii). Here I reproduce the seven characteristics of the Value Based Approach:

1. *"People strive to realize their values. That is, they need to be aware of what those values are and then, by interacting with others,* [...] *they try to make those values real. This perspective contrasts with the focus on preferences and utility maximization in standard economics.* [...]
2. *The realization of values is a cultural practice; economic behavior, therefore, is embedded in a culture and makes sense only in its cultural context. Consequently, we want to look beyond the financial aspects of transactions and recognize their cultural significance, or their interaction with the relevant cultural context. The idea that culture matters contrasts sharply with the standard economic perspective in which culture is given a marginal or instrumental role.*
3. *In order to work with and on the basis of values, we need to work sensibly, using phronesis, i.e., to weigh options, deliberate, experiment and evaluate.* [...] *This is quite different from the supposedly rational choices we make in standard economics.*
4. *In order to realize values, people have to generate and appropriate goods, both tangible and intangible. The most important goods are shared with others* [...] *The standard perspective does not acknowledge shared-goods or the role of practices.*
5. *Some goods are more important than others. Some goods are worth striving for; they render actions meaningful and make doing the right thing satisfying.* [...]
6. *In the determination of the sources for value generation, the value based approach compels us to go beyond financial entities (e.g. financial wealth) and consider the great variety of sources that enable us to realize our values.* [...]
7. *To make our values real, we usually need to involve others.* [...]*" (*Klamer, 2016, p. xii-xiii).

In a nutshell, since a museum is a not-for-profit and cultural organisation, whose purpose is essentially dealing with values (rather than monetary gain[83]), standard economics and standard management are not sufficiently capable to describe the organisation properly. Consequently, they end up providing very narrow perspectives for the development of an evaluation perspective[84]. The Value Based Approach aims to fulfil gaps like this. The first framework of Klamer's perspective that I will address is the notion of values[85].

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[83] Although instrumental, monetary gain is necessary for the well functioning of the organisation. See Section 5.2.c.

[84] As the use of the Value Based Approach is innovative, every time I apply one of its frameworks, I will explain them, including the rationale for their use, differentiating them from other perspectives.

[85] It is not the intention of this study to be exhaustive while discussing this topic. The intention of this section is to trace an overview of the theme, and introduce the main framework that will support the Cultural Valorisation Method.

2.2.b. – Several perspectives of values

Values are a matter of intense investigation and debate among scholars in disciplines such as Philosophy, Economics, and consequently Cultural Economics. Philosophers use the term 'axiology' to cluster the discussions about values and its implications to human behaviour. Brian Moeran suggests that *"in their plural form, values constitute our socio-cultural beliefs and moral principles"* (Moeran, 2009, p. 3). For the comprehension of what the conversation encompasses, Shalom Schwartz (1992; 2005; 2006; 2009) suggests the following summary of their characteristics:

1. *"Values are beliefs linked inextricably to affect. When values are activated, they become infused with feeling. People for whom independence is an important value become aroused if their independence is threatened, despair when they are helpless to protect it, and are happy when they can enjoy it.*
2. *Values refer to desirable goals that motivate action. People for whom social order, justice, and helpfulness are important values, motivated to pursue these goals.*
3. *Values transcend specific actions and situations. Obedience and honesty, for example, are values that may be relevant at work or in school, in sports, business, and politics, with family, friends, or strangers. This feature distinguishes values from narrower concepts like norms and attitudes that usually refer to specific actions, objects, or situations.*
4. *Values serve as standards or criteria. Values guide the selection or evaluation of actions, policies, people, and events. People decide what is good or bad, justified or illegitimate, worth doing or avoiding, based on possible consequences for their cherished values. But the impact of values in everyday decisions is rarely conscious. Values enter awareness when the actions or judgments one is considering have conflicting implications for different values one cherishes.*
5. *Values are ordered by importance relative to one another. People's values form an ordered system of value priorities that characterize them as individuals. Do they attribute more importance to achievement or justice, to novelty or tradition? This hierarchical feature also distinguishes values from norms and attitudes.*
6. *The relative importance of multiple values guides action. Any attitude or behavior typically has implications for more than one value.* [...] *The tradeoff among relevant, competing values is what guides attitudes and behaviors (Schwartz, 1992; 1996). Values contribute to action to the extent that they are relevant in the context (hence likely to be activated) and important to the actor" (*Schwartz, 2009, p. 2)

Values differ. Among individuals they are distinct in 'time' (changing throughout the years or generations) and 'space' (changing from geographical location and from cultures and societies). But values may also vary from individuals even in matching 'time' and 'space'. In her study on values, Barbara Herrnstein Smith (1983; 1988) argues for the radical contingency, mutability, and variability of all value:

> *"all value is radically contingent, being neither a fixed attribute, an inherent quality, or an objective property of things but, rather, an effect of multiple, continuously interacting*

variables or, to put this in another way, the product of the dynamics of a system, specifically an economy system" (Smith, 1988, p. 30).

Philosophers and social scientists are interested in the values that guide human life, while economists focus on the exchange value of objects, i.e., price. Economists Harry Landreth and David C. Colander define values as "*the power of a commodity to purchase other goods – its price*" (Landreth & Colander, 1994, p. 83), while the prices depends "*upon its usefulness – what* [Adam] *Smith called its values in use*" (Phelps, 1985, p. 51). The founding father of modern economics Adam Smith explains his notion of value:

"*The word value, it is to be observed, has two different meanings, and sometimes expresses the utility of some particular object, and sometimes the power of purchasing other goods which the possession of that object conveys. The one may be called 'value in use'; the other, 'value in exchange'. The things which have the greatest value in use have frequently little or no value in exchange; and, on the contrary, those which have the greatest value in exchange have frequently little or no value in use. Nothing is more useful than water: but it will purchase scarce anything; scarce anything can be had in exchange for it. A diamond, on the contrary, has scarce any value in use; but a very great quantity of other goods may frequently be had in exchange for it*" (Smith, 1937, p. 28).

According to Adam Smith, price is an objective measure expressed in the market. His concept of value in use is ambiguous: on the one hand, it has ethical connotations, but on the other hand, value in use is the desirable satisfying power of a commodity, the utility received by holding or consuming a good. Landreth and Colander add "*the purpose of value theory is to explain those forces that determine relative prices*" (Landreth & Colander, 1994, p. 85). While discussing values, economists will focus on the set of activities that a firm operates in order to deliver a valuable product or service to the market, i.e., the creation and exchange of values, represented in products' or services' prices.

However, how important are the prices of museums' artefacts? Although some art pieces are notoriously priceless, like Rembrandt van Rijn's 'Night Watch' (1642), prices matter. In general, artefacts from museums do not see the lights of galleries with a price tag, or hear the hammer of auction houses[86], but in a museum prices are also instrumental for non-cultural activities, such as insurance or accountability of assets.

Although the philosophical and economic approaches help us to understand the notions of value, they are not satisfactory for the purpose of the Cultural Valorisation Method, which requires a classification of values for cultural purposes, that can be identified, named and listed for later application.

2.2.c. – Human values are continuous

The social-psychologist Milton Rokeach created a systematic classification of values in order to make values concrete and usable for psychological researches. In surveys, interviewees must order nouns representing values according to their importance for them. The Rokeach Value Survey is divided in two sets: 18 Terminal Values (referring to

[86] See Section 5.2.a.2. for comments on deaccessioning.

desirable end-states of existence) and 18 Instrumental Values (concerning preferable modes of behaviour – the ways to achieve the Terminal Values). According to Rokeach (1968; 1973), values are classified as:

- Terminal Values: true friendship, mature love, self-respect, happiness, inner harmony, equality, freedom, pleasure, social recognition, wisdom, salvation, family security, national security, a sense of accomplishment, a world of beauty, a world at peace, a comfortable life, and an exciting life.
- Instrumental Values: cheerfulness, ambition, cleanliness, self-control, capability, courage, politeness, honesty, imagination, independence, intellect, broad-mindedness, logic, obedience, helpfulness, responsibility, forgiveness.

Although widely used in psychological studies, this enumerative list is not extensive. To provide an all-inclusive list of values is a tough task, and a number of scholars attempted to produce a list to classify values – but for the purpose of this study some discussions of values are more useful than others. Cultural economists widely apply the classification proposed by David Throsby – a list of values that aims to describe characteristics of the cultural sector:

1. *Aesthetic value:* […] *we can at least look to properties of beauty, harmony, form and other aesthetic characteristics of the work as an acknowledged component of the work's cultural value* […].
2. *Spiritual value: This value might be interpreted in a formal religious context* […] *or it may be secularly based, referring to inner qualities shared by all human beings* […].
3. *Social value: The work may convey a sense of connection with others, and it may contribute to a comprehension of the nature of the society in which we live and to a sense of identity and place.*
4. *Historical value:* […] *how* [the historical piece] *reflects the conditions of life and the time it was created, and how it illuminates the present by providing a sense of continuity with the past.*
5. *Symbolic value: Artworks and other cultural objects exist as repositories and conveyors of meaning. If the individual's reading of an artwork involves the extraction of meaning, then the work's symbolic value embraces the nature of the meaning conveyed by the work and its value to the consumer.*
6. *Authenticity value: This value refers to the fact that the work is the real, original and unique artwork which it is represented to be"* (Throsby, 2001, pp. 28-29)

The list proposed by David Throsby is broad and is widely used within the cultural sector[87]. However, because it is finite and has its elements discretely separated, this list fails to present all the possibilities for the values that a museum may intend to present to its amateur-visitors, such as values connected to emotions.

[87] In academic and non-academic papers, reports, and debates, it is usually taken for granted the previous knowledge of this list of values.

The notions of values presented above are important to create a broad understanding of the subject: philosophers' values care about the individual, economic values are focused on trade, and cultural values concentrate on cultural objects. However, none of these lists is versatile enough to identify the propositions that museums and their stakeholders intend to propose in a cultural production[88]. The Value Based Approach introduced a perspective that is more suitable to assessments like the Cultural Valorisation Method.

2.2.d. – Four dimensions of values

Resuming to the Value Based Approach, Arjo Klamer proposes a framework that is sufficiently adaptable to encompass various kinds of values – the author named it 'Four Domains of Values' (Klamer, 2016). There are two benefits for using this framework in the development of the Cultural Valorisation (evaluation) method.

First, it is a perspective for the observation of the object-of-study. While investigating a museum, the evaluator should have a clear and general approach, rather than a discontinuous list of options (i.e., values). Being a perspective, it may include values that a discrete and finite list will never have. For instance, in museums like the Coffee Museum, the value 'local identity' is a key message that the museum aims to propose to the amateur-visitor, but this value is not represented explicitly in the lists available. It is a combination arising from various sources: the individual, the region, and the connection between both.

Second, it introduces continuity for the values. Lists provide an inventory of discrete characteristics – their selection is binary: 'yes-no', '0-1', or a value is 'personal' or 'social'. Lists are useful in various situations where the elements are unique and mutually exclusive. However, values may be a combination of other values, e.g., the value 'belonging'[89] may be a personal value when it concerns the affiliation of an individual to a group, but it is also a social value when it demands the acceptance of this individual by the group. Besides this, there is also a gradient for belonging that increases with the development of bounds between the individual and the group.

The Four Domains of Values covers a whole spectrum of values in four quadrants: Personal values, Social values, Societal values and Transcendental (or Cultural) values. The quadrant areas are bound by two dimensions: the horizontal axis is the gradation that links 'individual' to 'shared' (or 'collective') values, while the vertical axis demonstrates the relative distance from the individual: 'close' or 'far'. The vertical and horizontal lines that divide the diagram in four quadrants are drawn as dashed lines, representing the possible gradation among the values.

[88] An essential phase of the Cultural Valorisation Method that I will present on Chapter 7. See Section 7.1.

[89] See Diagram 2.2.

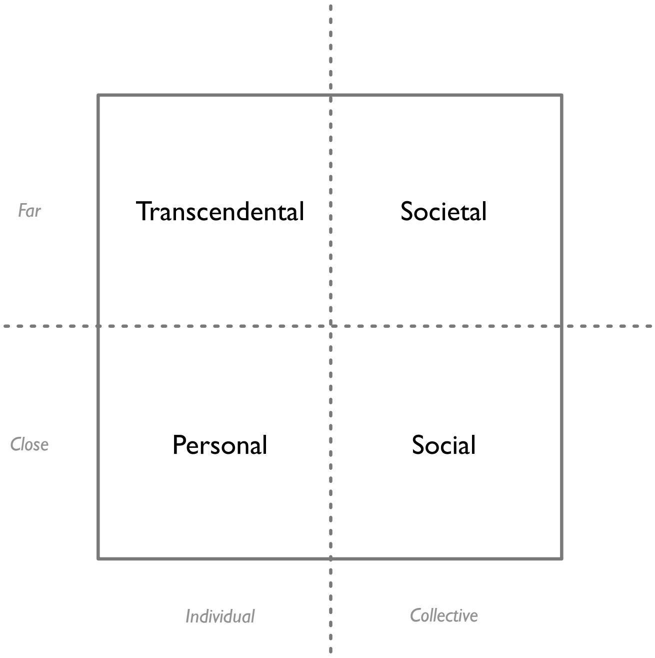

Diagram 2.1.: Representation of the Four Domains of Values (elaborated by the author, based on Klamer, 2016).

- **Personal values** – are about the individual. This quadrant houses values important to a person regardless of what it means for others. Craftsmanship, fatherhood, motherhood, being virtuous, being knowledgeable about some topic, self-knowledge.

A museum may aim to propose values as knowledge, education, uniqueness, or singularity. In their turn, amateur-visitors may be seeking to satisfy values like knowledge, identity, or enjoyment.

- **Social values** – are shared values, involving individual's relationships to nearby subjects (i.e., arm's length). Here are represented values such as friendship, collegiality, community, collaboration, cooperation, or coordination.

A museum may promote social values when it encourages values as the notions of partnership, fellowship, or acceptance among amateur-visitors.

- **Societal values** – are shared values far from the individual, encompassing values such as compassion, caring, altruism, charitableness, national identity, loyalism, or lawfulness.

Through their production, museums may aim to propose to its audiences values like civilisation, humanitarianism, justice, solidarity, sustainability, freedom, emancipation, security, patriotism, or peace.

- **Transcendental values** – are about the individual's relationship with the sublime, the abstract, and the extracorporeal. Transcendental values addresses religiosity, divinity, or spirituality.

Museums are not sacred places[90], but the amateur-visitor may have transcendental experiences while being touched by values like artistry, beauty, science, benevolence, humanism, or truth.

To illustrate the application of the Four Domains of Values, I will revisit the example of the Coffee Museum[91]. Some amateur-visitors go to the Coffee Museum to realise Personal values – they aim to develop their own education (maybe wanting to know more about their beloved drink), or are seeking enjoyment for the appreciation of historical objects (maybe both). Others aim for interaction of the Social values (after all togetherness is one of the pleasures of having coffee), but also the enjoyment of others (me, presenting the museum to my foreigner supervisor, or parents taking their kids to the museum – the enjoyment of the kids are more important than the parents' own enjoyment[92]). The sense of belonging may be a Social value, but is on the border between individual–collective axis, which in this case is not between two people, but the visitor and what is represented at the museum – a sense of connection. The connection between the visitor and the local history is represented by values like citizenship and local identity, clustered at the domain of Societal values. Transcendental values are present as the historical values and traditions represented by the Coffee Museum.

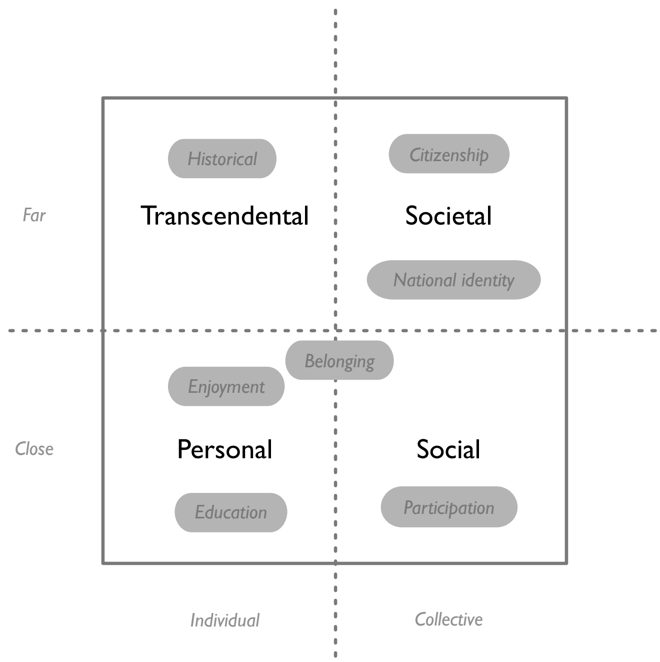

Diagram 2.2.: A speculative 'values-map' applied to the Coffee Museum, based on Klamer's Four Domains of Values[93] (elaborated by the author).

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[90] The philosopher Alain de Botton developed the notion that museums are the new cathedrals. However, although sometimes sacred and faithful objects from various religious are part of the collections, museums are not a place for worship (de Botton, 2012).

[91] The values presented in this analysis are only for the presentation of this argument. I did not make the necessary investigation to declare that these values correspond to reality.

[92] These parents are realising the Personal value 'parenthood'.

[93] See Section 7.1.c.

Schemes like as Diagram 2.2. above are essential for the Cultural Valorisation Method. It is an important representation of a museum's values. For this study, similar diagrams will be named 'values-map', describing the conclusion of the investigation of the values the museum cares about.

2.2.e. – A technique for what is worth

The purposes of a museum reflect its values. In this sense, investigating values leads to understanding the purposes. To identify the values, it is necessary to observe the actions and conduct interviews with the museum's Internal stakeholders (the producers of content), and External stakeholders (who co-produce the museum's products or services, assisting the first). These values are depicted in the 'values-map' – an essential tool for the Cultural Valorisation Method – being a representation of the values that the Internal and External stakeholders attribute to the museum.

"*Values refer to desirable goals that motivate actions*" is one of the perspectives I presented above[94]. However, usually individuals and organisations do not identify or articulate their values in all their actions – they simply use their values, mostly unconsciously. So, it becomes necessary to have a method to identify these values. One option is the 'laddering technique', developed for marketing research, but appropriate for the purpose of the Cultural Valorisation Method, since it corresponds to the process of valorisation[95].

Daily, I take a number of decisions that reflect my values, some consciously while others not. The correspondence between the values and the attributes of my decisions is the essence of the 'means-end theory' as described by Jonathan Gutman. In this perspective, he aimed to address the key marketing question 'why do consumers prefer a particular product instead of others?'. He proposes the a causal relationship where the actual act of purchasing act reflects the underlying values of the individual, naming this method of investigation 'laddering technique'.

Laddering is an in-depth probing interview technique, so called because it forces the respondent to go up a ladder of abstraction, linking relatively concrete meanings at an attribute level with abstract meanings, i.e., values. It is based on the concept of ordination, i.e., the hierarchical arrangement of personal constructions ranging from the peripheral to more central dimensions of meaning (Reynolds & Gutman, 1988, Baker, 2002; Malhotra & Birks, 2007).

> "*Means are objects (products) or activities in which people engage. Ends are valued states of being, such as happiness, security, accomplishment. A means-end chain is a model that seeks to explain how a product or service selection facilitates the achievement of desired*

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[94] See Section 2.2.b.

[95] In this study I follow the definition of valorisation as the creation or changes of values.
See Section 4.1.a. for the full discussion about this term.

end states. Such a model consists of elements that represent the major consumer processes that link values to behavior" (Gutman, 1982, p. 60).

Although being introduced more than three decades ago, means-end theory is efficient and simple enough to be used in the investigation of small museums. It enables the researcher to describe how the three elements – (i) products (with bundles of attributes as their characteristics); (ii) people (who receive or perceive benefits from the products); and (iii) values. These elements can be organised in the following form of associative network:

Attributes – Benefits – Values

For marketing purposes, the interview gravitates around three basic questions based on the "A – B – V" chain. Let me illustrate this approach with an example of an organisation located close to Rotterdam, in Hoek van Holland (the Netherlands): Museum RockArt. This is a small museum dedicated to the Dutch Pop and Rock'n'Roll scene in the 1960's, when "young music" was unacceptable to the society, governments and media, and pirate-radios flourished, sometimes broadcasting from ships off-shore, as in the case of the popular pirate-radio from that era: Radio Veronica.

Inside the museum, the decor brings to memory the dark nightclubs that those bands might have performed in during that time. Among a collection of more than 3000 artefacts, two are strategically placed to draw attention – a couple of magnificent jukeboxes: one from the late-1950's and another from the early-1960's. In an informal conversation with the manager of the museum Mr. Paul van Riet in April 2018, I asked him about these jukeboxes:

1. Attributes:

Question 1: *"Why are these jukeboxes at a spotlight of the museum?"*

Answer 1: *"Because in that era, they were iconic objects related to Pop and Rock'n'Roll music in pubs."*

2. Benefits:

Question 2: *"Why were they iconic?"*

Answer 2: *"Because they represented the period: they were the "soul" of the place, with music (of course) – boys and girls then gathered around it for the music they loved, but also in terms of aesthetics – they are beautiful!".*

Question 3: *"Why is the sociability important?"*

Answer 3: *"It goes beyond money (the pub wants to attract the public to sell drinks), then more than being the soundtrack of a pub, the jukebox was an instrument for the youngster to create a moment with a song. Imagine a boy showing he was happy and up-to-date, he could play an Elvis Presley song, while if he would like to create a moment to talk to a girl, he could choose a ballad on the jukebox."*

Question 4: *"Why are the aesthetics important?"*

Answer 4: *"You can see the differences between these two jukeboxes: although they have the same function, and both being imported from USA, the one form the 1950's is colourful, still reflecting the joy after WWII, while the one from the 1960's is "space-age", in vogue at that time."*

3. Values:

Question 5: *"Why is important for the museum to exhibit the aesthetics and the sociability from those times?"*

Answer 5: *"Through these jukeboxes, the museum aims to show to the visitor many things: that things change as technology changes, but not the "soul" of the youth, which is always looking for ways to show their taste and to gather among other youngsters, as a group."*[96]

This example illustrates that even though unaware themselves, the museum aims to do more than simply display iconic objects. As an informal evaluator, I observed a couple of similar important objects in the collection: the two attributes 'jukeboxes' (in the first step of the inquiry). From these attributes, I developed a (simple) repertoire of possible benefits (as the second step of inquiry), identifying 'sociability' and 'aesthetics' in Answer 2. In the next two questions, I followed these two attributes towards the values that could be the core of the museum, having identified them in Answer 5: although there are aesthetic and technological differences, the youngsters of the 1950's and 1960's may have had the same aspirations as youngsters of today, i.e., 'self-determination' and 'self-assurance', and they may be 'socially-driven'. The key point is whether Museum RockArt, displaying two beautiful jukeboxes, is actually proposing a reflection about these values to their visitors[97]. This brief conversation and simple analysis exemplifies an actual interview with Internal stakeholders of the museum to identify the values, means and perspectives that the museum aims to propose to their visitors.

The interviewers' role is critical in this kind of in-depth interview[98]. The assessors must be skilled enough to encourage the respondent to talk freely, without influencing the direction of the conversation, and always avoiding questions limited to "yes-no" answers. Probing questions are also critical. The interviewers shall not directly ask interviewees' values, but must investigate them until the assessors feel confident to identify the values that could correspond to (at least) one of the Four Dimensions of Values[99] (Klamer, 2016). Evaluators' role is critical also because they must decide when the probing have reached (or identified) the values that will serve as the base from which to develop the 'values-map'.

[96] The inquiry may go on until the interviewer identifies values in the interviewee's answers.

[97] This is the matter of investigation in Step B – Cultural Activities.

[98] See Section 6.2. for comments on the role of the evaluator.

[99] See Section 2.2.b.

The application of this method for a purpose similar of the Cultural Valorisation Method was tested by the series of investigations developed by Johan van Rekom (Crotts & van Rekom, 1998; van Rekom & van Riel, 2000; Jansen-Verbeke & van Rekom, 2003; van Rekom, van Riel & Wierenga, 2006; van Rekom & Wierenga, 2007). In these papers, the authors investigated decisions taken by managers (the attributes), and raised questions about the consequences, finally reaching the core values of the interviewees (i.e., the museum staff), proving that the 'laddering technique' is applicable for this purpose.

In a similar way, the Cultural Valorisation Method aims to identify which values a museum carries to its audiences. Instead of directly asking about these values to the curators or museologists (responsible for the design of museums' products), the evaluator must rather observe a series of attributes at the museum, and apply the laddering technique to identify the values underneath these cultural products.

2.3. – Museum's meritorious activities involve accomplishment

Before any further elaboration of the aspects of 'merit' and what is 'meritorious', that will be relevant for the development of this study, I am compelled to comment on another term that share the same root: 'meritocracy', currently widely used.

The introduction of the term 'meritocracy' is attributed to the British sociologist Michael Dunlop Young in '*The Rise of the Meritocracy 1870-2033: An essay on education and society*' (Young, 1958). Young himself was deeply critical of the development he identified in the society of his time, and in the use of meritocracy as a formalised arrangement. The 'Fontana Dictionary of Modern Thought' (1988) presents the following definition:

> "*A word coined by Michael Young* […] *for government by those regarded as possessing merit; merit is equated with intelligence-plus-effort, its possessors are identified at an early age and selected for an appropriate intensive education, and there is an obsession with quantification, test-scoring, and qualifications. Egalitarians often apply the word to any elitist system of education or government, without necessarily attributing to it the particularly grisly features or ultimately self-destroying character of Young's apocalyptic vision.*" (Fontana Dictionary of Modern Thought, 1988, p. 521).

In the volume 'Meritocracy and Economic Inequality' (2000), edited by Kenneth Arrow, Samuel Bowles and Steven Durlauf, the author Amartya Sen discussed the nature and implications of rewarding merit, particularly given the dependence of merit on social criteria of success, commenting:

> "*The approach of what may be called meritocracy, however, tends to take a less "parametric" view of the determinants of merit and frequently sees it as given characteristics that deserve rewards. The definition of meritocracy* [quoted above], *somewhat exaggerated the "extremism" of the chosen views of merit and its reward, but it drew attention to the fact that the idea of "meritocracy" must be seen as something quite a bit more demanding than the rewarding of merit according to some agreed criteria of social success.*" (Sen, 2000, in Arrow et. al., 2000, p. 12).

Being aware of the issues that gravitates around the term 'meritocracy', in this study I avoid using it. Here I apply the terms 'merit' and 'meritorious' in their very narrow-sense, meaning 'achieving expectations'. In this sense, the meritorious activities of a small museum are those that perform properly, fulfilling what the Internal and External stakeholders anticipated for these activities. For instance, if the Coffee Museum aims to promote the value 'local identity' to its visitors, the activities involved in the visit (e.g., curatorship and education) are meritorious if this value is actually being promoted to the visitors.

However, to assess 'merit' evaluators need references. An activity may be considered meritorious if they are performing properly in two ways: in conformity with its purpose (or values), and in conformity with a series of requirements or specifications.

2.3.a. – Conformity with the purpose

Conformity with the purpose occurs when a museum aims to realise certain values and is successful in performing this activity. For instance, when the monographic museum *Escher in Het Paleis* (The Hague, the Netherlands) aims to keep alive the oeuvre of the Dutch graphical artist M. C. Escher, and is successful achieving this intention, the activity of exhibiting the artist in this house is meritorious. Conformity with the purpose is the evaluation of the achievements of the values the museum has, depicted in the 'values-map' introduced before.

The conformity with the purpose is defined by investigating the audiences of the museum: amateur-visitors and expert-visitors[100]. While investigating the amateur-visitors, the Cultural Valorisation Method will investigate whether the museum is fulfilling their expectations, by conducting surveys and interviews[101].

Expert-visitors (i.e., connoisseurs of museums, or specialists on the topic of museums, even or other visitors that go for professional reasons), shall be interviewed individually. They have a broader knowledge and experience that, might generate worthy and key information. These inputs may contribute to the museum's purposes: improve its production, keeping itself attractive and relevant.

I will describe the expert-visitors later[102], but in brief they are those professionals who may be a part of the museum sector, working directly in museums, as museum-managers, curators, museologists, or in activities related to the sector, as scholars or critics. Furthermore, expert-visitors are those who visit a museum for professional purposes, being artists, architects, designers, or even professionals of the sector (as a geologist in a geology museum), all expecting to gain knowledge or inspiration due to their visits. These "educated eyes" may have opinions and suggestions to improve museum's production.

100 See Section 5.2.d.3. for this study's proposition of the audiences of a museum: expert-visitors and amateur-visitors.

101 See Chapter 4 and Section 7.2.b. where I develop motivations and assessment of these activities.

102 See Section 5.2.d.3.

Also, other External stakeholders, that I describe as "co-producers"[103] have expectations towards the museum's production, sometimes helping in the creation of the products: exhibitions, publications, educational programs, or others, but sometimes providing the strategic direction of the organisation. Their opinion will help to determine what is worthy, and what is not.

2.3.b. – Conformity with the requirements

Conformity with the requirements (or specifications) occurs when a museum operates according to some expected standards. For instance, in Chapter 5[104] I will argue that a small museum should diversify their sources of income as a recommendation for the good financial health of a small organisation, rather than relying on just one source, such as subsidies or a single donor. If the museum has diversified its sources of income, it is in conformity to this requirement, but if it has not, that will generate an anomaly that the museum staff must correct. Describing the foundations of programme evaluation, William Shadish, Thomas Cook, and Laura Leviton, argue:

> "*judging the merits of evaluation theories requires specific description of the things that such theories ought to do and the issues they ought to address competently*" (Shadish, *et. al.*, 1991, p. 36).

These recommendations may (or may not) be 'benchmarks'[105], as the definition describes verbatim, i.e., the process of "*finding and implementing best practices that lead to superior performance*" (Camp, 1989, p. 15). Small museums in general do not have the resources to develop an extensive investigation on the best practices (i.e., benchmarking), or to know which are the new fads in the sector, and adopt them. Later in Chapter 5 of this study I will provide some guidelines that may serve as recommendations.

Final words of Chapter 2

At first sight, the distinction between 'worth' and 'merit' may be a tune that may sounds strange to the ears of a few. After all, these terms are given as synonyms in various dictionaries and settings, and are used interchangeably in various texts. So, I started this chapter discussing "the nontrivial distinction between" them referring to Egon Guba and Yvonna Lincoln, who proposed the characterisation of these two terms (Guba & Lincoln, 1985; 1989) in a manner that influenced greater part of the community interested in evaluation programmes.

Worth is an adjective referring to something important, such as a book that is worth reading, a museum that is worth visiting, or an activity that is worth doing. In an organisation, the worthy activities are those that realise the organisation's purposes and

[103] See Section 5.2.d.2.

[104] See Section 5.2.c.

[105] See Section 6.4. for benchmarking.

values. Merit refers to the accomplishment of what is expected, such as a book reading that instructs and thrills, a museum visit that educates and gives pleasure, or doing an activity that produces the expected results.

These terms (and their distinction) are an essential part of the Cultural Valorisation Method, which aims to investigate the values and purposes of a museum, consequently identifying the worthy activities that are instrumental in realising these values and purposes, and then verifying whether they are being performed with merit.

PART 2 –
Small museums as cultural organisations

In Part 1 of this Ph.D. dissertation, I presented the broad perspectives that permeate this study. I started with the notion that the best museums are more than treasure boxes for their collection – they are also places for reflection and debate. This role of a "forum" is not just for the large and "superstar" museums; small museums also play that part. But small museums are not a shrunken version of a large one – they have characteristics, particularities and difficulties of their own to realise their purposes.

The notion covered in Part 1 is that the purposes of museums, i.e., their *raison d'être*, are based on the museum's values. In this sense, knowing what those values are, is essential to understanding if the museum is (or is not) realising its purposes, i.e., whether each activity the organisation develops is (or is not) worthy of being carried out, and whether these activities are (or are not) being performed with merit.

But how are small museums structured to achieve their purposes? In Part 2, I continue inquiring into the second research question of this dissertation: *"How to understand a small museum as a cultural organisation?"*

Similar to values that guide our actions, no matter whether we are aware of them or not, cultural organisations, are too unconsciously naturally divided into two parts. These parts reflect the "essential tension" between the two characters discussed in Chapter 1: the 'culturalists' who care about the ideals of the organisation, and the 'utilitarians' who care about the pragmatic aspects of the organisation's sustainability. In Chapter 3, I will dig deeper into this distinction.

A proper analogy of the Cultural Valorisation Method is the cover image of this study, which represents the dynamic balance that cultural organisations shall seek continuously between the two clusters of activities[106]. In that image, the larger pebble represents the very purpose of the museum, realised by its Cultural Activities – the theme of Chapter 4. On the other side of the image, the four smaller pebbles piled on top of each other represent the four major groups of Support Activities – the theme of Chapter 5.

[106] See Section 3.1.

Chapter 3 –
The importance of being in balance

Previously, I advocated that a museum may be understood from two perspectives: on one side the 'culturalist', mostly interested in the creation of an artistic or cultural production, and from the other side the 'utilitarian', mostly concerned with the museum's wealth generation (for the organisation, and for its surroundings). Arjo Klamer describes this as the 'essential tension' in the whole cultural sector (Klamer, 1996). However, as one of the major propositions of this study, here I aim to characterise the same dichotomy within a cultural organisation – an important feature that is seldom explored in the literature.

Furthermore, I argue that the tension between these two clusters of activities may divert museums (and cultural organisations in general) from achieving their purposes. In this chapter I return to the notion of 'purpose', introducing the term 'purpose-drift' to describe its diversion. I also identify three managerial threats that may lead a museum to incur 'purpose-drift': managerialism, bureaupathology, and marketisation.

3.1. – Cultural Activities and Support Activities are complementary

This section is about complementary and often contradictory features of a museum – it introduces and differentiates the notions of Cultural Activities and Support Activities. To do justice to both practices is the challenge for the museum's managers. The evaluation method that I am developing in this study therefore, takes both practices into consideration.

3.1.a. – Museums are hybrid organisations[107]

It is natural that organisations have internal differences. Imagine a small industry producing one single consumer product: plastic chairs. The performance of the COO (chief operating officer) is measured by the number of perfect units produced in a certain period of time. To reach the maximal productivity with minimum expenses, the best arrangement

[107] It is important to highlight that in this study I am not applying the term 'hybrid' as "*organisations that in a way tie together characteristics, that get usually separated in state, market and third sector organisations*" (Evers, in Osborne, 2008, p. 279) sometimes referred to as 'intermediary', or 'public-private' organisations, or even 'public-private-partnerships'.

is to produce fewer models of plastic chairs in fewer colours (in fact, the ideal setting for the COO is to produce just one model of chairs in one colour). On the other hand, the performance of the CMO (chief marketing officer) is evaluated from the company's market-share. The CMO will try to maximise it by serving a greater multiplicity of customers, offering them as many models of chairs in as many colours as possible. A wider diversity of options directly impacts the production cost. The quality of the plastic chairs will influence both areas: faster production is cheaper but may produce worse products that must also be sold cheaper, while a costly well-crafted production may produce better but more expensive plastic chairs – it is a trade-off that must be negotiated.

This corporation is not a hybrid organisation. Between the two chiefs there are conflicts of aims and indicators of success. However, both have a single goal: increase the firm's profit, generating higher financial gains to their owners or shareholders. To remain operative and profitable, periodically they must negotiate and reach an agreement. So what is a hybrid organisation?

Investigating firms, Stuart Albert and David Whetten defined hybrid organisations as "*composed of two or more types* [identities] *that would not normally be expected to go together*" (Albert & Whetten, 1985, p. 95). The normative (or ideological, aesthetic, artistic or cultural) elements are those related to the purpose of the organisation, while the utilitarian (economic, managerial or practical) elements are those related to the functioning of the organisation.

Cultural organisations are candidates to be characterised as hybrid. While investigating cultural organisations, specifically symphony orchestras, Mary Ann Glynn observed dual sets of activities that coexist inside them:

> "*Interestingly, this particular combination of identity elements seems to describe cultural institutions, where, increasingly, the production of culture yokes artistry to economics* […] *musicians playing a symphonic piece perform normative identity, while administrators perform utilitarian identity*" (Glynn, 2006, p. 59-60).

Like orchestras and other cultural institutions, museums present their hybrid identity combining elements of artistry, creativity and education (where excellence symbolises success) with elements of rationality, efficiency and effectiveness (where financial return symbolises success).

In a museum, the normative identity comprises the kinds of activities that here I name them 'Cultural Activities'[108], such as the development of exhibits, publications, seminars and conferences, and educational programmes, i.e., all procedures, projects and occupations that are strictly related to the purpose of the museum. The 'Support Activities'[109] are the ones related to the daily operation of the museum, aiming to guarantee its organisational sustainability[110], i.e., the museum's perpetuation. In this sense, collection conservation, management (including strategic planning, marketing and

[108] Entire Chapter 4 is dedicated to the Cultural Activities.

[109] Entire Chapter 5 is dedicated to the Support Activities.

[110] Reiterating the footnote of Section 0.3., in this study the term 'sustainability' will denote "organisational sustainability".

communication), fundraising, stakeholders management, and daily operations and maintenance are all part of the Support Activities of a museum.

The Cultural Activities and Support Activities influence each other in various aspects, as we will see throughout this study. The success of the first depends on the achievements of the second, and the very reason for the existence of the second is to serve the first. But their natures are so different that they require completely different analyses.

When Stuart Albert and David Whetten introduced the concept of hybrid organisations, they defined it as a construct that gravitates around three characteristics: central, enduring, and distinctive – CED (Albert & Whetten, 1985). In their original article, they explain:

> "[t]*he concept of organisational identity is specified as the central* [rather than peripheral] *and enduring* [rather than ephemeral] *attributes of an organisation that distinguish it*" (Whetten, 2006, p. 219).

Later, studying family businesses, Stuart Albert expanded the original CED description of organisational hybrids, proposing a more comprehensive and detailed distinction. According to this new perspective, what defines a hybrid organisation is the concurrent presence of three characteristics of identities: incompatible, inviolable, and indispensable (Albert, Godfrey and Whetten, 1999; Albert & Adams, 2002).

1. Identities are 'incompatible' when they generate conflicts over strategic matters (e.g., resource allocation), *"which depend on being able to answer the focal question: 'Who are we and who do we want to be?'"* (Albert & Adams, 2002, p. 35).

In a museum, Cultural Activities and Support Activities may be incompatible. The first cluster of activities aims to expand the scope of cultural production, creating ways to realise the organisational goals, while the latter cares about the best use of the resources, applying them in the most rational and economical way. In this sense, the 'cultural-professionals'[111] care mainly about a museum's cultural products, while 'support-professionals' aim primarily at daily operations and the perpetuation of the organisation.

2. Identities are 'inviolable' when they have a deep connection to their own core values: "[a]*n indication that one is dealing with an element that is part of the inviolate core of an organisation is the length of time and the passion devoted to dealing with what from another perspective would be a very small matter*" (Albert & Adams, 2002, p. 35).

Cultural Activities and Support Activities may be inviolable. 'Cultural-professionals', such as curators, museologists, conservators, and educators, aim to realise their values through the duties inspired by ICOM's definition presented earlier. 'Support-professionals', i.e., the museum professionals not directly related with the valorisation[112] of culture, realise their values by being good professionals in their own domain. For instance, an accountant working in a museum (or for one, if outsourced), even if enthusiastic and motivated to work in a cultural organisation, his or her aim is to develop detailed and precise financial

[111] See Section 5.2.d.1. for the Internal stakeholders.

[112] See Section 4.2.

statements – after all, his or her professional aim is to be a good accountant, i.e., they aim to "do the right thing" as Arjo Klamer would say.

3. An identity is 'indispensable' when an attempt to eliminate it, will result in the loss of purpose or jeopardise the very existence of the organisation.

As mentioned, when I visit a museum as an amateur-visitor, I care solely about the cultural and educational aspects of the institution, i.e., the production of the (indispensable) Cultural Activities. I also expect to find available information (such as maps or guides), and conveniences such as seats to rest from museum-fatigue, a shop, a cafe, and clean toilets. But above all, it is important that the museum remains open and operational – results of the (indispensable) Support Activities.

Having satisfied the three characteristics[113] proposed by Albert and Adams (2002), museums are hybrid organisations. But there is another way to differentiate these two identities, that goes one step further in their characterisation: metaphors.

3.1.b. – Metaphors museums live by

These two identities of a museum may also be represented by two of the seven metaphors[114] introduced by Gareth Morgan in 1986 to describe and deal with an organisation's internal issues. Morgan (1997) suggests that metaphors are useful to enrich how we can understand and better manage organisations. In his study, Morgan proposes seven different metaphors – in a museum I propose to two of those: 'brain' and 'machine'.

The 'brain metaphor' represents "*the importance of processing, learning, and intelligence* […] [and also] *the creative and artistic aspects of the organisation*" (Morgan, 1997, p. 6). Describing an organisation as a 'brain' implies that learning is based on the cognitive characteristics of some professionals within the organisation.

While presenting the 'brain metaphor' to describe an organisation, Morgan (1997) extensively applied it to the breakthrough developments of the time: computing, internet, cybernetics, and holography. Then, the organisations that were creating these technologies were the most advanced and creative, and were interesting scholars to understand how they behaved.

> "*The main strengths of the metaphor hinge on the contributions made to our ability to create "learning organizations"* […] *where human intelligence, creativity, and insight is the key resource, we can expect the ideas and principles involved in creating brainlike organizations to become more and more a reality*" (Morgan, 1997, p. 112).

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113 I.e., incompatible, inviolable, and indispensable.

114 A metaphor is a figure of speech in which a word or phrase is applied to describe something in a non-literal manner. For instance, I may say that the city Delft (the Netherlands) is a pearl, but I do not mean it is literally "a rounded bead formed within an oyster" as described in dictionaries, rather I praised it as a small, beautiful and charming place – a valuable city, that is worth visiting.

In a museum, curators, museologists, conservators, and educators are performing Cultural Activities that help the organisation realise its purposes: acquisition, conservation, research, communication and exhibition of human and environmental heritage.

It is possible to identify the features of the 'brain metaphor' in an exhibition. For instance, in 2015, together with an art museum museologist, I visited the Van Gogh Museum in Amsterdam for the exhibit "*Munch : Van Gogh*", where paintings of both artists were displayed side-by-side. The main purpose of this exhibition was to propose parallels between them, although they had never met in life. In my colleague's opinion "*this is an exhibition curated by a museologist – to develop such an exquisite and refined comparison requires a deep knowledge of both artists and their production*". The curators of this exhibition were certainly specialised in these two artists, maybe they are art historians or maybe my colleague was right – anyway Mrs. Maite van Dijk and Mrs. Magne Bruteig, the two chief curators of the exhibit (from Van Gogh Museum Amsterdam and from Munch Museet Oslo, respectively) demonstrated more than their deep knowledge of the artists and their oeuvre – they demonstrated creativity and freedom to analyse and to propose these unexpected connections. All these are characteristics of Morgan's 'brain metaphor'.

Another metaphor Gareth Morgan uses to describe an organisation is to compare it to a "machine", representing a bureaucratic organisation. "*Machines made up of interlocking parts that each play a clearly defined role in the functioning of the whole*" (Morgan, 1997, p. 13). This is the best metaphor to explain an organisation in which all parts are connected in a defined and agreed upon way. A machine brings efficiency to the organisation: tasks are planned beforehand with detailed descriptions and boundaries, and where non-performing pieces can be replaced without detriment to the entire structure. A useful analogy to explain this metaphor is a car: if all parts are functioning well, there is no problem and the passengers can enjoy the ride. But if the car has a simple problem like a flat tire, the driver just needs to replace it with the spare and the journey may continue. A machine is rigid, static, systematic, and is supposed to be predictable and reliable.

In this study I propose that Morgan's 'machine metaphor' may describe some museum's Support Activities. I forecast little debate while I describe as 'machine' tasks developed by clerks (leading retail duties as selling tickets or objects at museum-shop), guards, or janitors. But also managerial tasks as "*accountability* […] [is] *also able to implement mechanistic approaches successfully, at least in certain aspects of their operations*" (Morgan, 1997, p. 28).

Furthermore, some other functions might be developed in a coherent and productive way if they adopt a 'machine' approach. For instance: it is not uncommon for museum staff to neglect maintenance of the building itself, as in the cases I described in the Introduction to this study: the Coffee Museum (Brazil), or the Rijksmuseum gallery at Schiphol Airport (the Netherlands). The maintenance of the building and infrastructure shall be treated as 'machine'. Going one step beyond – although curatorship is definitively a 'brain' activity, duties related to the conservation of the collection[115]: such as the control over the light, temperature or humidity of the galleries, safety over thieves, vandals, or displacers, or

[115] See Section 7.3.a. for the 'Ten Agents of Deterioration', that lists the main threats to a museum collection.

pests prevention over rodents, insects, mould, mildew, or fungi. These Support Activities shall also be treated as 'machine'.

However, the boundary between the two metaphors may be blurred. The professionals who typically develop 'brain' duties sometimes have to do 'machine' duties, i.e., to a certain extent, all staff of the museum must develop some kind of Support Activities, doing some "utilitarian work", like budgeting or writing reports about exhibitions. Despite being profoundly different in their nature, these functions are means toward the main purpose of the museum – important means.

Let me exemplify this. During my volunteer-work at the Lasar Segall Museum (São Paulo, Brazil) I witnessed a meeting between the chief museologist of this museum and her colleague from the Kunstsammlung Nordrhein-Westfalen, a modern-art museum in Düsseldorf (Germany). The German museologist was designing an exhibition about Expressionism in the world, planning to have three paintings from the artist Lasar Segall on display. Although being museologists trained in art, art history and conservation, the two professionals were deciding about logistics (boxing and protection, transportation in airplanes and trucks, storage and safety) and documentation (customs and insurance) – all extremely important for the Lasar Segall Museum to fulfil one of its most important purposes: to maintain the artist's oeuvre alive in the 'art-conversation' (Klamer, 2016). In that moment, the two museologists were developing a Support Activity.

My proposition is that there is a parallel between the identities 'normative' and 'utilitarian' (Albert and Whetten, 1985), and the metaphors 'brain' and 'machine' (Morgan, 1997), respectively, being both reflected in museums' Cultural Activities and Support Activities. In this sense, museum is 'normative' when operates according to the 'brain' metaphor with curators, museologists, conservators, and educators developing the Cultural Activities. Analogously, museum is 'utilitarian' when operates as a 'machine', with museum-professionals performing the Support Activities. This duality characterises a museum as a hybrid organisation.

Given their differing natures, disputes arising from the differences between Cultural Activities (Gareth Morgan's 'brain' metaphor) and Support Activities (the 'machine' metaphor) can end up diverting the museum from its purposes. Mary Ann Glynn also observed this potential discord while studying orchestras:

> "*Identity conflicts can occur among many issues in a wide variety of organisational contexts, but the conflict tends to be more salient in cultural organisations, often leading to polarisation between professional groups*" (Glynn 2000, p. 295).

So, the balance of these activities is essential, in particular for small museums, where a single staff member (employee or volunteer) may develop both Cultural Activities and Support Activities[116]. The imbalance may lead to 'purpose-drift'.

116 See Section 1.4.

3.2. – Balance of identities prevents the threat of 'purpose-drift'

Hybrid identities can bring about internal conflicts, which may threaten museums' organisational sustainability. This phenomenon is described in the literature for not-for-profit social organisations as 'mission-drift' (Ebrahim, *et. al.*, 2014; Jones, 2007).

The first time this term appeared was with Alan Fowler, who introduced the term 'mission creep' (Fowler, 2000) to describe the deviation of organisations' purpose and values in the quest for organisational survival and efficiency (Selznick, 1949; Weber, 1952). Later, the term was reintroduced by Burton Weisbrod (2004) as 'mission-drift' describing the same arrangement (Weisbrod, 2004; Jones, 2007; Ebrahim, *et. al.*, 2014). However, considering the previous discussion concerning 'vision' and 'mission'[117], where I challenge these terms in favour of 'purpose', in this study I am re-proposing this term to 'purpose-drift'.

A museum may operate without a 'mission statement', but not without a 'purpose'. The purpose is the essence why something is realised – in this sense, purpose-drift should be a central concern of research on not-for-profit organisational governance, specially regarding the internal means through which managers and stakeholders ensure that organisations remain focused on their purpose (Drucker, 1989; Chait, Ryan and Taylor, 2005; Cornforth & Brown, 2014).

The concept of purpose-drift was developed neither for museums in particular, nor for cultural organisations in general, but rather for not-for-profit social organisations. Studying social organisations, Burton Weisbrod, the author who coined the term, was particularly interested in the matter of not-for-profit organisations being profitable:

> *"There are advantages to nonprofits being "pure"* [i.e., a not-for-profit refrains from seeking profit]. *The nonprofit's unique ability to address social goals is often predicated on its lack of profit-making motives and behaviors. There is considerable evidence that nonprofits tend to undertake unprofitable but socially beneficial activities, while restricting themselves to doing good in ways that rarely risk the bottom line"* (Weisbrod, 2004, p. 45).

Studying corporations, James Collins and Jerry Porras observed that for-profit firms adapt their activities and business strategies to the ever-changing world, but always had their core purpose unchanged: *"Johnson & Johnson's continually questions its structure and revamps its processes while preserving the ideals embodied in its credo[118]"* (Collins & Porras, 1996, p. 65). For-profit and not-for-profit organisations should have their purposes unchanged. In this sense, the deviation from the purpose of the organisation (i.e., the purpose-drift) becomes the greatest concern.

Purpose-drift may affect various kinds of not-for-profit cultural organisations, being also critical to museums. In their volume on museum management, Richard Sandell and Robert Janes agree:

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[117] See Section 1.3.

[118] See Annex 1 for a reproduction of Johnson & Johnson's credo.

> *"It is not an exaggeration to note that creatively managing the tension between market forces and museum missions* [purposes] *may turn out to be the most vital issue confronting museums in the Twenty-First Century"* (Sandell & Janes, 2008, p. 8).

Purpose-drift may threaten the very existence of a museum through three concerns: managerialism, bureaupathology, and marketisation. I will elaborate these three phenomena in the following sub-sessions.

A note that is important to highlight: the Cultural Valorisation Method that I introduce in this study does not intend to assess the vision or mission statements. Rather, it aims to assure museums' governing bodies that the organisation continuous to pursue its purpose, and to determine whether it is being achieved.

3.2.a. – Managerialism may lead to purpose-drift

Managerialism comes from the perspective that all organisations are similar, so general managerial models and activities can be transferred unchanged from theory into practice, from large corporations to small businesses, from for-profit organisations to museums, and from large museums to small museums. Thomas Klikauer explains managerialism:

> *"Managerialism combines management's generic tools and knowledge with ideology to establish itself systemically in organizations, public institutions, and society while depriving business owners (property), workers (organizational-economic) and civil society (social-political) of all decision-making powers. Managerialism justifies the application of its one-dimensional managerial techniques to all areas of work, society, and capitalism on the grounds of superior ideology, expert training, and the exclusiveness of managerial knowledge necessary to run public institutions and society as corporations"* (Klikauer, 2015, p. 1105).

Managerial activities that were developed, tested and proven in corporations may be applied in some museums to run some Support Activities. For instance, in general, accountants aim to realise their personal values as good professionals doing proper accounting, no matter whether working for a bank or a museum. The same is valid for a guard, a janitor, a secretary, a marketing professional, or a manager. But managerialism should be used with care.

Luca Zan studied the case that occurred in 1996 at the British Museum (London, England) that illustrates the threat of managerialism. This museum requires no introductions – established in 1753 by the British Parliament it's more than the oldest free-access public museum[119] in the world. By collecting, preserving, studying and exhibiting artefacts from a number of civilisations, the British Museum represents the human development across the world, being iconic for all of humankind, and a beacon to the museum sector.

In 1996 when this case study took place, the HM Treasury understood "*the museum as an inefficient, old dependent institution*" (Smith, 1996). The financial trouble for the British Museum started in 1995 when the HM Treasury informed the museum that the allocation

[119] I.e., a museum that is not private and does not belong to a church or a king.

of the financial resources needed to run the organisation (the so-called "Grant-in-Aid") would be slashed by 1%, and another cut of 5% would happen in the following financial year beginning April 1996. On top of this cut, the relocation of the British Library from the British Museum's site to a new one would reduce the budget by £3.5 million (payment for renting and services). The cuts accounted for circa 25% of the total budget of the museum. (The New York Times 23 November 1996; The Telegraph 23 Nov 1996; The Spectator 07 December 1996).

Reflecting the HM Treasury opinion and the financial threats, the Board of Trustees of the British Museum commissioned an independent consultancy by the former Deputy Secretary at the Treasury, Andrew Edwards, to analyse the situation of the museum and propose changes and improvements, according to his orthodox management perspective.

The so-called "Edwards Report"[120] was a turning point in the British Museum's management. It criticised the museum (i) for its poor 'corporate identity' due to the lack of strategic statements (mission, vision and values); (ii) for its managerial activities being 'distinctly conservative'; (iii) for the lack of management of key programmes (i.e., temporary exhibitions); (iv) for poor financial management, where expenses were not properly accounted; (v) for the overlapping of functions (in curatorship in particular); and (vi) for missing opportunities to raise income by increasing donations and museum shop.

However, the main criticisms towards the Edwards Report were due to their suggestions (Zan, 2001). The report proposed to (i) reduce circa a third of the staff that Edwards' team considered redundant; (ii) charge admissions; (iii) close less visited galleries; and finally the highly contradictory (iv) hire four new directors, including a Finance Director, and the establishment of the new position of Managing Director.

Museums experts received the Edwards Report with distress. Souren Melikian from The New York Times was emphatic:

> *"The report* […] *spells havoc if some of its recommendations are implemented. Contrary to the impression it conveys, expenditure is mostly kept at a bare minimum in the museum. Some of it covers tasks that are imperative. You cannot delay paying for the conservation of a Gainsborough drawing that is being attacked by a fungus* […]. *It is impossible to do without curators who know what the collections are about, what can be loaned without danger, what is blatantly missing and should be acquired when possible — all of which implies highly specialized knowledge.* […] *Such recommendations in the report as the reduction of the number of keepers (or curators in American terms), "from 12 to perhaps nine".* […] *The mergers suggested, "Oriental and Japanese Antiquities," and "Egyptian and Western Asiatic Antiquities" will be found curious.* […] *But curiouser still is the recommendation that a new administrative structure be put in place, with more administrators ("managers" is the preferred buzzword) — "four key posts, Finance Director, Corporate Affairs and Personnel Director, Building and Development Director, Public Affairs Director" — when all the options considered otherwise require staff reductions" (*Melikian, 1996).

[120] A copy of the Edwards Report is not reachable first hand. The information transcribed here is based on Zan (2001).

The same day, Richard Dorment wrote for The Telegraph:

> *"Nowhere in Edwards' report is there evidence that he understands the central importance of the curators' role in the museum. Otherwise he could not have written that "the museum's scholarship, highly important as it is, is only one among the core activities of the museum alongside looking after the collections and presenting them to the public""* (Dorment, 1996).

These criticisms reflected Andrew Edwards' ignorance of his object-of-study, i.e., the British Museum. The Edwards Report's rhetoric is aligned with for-profit reasoning:

> *"A consultancy report for* […] *a chemical company would link directly and in depth this statement with specific products, technologies and competition in the form of words with which one could concur or disagree and demonstrate the mistaken content of the statement"* (Zan, 2001, p. 230).

A result of the use of corporate managerial rhetoric in the British Museum by a former investment banker was the hiring of a Finance Director in 1997, and the establishment of a new position of Managing Director in April 1999. Kate Watson-Smyth reports the consequence in The Independent:

> *"Staff at the British Museum are threatening to strike for the first time in its 246-year history over plans to make up to one-tenth of the workforce redundant. The unprecedented action by workers ranging from leading historians to part-time cleaners is in response to a savage cost-cutting exercise"* (Watson-Smyth, 2011).

The first Finance Director in the history of the British Museum – one of the most direct impacts of the Edwards Report – left the Museum in August 2000. Besides the criticisms presented earlier that focused on the managerialism of the Edwards Report, it is important to mention the complete ignorance of the former Deputy Secretary of the Treasury, Andrew Edwards, of the kind of organisation he was dealing with and even more importantly, the consequences this report would bring to such an important museum.

> *"Managerialism should be a tool rather than an end; a method rather than an absolute; a rule of thumb rather than a tablet of stone; a system of analysis rather than a panacea for every problem. If applied without discrimination, it threatens to swamp the very activity that it is, overtly, intended to support. It is the servant not the master. It is a necessary part of our lives but it is not sufficient in itself to make a good arts centre or to allow great art to be created"* (Tusa, 1997, p. 38)

Here I am not condemning the use of managerial practices tested and proven beneficial to their organisations in small museums. But the misuse or overuse of these practices, without taking into account the characteristics of small museums, may end up detouring the organisation from its own purpose, causing 'purpose-drift'.

3.2.b. – Bureaupathology may lead to purpose-drift

Deeply connected to 'managerialism' is the second treat: organisational bureaucracy. Scholars view bureaucracy both positively and negatively. Max Weber presented the 'ideal-type' construction listing the basic characteristics of bureaucracy. One of those is: "*systematic and general rules which define procedure, and which are followed*" (Cohen, 1970, p. 390). Weber (1940, in Tompkins, 2005) conducted a "classical analysis of bureaucracy", emphasising hierarchical structure and a fixed division of labour in the pursuit of precision, reliability and efficiency. Bureaucracy, that in a museum fits perfectly the 'machine' of the Support Activities, shall be seen as the means to achieve that goal.

Max Weber's 'ideal-type' bureaucratic organisation shows positive characteristics and functions, but some scholars emphasise the imperfections of bureaucracy. To develop his criticism towards bureaucracy, Robert Merton applies Thorstein Veblen's concept of 'trained incapacity', referring to "*that state of affairs whereby one's very abilities can function as blindnesses*" (Burke, 1935, p. 20), i.e., actions based upon training and skills which have been successfully applied in the past may result in inappropriate responses under changed conditions.

Furthermore, Robert Merton criticised bureaucracy, stating that Max Weber was almost exclusively concerned with what the bureaucratic structure attains: precision, reliability and efficiency. (Merton, 1940). Years later, Harry Cohen explained this criticism:

> "*Professor Merton essentially lays the blame for bureaucratic 'inefficiency' and the popular stereotype of the bureaucrat as inefficient and troublesome to rigidity, to the over-conformity of bureaucrats to rules, where the rules as instrumental values (toward the attainment of the institutional mission) become terminal values, to the detriment and dismay of clients and the general public*" (Cohen, 1970, p. 391).

Problems may also emerge due to the individual's response to the organisational climate created by bureaucracy, mainly from "brain" professionals that develop their Cultural Activities. Victor Thompson proposed that when the characteristics that defined a bureaucracy were "exaggerated" the situation could turn "bureaupathic" which is a deviation from the organisational ideal. (Thompson, 1961, p. 159).

> "*Strict control from above encourages employees to 'go by the book,' to avoid innovations and chances of error which put black marks on the record. It encourages decision by precedent, and unwillingness to exercise initiative or take a chance. It encourages employees to wait for orders, and only do what they are told*" (Thompson, 1961, p. 150).

Victor Thompson later continues:

> "*Personal behaviour patterns* [as] *excessive aloofness, ritualistic attachment to routines and procedures, resistance to change* [and a] *petty insistence upon rights of authority and status* [might] *exaggerate the characteristic qualities of bureaucratic organisation*" (Thompson, 1961, p. 152-153).

According to him these behaviours are "bureaupathic", i.e., not serving to advance the organisation's purpose, instead they "*reflect* [solely] *the personal needs of the individuals*" (Thompson, 1961, p. 153). In this sense, bureaupathology may causes employees to place their own goals over the organisation's, generating "neurotic organisational behaviour", which causes them to be overly concerned with their own "*hierarchical position and power*" (Giblin, 1981), potentially leading to purpose-drift.

In this study[121] I am not advocating to abolish all sorts of bureaucracy, especially when it is proven beneficial for organisations, as defended by Max Weber. However its overuse is an issue that prevents the museum from developing as a cultural organisation where changes and adaptation are essential, as they are with all organisations that have the 'brain' characteristic as one of their values.

3.2.c. – Marketisation may lead to purpose-drift

The threat of purpose-drift may occur when not-for-profit organisations seek to acquire resources (in particular financial resources) through 'marketisation', i.e., the adoption of market rhetoric and activities in not-for-profit organisations. It reveals the tension between the need to operate within a market economy and the pursuit of their non-profit purpose (Salamon, 1997; Nikel and Eikenberry, 2009). The use of the Market Logic[122] may present positive and negative aspects for museums.

Marketing is an essential task but, within museums, it ought to be conducted with care – it is about seeing the world with the eyes of the ones who are receiving, appreciating or even consuming the product or service created, but marketisation may threaten museum's purpose, privileging financial income over the 'valorisation of culture'.

Marketing activities are about understanding who the audiences are (i.e., the target groups), what their needs are, and to design and produce that which will satisfy them. In a museum, an important issue is the relationship between marketing and curatorship. While the first wants to give what the audience wants, the second wants to stimulate and provoke the visitor's values. As the quote attributed to the Mexican poet Cesar A. Cruz summarised: "*Art should comfort the disturbed, and disturb the comfortable*".

Although marketing can be a positive pursuit, it must be used with care. In museums, marketisation may be beneficial for short-term survival needs, but it may have negative consequences applied in the long-term. The main positive aspect of marketisation is the potential for a wider range of possible sources of income. In Chapter 5, I will develop this matter further, but briefly, museums' sources of income are: (i) from the State in the form of subsidies; (ii) from foundations in the form of grants; (iii) from museum's owners in the form of payments.; (iv) from corporations in the form of sponsorship (as a B2B[123] agreement); (v) from other museums in the form of intra-sector transactions; (vi) from individuals in the form of tickets and merchandise[124] (as B2C[125] trade); and (vii) from the

121 While developing this study, I searched in the literature for cases where museums were affected by "diseases" analogous to bureaupathology, but without success.
This phenomenon deserve further investigation in museums.
See Section 9.4. for notes on future researches.

122 See Section 5.2.c. for further development of the term 'Market Logic'.

123 Business-to-Business.

124 The Cultural Valorisation Method uses the term 'merchandise' for any good or service that the amateur-visitor may purchase at the museum, including tickets.

125 Business-to-Consumer.

society, as large or small donations. My claim is that the equilibrium among the various sources of financing may support museum's organisational sustainability: (i) through income diversification and (ii) from governmental cultural policy change.

Diversification of income sources is beneficial to museums. A popular proverb, whose origin is commonly attributed to Miguel De Cervantes in Don Quixote, goes "do not put all your eggs in one basket", meaning that one should not concentrate all efforts and resources in one provider, as it may falter. For this study, this proverb warns that the sources of funding should vary.

The 1981 Nobel Laureate in economics James Tobin, in his study of investment portfolios suggests the same principle, calling "diversifiers" the economic actors who are risk-averse[126] (Tobin, 1958). Since most museums are not-for-profit organisations, with scarce access to financial resources, it is expected that museums behave as risk-averse organisations. Thus, the seven sources of funding presented (subsidies, grants, ownership, sponsorships, intra-sector transactions, retail and donations) must be diversified in order to avoid the threat of shortage of financial resources.

Protection against a change in governmental cultural policies is beneficial for museums. This is the situation of a number of State-owned museums. Usually highly dependent on subsidies, for many years these museums have weakened or terminated their activities concerning fundraising. However, either due policy change or poor State financial conditions (such as the financial crisis that affected the world, starting in 2008), if the government decides to change its cultural policies, museums and other cultural organisations which relied solely on this source of income may be caught unprepared to seek funding from sources, ultimately leading to deaccessioning[127], or even closing[128].

However, there are three drawbacks concerning marketisation that are important to mention. First, to be more market-oriented a museum needs to adapt its governance to accommodate activities such as fundraising campaigns, management of sponsorships and development of merchandise items, which may threaten to replace the Cultural Activities by Support Activities (Froelich, 1999) thus leading to purpose-drift. While investigating social not-for-profit organisations, Angela Eikenberry and Jodie Drapal Kluver mention:

> "[a] *corporate model, which stresses the values of strategy development, risk taking, and competitive positioning is incompatible with the nonprofit model, which stresses the values of community participation, due process, and stewardship (Alexander and Weiner 1998, 235)"* (Eikenberry & Kluver, 2004, p. 136).

Second, unlike corporations, museums have the obligation to represent a wider range of external stakeholders[129], considering not only what is legal, but also what is right to do for its stature. In this sense, they should *"maintain an upright and trustworthy reputation"* (Hodgkin, 1993, p. 422), which could be compromised if adopting strong for-

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[126] See Section 1.4.a. for risks in small business, and small museums.

[127] See Section 5.2.a.2. for further comments on deaccessioning.

[128] As the museums in UK, described in the Section 0.2.

[129] See Section 5.2.d. for museums' stakeholders

profit marketing strategies (Pratt 1997; Young 2002), and possible occurrence of 'crowding-out' and 'crowding-in' effects.

Crowding-out effect is "*the diversion of private finance as a result of public expenditure by the state*" (Towse, 2010, p. 274), meaning that when the State invests in a (cultural) project, it repels private investment (and donations) – "[crowding-out] *stipulates that intrinsic motivation is partially destroyed when price incentives are introduced*" Frey (1997, p. 746). Bruno Frey explains further:

> "*Human behavior is influenced by both extrinsic and intrinsic motivation. The former is activated from the outside.* […] *Intrinsic motivations* […] *relate to activities one simply undertakes because one likes to do them or because the individual derives some satisfaction from doing his or her duty.* […] [Consequently] *monetary rewards may reduce intrinsic motivation*" (Frey, 1997, p. 746)

If the 'crowding-out' effect pushes back investments other than governmental, the 'crowding-in' effect operates in an opposite manner. State (or other renewed financier) investment acts as a certifier, attracting external investment. Analogously, marketisation may 'crowd-out' or 'crowd-in' external stakeholders to the museum, since it affects its reputation as an independent cultural organisation and not as one that acts according to the market or to attract sponsors.

A final criticism towards marketisation concerns the social function of a museum towards their internal stakeholders, in particular the volunteers – an essential feature in small museums[130]. Volunteers are the ones who donate in-kind their time and work for the museum: youngsters (usually eager to learn, to spread their network, or even to engage in the cultural sector[131]) and elders (who maybe by volunteering seek new meanings for their lives) are both giving for the "cause" of the museum. They may depart while they notice the museum becoming exaggeratedly "market-oriented". Motivations vary and they must be a matter of evaluation for every museum.

> "*Recognizing this organizing tension is both theoretically and practically useful. Theoretically, it allows scholars to understand nonprofit marketization more fully.* […] *Practically, it enables practitioners to see the existence of these competing concerns and recognize their mutual importance even though they may seemingly contradict each other. Indeed, successful nonprofit management may depend on recognizing, understanding, and managing this tension"* (Sanders, 2012, p. 182).

In this study I am not favouring the absence of market orientation in museums, but its proper use to the benefit of the organisation. A healthy museum knows how to balance between the Support Activities (generally represented by the positive aspects of marketisation) and Cultural Activities (generally represented by the negative aspects of marketisation). It is imperative to defend the museum from the threat of purpose-drift. But why are small museums more susceptible to these threats?

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130 See Section 1.5.

131 In fact this was my own case while I volunteered at Lasar Segall Museum, in São Paulo (Brazil).

3.3. – Small museums are more susceptible to 'purpose-drift'

In essence, management is about getting things done – a manager leads the process. Since Henri Fayol who in the beginning of the 20th century proposed that managerial functions should be divided into five tasks – planning (looking ahead), organising (structuring), commanding (leading staff), coordinating (harmonising functions and staff), and controlling (verifying performance) (Fayol, 1917), with small adjustments this "five-steps job description" remained essentially unchanged.

Although being everyday activities for any manager, these tasks are not trivial – in particular for those who are not properly prepared to develop them. The North-American sociologist Paul DiMaggio investigated the profile of cultural organisations' managers, concluding that, even if the Board of Trustees have become increasingly concerned with the quality of the administration of these organisations, hiring well educated professionals with a privileged social background is rare – greater part of their education relies on "*on-the-job-training as their principal means by which they had tried to master each of the management functions*" (DiMaggio, 1987, p. 5).

Some managers from arts organisations entered their fields after completing formal education: some from management schools, but often they were trained in the very theme of the organisation – e.g., conductors run orchestras, choreographers run dance companies, and curators or art-historians run art museums (DiMaggio, 1987). Consequently, these professionals need managerial tools to assist them in taking better decisions[132] [133].

Resuming the article William Sukel published on museums as organisations[134], in that text the author also commented about the director's role:

> "*While the director must perform essentially the same managerial role as a corporation president, he is often not a trained manager but a scientist or art historian; this is akin to the surgeon becoming the hospital administrator. Some directors have no desire to become involved in the mundane task of administering the museum – they prefer to seek out specimens or works of art, to balance the collection, to steer the organization toward artistic perfection or scientific excellence*" (Sukel, 1974, p. 301).

Considering their characteristics[135], small museums require close attention. With limited resources and few paid staff[136] (if any) – usually these museums rely on volunteers to develop many tasks, including decision-making – regardless of the form of contract, these professionals may have a diverse background.

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132 From the last decade of the 20th century, with the emergence of a number of programmes in Cultural Economics, Cultural Management, and Cultural Entrepreneurship, the profile of the cultural organisation manager may have changed. This research conducted by DiMaggio (1987) requires updating.
See Section 9.4. for a note about future research.

133 Providing one of those tools is one of the goals of this Ph.D. dissertation.

134 First mentioned in the introduction of Part 1 of this study.

135 See Sections 1.4.a. and 1.5.

136 See Section 5.2.d.1. for Internal stakeholders.

In 1957, Carl E. Guthe, sponsored by the American Association of Museums, published a booklet about small museum management. In a very practical way, the 37-page booklet discusses briefly the character of the museum manager:

> *"These individuals are well-intentioned, intelligent citizens who use their common sense and experience in developing their museums. Unfortunately, most of them are not acquainted with the knowledge of museum management which has accrued over several generations and is now generally accepted. As a result, there is a tendency, through the use of trial and error methods, to repeat mistakes and struggle with difficulties which have long been recognized and corrected in successful museums."* (Guthe, 1957, p. i).

If museum managers are in general not trained in management, how well do they make decisions? The 1978 Nobel Laureate in economics Herbert Simon investigated decision-making processes and introduced the theory 'bounded rationality', a theory the author himself preferred to name "satisficing", combining the words "satisfy" and "suffice" (Simon, 1947).

Contrary to those who advocate the classical economics rhetoric, in which the decision-making process is rational and well informed, according to Herbert Simon, since individuals cannot assimilate and digest all the information that would be needed to make a rational decision, individuals cannot seek to maximise their benefit from a particular situation. Furthermore, individuals not only cannot get access to all the required information, but even if they could, their minds would not be able to process it properly, necessarily restricting the information within the "cognitive limits" of their decision-making abilities (Simon, 1947). In this sense, individuals seek an alternative that may be "good enough", i.e., what is 'satisfactory' or 'acceptable', although that may not necessarily be 'optimal'.

> *"Whereas economic man maximizes – selects the best alternative from among all those available to him, his cousin, administrative man, satisfices – looks for a course of action that is satisfactory or "good enough"* (Simon, 1997, p. 119).

Simon also applied the 'bounded rationality' theory to organisations. According to him managers, although better informed, also make decisions "satisficing" decisions.

> *"Because administrators satisfice rather than maximize, they can choose without first examining all possible behavior alternatives and without ascertaining that these are in fact all the alternatives. Because they treat the world as rather empty and ignore the interrelatedness of all things (so stupefying to thought and action), they can make their decisions with relatively simple rules of thumb that do not make impossible demands upon their capacity for thought. Simplification may lead to error, but there is no realistic alternative in the face of the limits on human knowledge and reasoning"* (Simon, 1997, p. 119).

Having developed considerations on 'purpose-drift', on the character of a small museum manager, and on "satisficing" decision-making, it is possible to amalgamate them to justify the statement at the title of the previous section "small museums are most susceptible to 'purpose-drift'".

3.4. – Management is the art of making decisions

The ultimate goal of museum management staff is to guarantee organisational sustainability while realising organisational purposes. In this sense, a museum manager arranges for the organisation, a continuous access to resources that will allow the proper development of operations to fulfil its purpose (whatever this purpose may be). In these activities, I suggest that the museum manager should be aware of and avoid purpose-drift that could damage the museum.

For managers, I suggest that it is crucial to acknowledge museums' hybrid identity. While studying hybrid organisations operating within the social sector, Julie Battilana and Silvia Dorado conclude:

> "*to be sustainable, a new type of hybrid organisation needs to create a common organisational identity that strikes a balance between the logics* [identities] *the organisation combines. Such an identity prevents the formation of subgroup identities within the organisation. These subgroup identities, if they emerge, may exacerbate tensions between logics, thereby making their combination untenable*" (Battilana & Dorado, 2010, p. 1420).

All these tendencies are harmful for any museum, but in particular for small museums[137]. In the short-term, a rational decision towards one or the other direction[138] may be acceptable, but a rapid restoration of balance is key for the proper organisational health of the museum. A sustainable museum excels in both identities, balancing the acquisition and allocation of resources, without leaning towards any of the three threats that may cause purpose-drift: managerialism, bureaupathology, and marketisation. Balance matters.

But how to know whether a small museum is on the path to purpose-drift? Or how does an undertrained museum manager, who makes (sometimes "satisficing") decisions avoid leading the museum down the wrong path? In this study, I advocate that evaluations programmes (like the Cultural Valorisation Method), if they are specialised and simple enough for small museums' use, can assist these museum managers to maintain the balance between their activities while pursuing the purposes of the museum.

However, to understand how an evaluation method may work, we must first explore and understand the various aspects of Cultural Activities and Support Activities. The next chapter gets into the details of Cultural Activities.

Final words of Chapter 3

In its essence, this chapter discusses a central topic of cultural economy and cultural management: the "*problematic relations between the world of the economy* [and management] *and that of the arts*" (Klamer, 1996, p. 7). Arjo Klamer's approach is broad,

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137 See Section 1.5.

138 I.e., leaning towards the a more 'normative' or a more 'utilitarian' identities, or having more or less managerial methods, or implementing more or less bureaucracy, or even being more or less market-oriented.

describing this "essential tension" (as he calls them), for the entire cultural sector. But here I zoom in the analysis to organisational scale.

In investigating 'tension', I characterised museums as "hybrid organisations" that is, those that are composed of two distinct identities. The differences of these two identities may create tension between them, leading to internal conflicts.

On the one side is the normative identity (or ideological, aesthetic, artistic or cultural), related to the purpose of the organisation, represented by the 'culturalists', who behave according to Morgan's 'brain metaphor'. On the other side is the utilitarian identity (or economic, managerial or pragmatic), related to the functioning of the organisation, represented by the 'utilitarians', who behave according to Morgan's 'machine metaphor'. Both identities are important for a museum to realise its purposes (whatever they might be).

One of the main propositions of this Ph.D. dissertation is to introduce the notion of 'purpose-drift', i.e., a deviation from the purposes of the museum, that may threaten its very existence, as consequence of imbalance of the normative or utilitarian identities. Here, the investigation went one step further, identifying three managerial causes that may lead a museum to suffer purpose-drift are: managerialism (i.e., misuse of managerial practices), bureaupathology (i.e., misuse of bureaucracy), and marketisation (i.e., misuse of marketing practices).

In this sense, the balance of the various and potential conflicting aspects of the museum as an organisation is essential for its institutional sustainability.

Chapter 4 –
The Cultural Activities

In this study I advocate that any comprehensive analysis of a museum ought to account for it as a hybrid organisation, considering its normative identity (or ideological, aesthetic, artistic or cultural) manifested by its Cultural Activities, and its utilitarian identity (or economic, managerial or pragmatic) undertaken by the Support Activities. In this chapter, I will describe and characterise the former kinds of activities.

Cultural Activities encompass the use of museums' cultural goods (mainly, but not exclusively, the collection) to realise the museum's values: exhibitions, research, publications, and educational programmes. With these products, museums aim to propose to their audiences, meanings, ideas and perspectives, and to create an environment where these audiences may appropriate the collection as a shared-good and co-create new things upon the museums' production, thereby valorising their cultural capital.

Finally, I apply the temporal concepts of the Theory of Change and the Logic Model to the interaction between the audiences and the museum production, aiming to identify the most favourable moments to evaluate the valorisation of the amateur-visitor's cultural capital.

4.1. – Collections and exhibitions are goods to realise values

The heart of a museum is its collection – ICOM's definition on museums[139] corroborates this perspective. Even without referring to 'collection', ICOM's definition lists the main functions of a museum as those that gravitate around its collection: acquisition, conservation, research, communication and exhibition of "*the tangible and intangible heritage of humanity and its environment*" (ICOM, 2007).

In ICOM's definition, it is implied that the paramount obligation of a museum is to recognise and assume the responsibilities inherent in the custody of its collections, which are held in trust for the benefit of the present and future citizens of the community. Furthermore, the manner in which a museum cares and uses its collection determines its standing among other museums, and its prestige in its community. The organisation, the management and the activities of the museum exist to insure the continuous adequate

[139] See Section 1.1.

employment of the materials in the collections and their effective use for cultural and educational purposes.

This idea is particularly valid for small museums – for many of them the collection is their essence. For instance, being a chess aficionado, the sole reason I may visit the Chess Museum (Rotterdam) are the chess sets it may have. Maybe this small museum will surprise me with its approach to chess (indeed, I would be highly pleased with it), but the early motivation is the collection. I may act differently when visiting the large and renowned Museum Boijmans Van Beuningen (Rotterdam). I go there for more than its collection – I care about its history, its building, and its charm – after all, Boijmans is a superstar museum[140].

The "collection-centric" museum satisfies the idea represented by Edwin Colbert[141], where "*a museum is an institution for the safekeeping of objects and for the interpretation of these objects*" (Colbert, 1961). This perspective is well represented by private collections or ancient Cabinets of Curiosities. However, Stephen Weil proposed that the collection could be expanded beyond the museum's walls: while creating an exhibition, it may add to the actual collection of a museum all reachable objects of interest. Thus:

> "*included here are not only accessioned objects but also any object that may be currently or potentially available for study or exhibition through loan, gift, excavation rights or otherwise*" (Weil 1985, in Moore, 1994, p. 282).

In this sense, the collection multiplies. The actual ownership of the objects that may be temporarily incorporated to the collection is less important than their reachability and usability in the realisation of the museums' various products, such as exhibitions, publications, research, and educational programs – for the museum, all these available artefacts are 'goods' as Arjo Klamer refers to them:

> "*Goods are those tangibles and intangibles that have value for people, and for the possession and enjoyment of those goods, people would be willing to sacrifice resources. Goods resist possession. Goods are good for the realization of all kinds of values*" (Klamer, 2016, p. 80).

Museums' artefacts are goods, which may be used for the realisation of values. Arjo Klamer argues for a causal relation between 'values' and 'goods':

> "*in order to realize values, people have to generate and appropriate goods, both tangible and intangible*" (Klamer, 2016, p. xii).

'Goods are ways to realise values' indeed. For instance, as I value education, I invest my goods (or resources), such as time, money and effort to increase my own education, and promote it to others. In the same way, artists aim to realise their 'artistic' values by producing art-pieces. In other words, through their artistic production they intend to propose ideas, meanings, feelings and values – painters use canvases, paints and brushes; sculptors use various materials and sculpting tools; dancers use their bodies and movements; and singers use their voices – art is the realisation of artists' values.

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140 See Section 1.4.

141 See Section 1.1.

Analogous to an artist, museum curators use a collection to convey the intended messages of the museum: objects, displays, texts, guides and audio-guides, digital media, virtual or augmented realities, and even the setup of the exhibit hall with colours and decoration. As their products, long- and short-term exhibitions are the goods of the museum. Museologist Waldisa Rússio explains:

> "*An exhibition is a message, transmitted through objects.* [...] *An exhibition is a discourse, and therefore, it can assume a narrative character, descriptive, interpretative or explanatory. Being a discourse, it can be predominantly scientific, aesthetic, or poetic* [...] *An exhibition says, affirms, informs, communicates, registers, and questions. An exhibition establishes and subverts*" (Rússio, 1986, p. 2).

In his volume on museum exhibition, David Dean agrees:

> "*Exhibitions have the intent to advance the institutional purpose by exposing collections to public view, providing enlightening and educational experiences, and proving the public trust. Further, the specific goals of museum exhibitions involve the desire to change attitudes, modify behavior, and increase the availability of knowledge*" (Dean, 1994, p. 3).

In this sense, exhibitions are not finished or immutable products – they are propositions for interpretations. They aim to stimulate the audiences to engage in the topic of the museum, and develop their own interpretations from it. However, they require (or perhaps, they demand) audiences' willingness to contribute, as Robert Storr adds:

> "*In short, good exhibitions have a definite but not definitive point of view that incentives serious analysis and critique, not only of the art but the particular weights and measures used in its evaluation by the exhibition-maker*" (Storr, 2006, p. 14).

Collections are museums' goods, and so are exhibitions – through them, the curator enters in a conversation with the audiences, inviting them to engage in a debate about the themes in display, asking them to participate, contribute and co-create new meanings and values, i.e., inviting audiences to appropriate the museum's goods as their as 'shared-goods'.

4.1.a. – Collections and exhibitions are shared-goods

In 'Doing the Right Thing', Arjo Klamer introduces the notion of shared-goods to those goods or practices that are jointly used or experienced with others, rather than individually owned. The main example Klamer (2016) provides is a friendship, which requires all to contribute and exists because it is shared. He explains.

> "*The practice of a shared-good, therefore, consists of all activities and interactions that are directed at generating, sustaining and valorizing the good. Put differently, the shared-good stands for the practice that constitutes it*" (Klamer, 2016, p. 76).

Although shared-goods are distributed among a group of people, in Klamer's proposition it shall be without a clear legal definition of ownership, as a group of friends who share memories and gather to remember adventures – those moments are divided by the members of the group, and ought to be remembered to stay alive, otherwise it will vanish.

> *"The members of the group enjoy the fruits of their shared-good; they cannot exclude other members but usually exclude non-members.* […] *Shared-goods come about by way of contributions of the stakeholders"* (Klamer, 2016, p. 80).

Resuming the narrative of this study. Although the ownership and custody of the artefacts, and the development of exhibitions (and other products) are clearly museums' duties, these goods are shared-goods – their meanings and relevance are the result of the engagement and willingness to contribute by museums' various audiences: professional and amateur.

Furthermore, if an art piece is not remembered, mentioned, studied, visited, or seen (in a museum or in a private collection), i.e., it is not shared, the artefact may be forgotten. If the artist is deceased, it may lead to a "second death of an artist", as the case of the Chabot Museum[142] presented earlier illustrates. Painted in 1940, just after the bombardment of Rotterdam, Henk Chabot's masterpiece is "Rotterdam in Fire" (*Brand van Rotterdam*, 1940), depicting the tragic event of the destruction of Rotterdam's inner city by the Nazi German airforce. Together with the sculpture created by Ossip Zadkine, "The Destroyed City" (1953)[143], and Chabot's "Rotterdam in Fire" are the two most impressive and iconic art pieces that represent the bombardment – they do not belong to the Rotterdam Municipality or to the Chabot Museum respectively, but to the citizens of Rotterdam who create and assign them their value.

Also, in the very centre of Rotterdam there is an unusual group of thirty eight houses in a shape of a cube, located at Overblaak Street right above the Blaak Subway Station. In 1984, Architect Piet Blom designed this complex to be a village within the city, but it is now a milestone for Rotterdam in its ambition to be known as a city of modern architecture. One of the houses was later transformed into the small museum Kijk-Kubus Museum-house. If from outside the "village-look" sculptures represent liveable trees, from inside the visitor observes its (unusual) functioning with the original furniture from the 1980's, and experience what is to live in this unique[144] modernistic house that is also a kind of sculpture. More than offering access to its collection, the venue is an essential part of the collection. Sharing itself with professional audiences (e.g., architects) and amateur audiences (the general public), it invites them to learn and contribute by debating about themes, such as architecture, changes in architecture, urbanism, aesthetics and taste, or even human well-being.

When I visit the Kijk-Kubus Museum-house, I start to imagine what living in a cubic-house would be like: "would my own furniture fit in its strange shape, or should I renew all?", "would it be nice to live in a tourist attraction?", "would it be hot in the summer and cold in the winter, or it would generally be pleasant?", "do I like the architecture from the 1980's?", and "are the Cubic Houses a worthy milestone for Rotterdam?". At this moment, I

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[142] See Section 1.1.

[143] Placed at Plein 1940, 3011 EA Rotterdam (the Netherlands).

[144] There are also similar houses in Helmond (the Netherlands) and Toronto (Canada).

"appropriate" the cubic house as mine – I am co-creating new concepts about architecture, based on a shared-good that, more than to the actual owners, belongs to Rotterdam.

4.1.b. – Through co-creation, the collection becomes a shared-good

A museum visit is not effortless. When amateur-visitors go to a museum, they should be aware that by no means are they visiting an amusement park, an arcade place, or a sports stadium – the amateur-visitors are not be there for ordinary entertainment and recreation[145]. A museum visit requires what Arjo Klamer calls a 'contribution' to a 'conversation'[146] on the theme of the museum[147]. A proper analogy is a formal learning environment: in a classroom the teacher delivers to students the content they should have studied and prepared, but it depends on the effort of each student to pay attention, understand and learn the content of the class, and maybe re-propose the knowledge as new ideas.

The classroom analogy also serves me for another purpose: to differentiate the approach I am developing in this study, from the perspective that B. Joseph Pine II and James Gilmore established in their volume "The Experience Economy". In their book, the authors establish the grounds for an approach that advocates for businesses to offer an "experience" to their customers as a way to position themselves strategically against their competitors and increase (financial) gains for the corporation. According to the authors, to realise the full benefit of staging experiences, businesses must deliberately design engaging experiences that command a fee.

> "*An experience occurs when a company intentionally uses services as the stage* […] *to engage individual customers in a way that creates a memorable event.* […]. *Buyers of experiences* […] *value what the company reveals over a duration of time. While prior economic offerings – commodities, goods, and services – are external to the buyer, experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level. Thus, no two people can have the same experience, because each experience derives from the interaction between the staged event (like a theatrical play) and the individual's state of mind*" (Pine & Gilmore, 1998, p. 98-99).

At first glance it seems possible to apply the notion of 'experience' to a museum visit – and the authors indeed suggest that a museum-visit could be included in their model, as in "The Experience Realms", created in four dimensions of experiences in two axis: audience participation and engagement.

The first axis is about audience participation which varies between passive and active. Passive participation (in which customers don't affect the performance at all) happens with symphony-goers who are just observers and listeners. In active participation, the audience

[145] Although in ICOM's definition of a museum is mentioned "enjoyment" (see Section 1.1.), this term has the meaning "pleasurable", as in opposition to "painful", "sorrowful", or "troublesome".

[146] See Section 1.2. and Section 3.1.

[147] That may be artistic, historical, natural, technological, or whatever theme the museum might have.

plays key roles in creating the performance or event, as in a rock concert. The second axis describes the engagement, connection, or relationship, that unites the audience with the event or performance: ranging from absorption to immersion. Imagine a football match – fans watching the game from the grandstand are absorbed, but those who see it from the field are immersed into the game. Consequently, for this model there are four kinds of experiences:

- Entertainment – passive participation and absorption in the event, e.g., watching television or attending a concert.
- Educational – active participation and absorption in the event, e.g., learning in a classroom.
- Escapist – active participation and immersion in the event, e.g., playing in an band.
- Aesthetic[148] – passive participation and immersion in the event, e.g., viewing a city- or landscape, or (according to the authors), visiting an art gallery.

The 'aesthetic experience' is where this study conflicts[149] with Pine and Gilmore's perspective of the "Experience Economy". While referring to museums, the authors places them alongside other experiences in which the focus is contemplation, rather than participation. They explain:

> "*individuals immerse themselves in an event or environment but themselves have little or no effect on it, leaving the environment (but not themselves) essentially untouched. Esthetic experiences include standing on the rim of the Grand Canyon, visiting an art gallery or museum, and sitting at the Cafe Florian in Old World Venice.* […] those partaking of an aesthetic experience just want to be there." (Pine & Gilmore, 1998, p. 35).

In this study I advocate that "being there", "contemplation", or "simply taking part" are necessary conditions to a proper museum visit, but not sufficient – they are not enough. Pine and Gilmore (1998) state that a museum visit is a passive experience, but here I argue that a museum proposes ideas, meanings and values that require efforts from its audiences. In this sense, it would be more appropriate to describe a museum visit as an 'educational experience', like the classroom analogy above, but as informal education – although it is an immersive experience since the visitor is involved by the exhibitions.

In this study, I am advocating that museums create a condition where visitors are exposed to new meanings, ideas and values, with the expectation that they could be touched by the exhibits and consequently 'co-create' their own values and meanings.

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[148] The authors use the US version "esthetic", to match all four terms starting with the letter "E". Here I will use the British version "aesthetic".

[149] To avoid misunderstandings through a confusion of terms, I do not apply the noun 'experience' anywhere else in this study.

The term 'co-creation' may seem logical and intuitive, conveying the idea of two or more individuals realising something together, i.e., collaborating. However, 'co-creation' may or may not be a form of collaboration, as Michael Winer and Karen Ray explain:

> "*Collaboration is a mutually beneficial and well-defined relationship, entered into a by two or more* [individuals or] *organizations, to achieve results they are more likely to achieve together than alone*" (Winer & Ray, 1994, p. 24).

In this sense, museums' collaborations happen when two of them agree and operate together to design and realise something, or a museum and a publishing house collaborate to publish books that combine both interests. In both cases they are creating something together, but this is not the meaning of 'co-creation' I am adopting in this study (Do Carmo, 2010).

Nor am I using the notion that has been used in strategic management and marketing literature to differentiate old and new concepts of 'value creation', as described by Michael Porter. In the traditional (and possibly outdated) "company-centric" conception, value is created inside the firm through its activities, while consumers are placed outside it, with little or no role in value creation – the concept of the "value chain" well-described by the unilateral role of the firm in creating value (Porter, 1980). The firm and the consumer had distinct roles of production and consumption, respectively – consumers are basically treated as passive. But this is no more the case.

> "*This firm-centric view of the world, refined over the last 75 years, is being challenged not by new competitors, but by communities of connected, informed, empowered, and active consumers*" (Prahalad & Ramaswamy, 2004, p. 8).

In non-cultural corporations, consumers became active in their relationship with firms, learning that they can create value. Peer-consumer communication and dialogue provides an alternative source of information and perspective. They are not totally dependent on communication from the firms. Consumers can choose the firms what they want to have a relationship with, based on their own views of how value should be created for them. Briefly, for C. K. Prahalad and Venkat Ramaswamy, 'co-creation' is about joint creation of value by the company and the customer, rather than the firm trying to please the customer. In this sense, products may be the same but customers can construct different experiences for themselves. This is also not the notion I intend to discuss in this study.

Discussing 'co-creation' in the cultural sector, Arjo Klamer applies a similar perspective to audiences who want to engage in the cultural or artistic conversation. To illustrate Klamer's perspective, I will summarise his points using the same example the author provides in 'Doing the Right Thing' (Klamer, 2016).

When museum-goers are in an art museum, usually they buy a ticket. This ticket gives them no more than access to the museum. In this sense, it is a mistake to imagine that a museum can provide an experience:

> "[it] *comes about only by the kind of work visitors are willing to do while wandering through the museum. […] Art requires an effort, such as looking, seriously looking, and some degree of reflection or exploration. Bringing in knowledge may help. Having*

> *the skill of looking and interpreting will contribute to the experience, too"* (Klamer, 2016, p. 84).

The cultural-professionals of the museum expect that, as a consequence of the visit, the audiences will "appropriate" the museum production. In this sense, by doing their work, they may develop a "co-ownership" of the collection", that is shared with others.

> *"Museums choose to exhibit certain paintings* […] *because they figure prominently in the conversation that is called art. Visitors will experience the art only if they are willing and able to participate in that conversation, when they gain some understanding of how and why an art object figures. That is their participation in or their contribution to the conversation that is art. Accordingly, experiencing art requires work, a contribution of some kind. It is not enough to just put money on the table. Art comes about in a process of co-creation"* (Klamer, 2016, p. 84).

Also advocating for co-creation, however in her turn she named it "audience participation", the museum director Nina Simon states:

> *"The chief difference between traditional and participatory* [museum] *design techniques is the way that information flows between institutions and user. In traditional exhibits and programs, the institution provides content for the visitors to consume. Designers focus on making the content consistent and high quality, so that every visitor, regardless of her background or interests, receives a reliably good experience.*
>
> *In contrast, in participatory projects, the institution serves as a "platform" that connects different users who act as content creators, distributors, consumers, critics, and collaborators. This means the institution cannot guarantee the consistency of visitor experiences. Instead, the institution provides opportunities for diverse visitor co-produced experiences"* (Simon, 2010, p. 2).

For museums, the processes of 'co-creation' and 'contribution' are more than desirable – in general they are part of their very purpose, and the medium of communication between the museum and the amateur-visitors are mainly the exhibitions.

> *"Exhibitions are strategically located at the nexus where artists, their work, the arts institutions, and many different publics intersect"* (Mirancola, 2006, p. 9).

Reviewing the literature on cultural values, Carol Scott, Jocelyn Dodd and Richard Sandell discuss this new role of the museum-visitor:

> *"The recognition of museum-goers as co-interpreters of meaning rather than as passive receivers of institutional messages has generated a corresponding research interest in the visitor experience – how prior knowledge, attitudes and values affect encounters, how a range of 'in situ' factors combine to construct the experiences people have (Falk and Dierking 1992; Silverman 1993)"* (Scott, *et. al.*, 2014, p. 8).

So amateur-visitors may become aware of their values, or have some of them change due to a museum visit. To further this debate, first we ought to investigate what values are.

4.2. – Valorisation concerns awareness or change with of values

As with other terms I am using in this study, 'valorisation' is not undisputed. Usually it is preferable to avoid definitions from dictionaries due to their lack of context, but here it will be an exception since 'valorisation' is a keyword for this study and deserves close attention. The Cambridge dictionary defines the verb 'to valorise' as *"to decide the value of goods, resources, etc., in order to agree the price that should be charged for them"* (Cambridge English Dictionary[150]), i.e., to assign value.

In Doing the Right Thing, Arjo Klamer contextualised and expanded this understanding of the notion of valorisation:

> *"When I use the term valorization, I refer to the making real of the relevant values. It is often interpreted as implying only the realization of financial or exchange value (i.e. by selling something for a price), but I explicitly include the important values, such as artistic and Social values. When someone made a painting it is one thing to sell it and quite another thing to get it recognized as a serious work of art. Valorisation is the realization of relevant values, financial or not"* (Klamer, 2016, p. 20).

Valorisation is the realisation of values. In English, the word 'realisation' has two meanings[151] relevant for this study: "an act of becoming fully aware of something", and "the achievement of something desired or anticipated". In this sense, individuals may realise their values when they recognise their existence of these values, or act according to them.

The change of values is key and valorisation may happen in museums. In the highly praised and influential study on education in museums, John Falk and Lynn D. Dierking argue that each visitor will develop different interpretations and thus will have different experiences of the exhibition itself.

> *"Different types of visitors manifest distinct patterns of behaviour, these patterns depend on a number of variables, including the frequency of attendance, the expectations with which visitors arrive, and the knowledge and the experience they bring"* (Falk & Dierking, 2000, p. 1).

The authors observed and analysed amateur-visitors' understanding of museums and the construction of meanings from their perspectives. In the Interactive-Experience Model, Falk and Dierkind focus on three constantly interacting spheres:

1. Physical context: *"includes the architecture and 'feel' of the building, as well as the objects and artefacts contained within"* (Falk & Dierking, 1992, p. 3). Our human senses are included in this context, the smells and sounds of the building, which can influence our experience.
2. Social context: implies that most museum visits *"occur within a social context"* (Falk & Dierking, 1992, p. 3), meaning most amateur-visitors visit in groups. Visiting a

[150] Valorise Meaning in the Cambridge English Dictionary. (n.d.). Retrieved March 02, 2016, from http://dictionary.cambridge.org/dictionary/english/valorize?q=valorisation

[151] The third meaning "the conversion of an asset into cash" is not relevant for this study.

museum is often considered to be a social occasion or social gathering. Within a group, the museum experience depends on the group, e.g., a group of young school children will have a very different experience than a group of seniors.

3. Personal context: implies that each amateur-visitor is unique in his or her personal interests, but also personal experiences, motivation for visiting the museum, personal prior knowledge and understanding of what the individual is viewing in the museum. The authors identified that "*each person arrives at the museum with a personal agenda – a set of expectations and anticipated outcomes from the visit*" (Falk & Dierking, 1992, p. 2).

To carry out museum's Cultural Activities, while designing an exhibition, curators, museologists and educators may adapt part of the 'physical context' to facilitate the flourishing of culture – they may build temporary walls, demolish them, decorate or redecorate some areas or structures of the venue. These changes may make possible (or impede) the 'social context' inside the museum.

Using interviews[152] with expert- and amateur-visitors, the Cultural Valorisation Method intends to identify whether the museum is able to create an environment (i.e., Falk and Dierkind's physical and social contexts) for the exhibitions to convey museum's values, as identified in the 'values-map'[153] of the museum.

Although John Falk and Lynn Dierking balance the three spheres have the same wight in education in museums. However, here I am proposing that their 'personal context' might be prominent, and require closer attention, concerning individuals' cultural capital. Let me develop this point.

4.2.a. – Valorisation of individuals' cultural capital in museums

The sociologist Pierre Bourdieu defined capital as "*the set of actually usable resources and powers*" (Bourdieu, 1984, p. 114), identifying three forms of capital: (i) economic capital, referring to all sorts of goods that may be converted in money, (ii) social capital, referring to social connections and obligations that may be converted into economic capital, and (iii) cultural capital, referring to people's cultural baggage. The author describes this form of capital:

> "*Cultural capital can exist in three forms: in the embodied state, i.e., in the form of long-lasting dispositions of the mind and body* [what can be learned]*; in the objectified state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.)* […] *and in the institutionalised state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee* [as titles or diplomas]" (Bourdieu, 1986, p. 243).

[152] See Section 7.2.

[153] See Section 2.2.d.

Studying education in museums, the British museologist George Hein analysed the significance of museum education, and introduced a new typology of museums' exhibitions on the basis of his model of knowledge and knowledge transfer. Hein starts with a historical review of the educational role of museums: influenced by the spirit of the enlightenment, during the 19th century the prime function of museums was essentially educational. This perspective started to change in the 1920's, when:

> "*a generation of curators was less interested in the public use of museums, and more interested in the accumulation of collections*" (Hein, 1998, p. 5).

Nowadays learning in museums is seen as an active experience: the learner interacts with the environment, gains knowledge and builds his own system of interpretation. Hein concludes "*everything that the visitor experiences contributes to the educational role of the museum*" (Hein, 1998, p. 15).

According to George Hein, there are three different components of the educational theory: the theory of knowledge (i.e., epistemology), theory of learning, and theory of teaching. The distinction he makes between realist epistemology and idealist epistemology is particularly relevant:

> "[while] *in a realist epistemology, the focus of the museum content is guided by the material being displayed, by the nature of the subject* [in contrast to] *the idealist curator believes that meaning of an object (or of an entire exhibition) derives not from some external reality, but arises from the interpretation it is given, either by the curator or by the viewer*" (Hein, 1998, p. 21).

Through exhibitions, curators propose interpretations, meanings and values, but it depends on the amateur-visitor to agree or disagree with them, appropriating curators' propositions and developing his or her own understandings. In this sense, visitors are not passive "clients" nor "customers" – they play an active role as co-creators of values and meanings (Klamer, 2016).

4.2.b. – Valorisation is a consequence of the visit

Concerning museums, change of values is a consequence of the visit. Causality leads us to the discipline that investigates the chains of arguments: logic. While presenting the concepts of 'causality', textbooks on Logic make statements such as "[the] *knowledge of causal connections plays a prominent role in our effort to control the environment we live* […] *a cause produces a consequence*" (Hurley, 2008, p. 486). For instance, 'if I take a dip in a river, I get wet' – the cause 'dipping' leads to the consequence 'getting wet'.

Causality brings ambiguity concerning the relation between causes and consequences – demanding the addition of the adjectives 'sufficient' or 'necessary' to the conditions. When 'one cause is sufficient to produce one consequence', this cause alone implies the consequence, independent from other factors: 'if I take a dip in a river, I get wet' – dipping is sufficient to make me wet. Formally "A is a sufficient condition for B: A's occurrence implies in B's occurrence".

On the other hand, "a cause is necessary to produce a consequence" when the consequence is the result of one cause. For instance: being wet does not guarantee that I dipped in a river, since I can get wet for dipping in a pool, or in the shower, or because it rained while I was outdoors. Formally "A is a necessary condition for B: B's occurrence requires A's occurrence".

The notions 'sufficient' and 'necessary' are important for a complete comprehension and evaluation of the 'museum-fact'. In 1981, the renewed museologist Waldisa Rússio introduced the term 'museum-fact' as the relation of the individual to the objects of reality. According to her:

> *"The object of study of museology is the 'museum-fact'* [...]. *The museum-fact is the profound relationship between man, the cognisant subject, and the object: that part of reality to which man belongs, and over which he has the power to act. This relationship comprises several levels of consciousness, and man can perceive an object with his senses: sight, hearing, touch, etc"* (Rússio, 1983, p. 58).

But what about those who do not visit museums?[154]. A number of cultural economists such as Bruno Frey and Stephan Meier are also interested in the external effects of a museum:

> *"Museums have effects on society which go beyond the experiences of the actual museum visitors themselves. These social effects include externalities and the effects on markets.* [...] *Five types of non-user benefits can be distinguished in the literature:*
>
> - *Option value: People value the possibility of enjoying the objects exhibited in a museum sometime in the future.*
> - *Existence value: People benefit from knowing that a museum exists, but do not themselves plan on visiting it now or in the future.*
> - *Bequest value: People derive satisfaction from the knowledge that their descendants and other members of the community will be able to enjoy a museum in the future if they choose to do so.*
> - *Prestige value: People derive utility from knowing that a museum is highly valued by persons living outside their community – they themselves need not actually like the museum, nor even visit it.*
> - *Education value: People are aware that a museum contributes to their own or to other people's sense of culture and value it because of that."* (Frey & Meier, 2006, in Ginsburgh & Throsby, 2006, p. 1022-1023).

Related to the Education value above is the multiplication effect a visitor may have in his or her social circle. If I visit a museum and I am (positively or negatively) impressed about the event, I may spread the word, or as marketeers call it, the "word of mouth" effect, a very effective method of promotion.

In their chapter, Bruno Frey and Stephan Meier explain that non-user benefits and costs have been empirically measured by using three different techniques:

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154 See Section 5.2.d.3. for 'maybe-visitors' and 'no-visitors'.

- Contingent valuation studies – surveys about willingness to pay for the museum.
- Compensating variation – change in the market value of real-state in the neighbourhood.
- Referenda – capturing social values is to analyse the outcome of popular opinion on expenditures for museums.

However, although this study acknowledges the five non-user benefits quoted above may be existing in small museums (despite the fact that it is plausible that the authors had in mind the externalities of a large museum – like the Rijksmuseum (Amsterdam) –, when developing their studies), small museums in general do not have enough financial resources to develop any of the three investigations of impact. Thus, they should focus on the ones who are (literally) at hand – the actual museum-goers.

Furthermore, the absence of the 'museum-fact' may render non-visitors unfit to co-create values and meanings upon the museum's perspectives, the object-of-study of this investigation. In this sense, although these citizens may value the option to go to the museum in the future, or value its bequest for future generations, they will not be objects of study of this method.

While investigating the achievement of the Cultural Activities, the Cultural Valorisation Method will assess whether the museum is properly proposing its values, ideas and meanings to amateur-visitors, and creating an appropriate environment for them to co-create their own meanings, i.e., valorising their cultural capital. In this sense, the visit is crucial for the 'museum-fact' to occur. What is the process of a visit?

4.3. – Audiences' engagement may have consequences

In the following chapter of this dissertation I identify and differentiate the stakeholders of a small museum[155]. In that section, I propose the introduction of a particular cluster of External stakeholders: the 'audiences', that are divided into expert-visitors and amateur-visitors.

Briefly, the expert-visitors are those experts that are used to go to museums, or are experts in the theme of the exhibitions. For instance, an architect visiting an architecture museum, or a geologist visiting a natural history museum. But the archetypes of expert-visitors are the critics who go to a museum to write their own articles, or researchers who use the collection as source for their own investigations, or even artists who are looking for inspiration for their own art. They are experienced and educated enough to know what they are looking for. In this sense, they will not be affected by the museum visit as amateur-visitors.

Although the expert-visitors will be investigated by the Cultural Valorisation Method, the process for their visit is usually direct and efficient – in general, they know what they are looking for, and know how to obtain the required information. Thus, the description of a

155 See Section 5.2.d. for museums' stakeholders

visit that this section proposes to make, will be focused on amateur-visitors, rather than take into account these expert-visitors.

However, in the occasions when the expert-visitors are going to museums they are unfamiliar with the theme, or not developing any professional investigation, they shall behave as amateur-visitors, which visiting process I seek to describe in the following sections of this chapter.

The term 'process' denotes a chain of events to obtain a result. As the Cultural Valorisation Method intends to evaluate the valorisation of culture in museums' amateur-visitors due to the visit, it becomes necessary to have a framework that can identify and analyse this process, instead of usual evaluation methods which "freeze the moment" with a single snapshot of a fact, i.e., the visit.

> "*In any analysis of visitor utility*[156] *from museum visiting, the assumption that tastes are given is inappropriate. Museums are themselves likely to play an important role in fashioning and developing those tastes* [...]. *It is important too to recognise that visitors may gain utility from their visit both prior to, and after, the actual period in which they make their visit*" (Johnson & Thomas, 1998, p. 77).

The temporal development is of crucial importance for a complete and proper understanding of museum-visiting process – the progressive "before-during-after" is of great relevance. To address the progress of social programmes, since the last decade of the 20th century researchers developed two frameworks that will be of use for the Cultural Valorisation Method: Theory of Change and programme Logic Model.

4.3.a. – Theory of Change and Logic Model

The difference between Theory of Change and Logic Model is subtle. Both are complementary, applying 'development' as the same kind of logic. However, while authors focus on one perspective, they barely mention the existence of the other[157]. Here I will attempt to make sense of their coexistence.

The Theory of Change was developed on the work of "The Aspen Roundtable" (Connell, Kubisch, Schorr and Weiss, 1995) and named after the not-for-profit think-tank, The Aspen Institute. Its purpose was to fulfil the need for an evaluation method to account for the multi-dimensional impact of social and public policy interventions (the 'Comprehensive Community Initiatives' – CCIs), in which linking actions to outcomes is extremely complex and existing evaluative approaches were considered inadequate or inappropriate.

> "*Weiss popularized the term theory of change as a way to describe the set of assumptions that explain both the mini-steps that lead to the long-term goal of interest and the*

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156 Within cultural economics, "utility" is a highly debated term. In the cultural sector it requires better understanding than its common use in economic literature as "useful", "profitable" or "beneficial".

157 Sometimes with mixed opinions about the "sibling-theory".

> *connections between program activities and outcomes that occur at each step of the way*" (Anderson, 2004, p. 2).

The basic Theory of Change model contains two elements: strategy and results. Strategies reflect the selection of actions to ensure the intended results – they're the process of allocation of resources focused on clearly defined objectives. Results reflect the intended long-term effect of the strategies, achieved by a sequence of causal relations. So causality is at the core of the Theory of Change.

Another central aspect is the expectation that the stakeholders will be involved in the evaluation process. *"An important assumption of the Theory of Change approach is that the involvement of stakeholders will extend ownership of the intervention, assist its implementation and support evaluation"* (Sullivan & Stewart, 2006, p. 180). Consequently, the affected stakeholder (for instance, the amateur-visitor of the museum) is never passive, but an active part of the process.

Finally, Theory of Change suggest that the model should be built upstream, i.e., starting from the intended results (as the results are the purposes of the activity), and then analysing which are the requirements (i.e., resources) necessary to make it happen. In this sense, the first step is to establish the ultimate goals or desired impacts that will be achieved by long-term changes. The next step is to define the strategies that will deliver the intended results, and then lastly, to define the assumptions that will support the specified strategies.

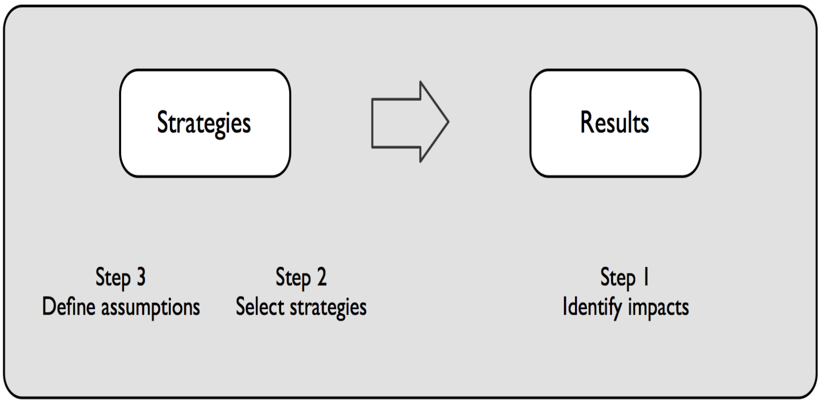

Diagram 4.1.: Steps in creating a Theory of Change model (elaborated by the author based on Knowlton & Philips, 2013, p. 23)

In a similar way to the Theory of Change, the Logic Model follows a cause-effect sequence[158]. The Logic Model also proposes to structure the programmes in steps – while the Theory of Change divides programmes in two steps (strategies and results), the

[158] According to Lisa Wyatt Knowlton and Cynthia C. Phillips, Logic Model was published by the not-for-profit organisation for charitable funds United Way of America (1996), but it was not until the W. K. Kellogg Foundation published its own Logic Model Development Guide (2001) that the use of the framework gained broad attention.

number of steps in Logic Models may vary from four to seven depending on the level of detail the programme allows. The basic setting is: inputs-activities-outputs-outcome-impacts, as represented in the Diagram 4.2.. But, the application of the Logic Model is not standardised: some programmes consider four stages (ignoring 'impacts'), while other programmes use seven stages (sub-dividing 'outcomes' into short-, mid-, and long-term).

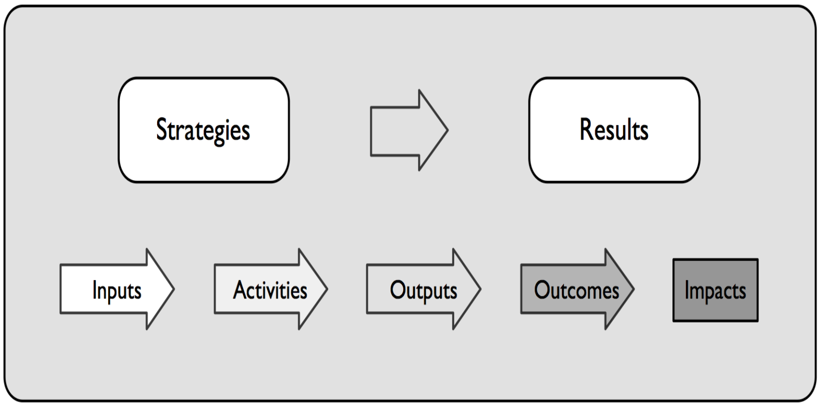

Diagram 4.2.: Comparison between the two steps of Theory of Change and five steps of a programme Logic Model (elaborated by the author).

The programme Logic Model has the following basic features:

- **Inputs** (or resources) – human and financial resources as well as other inputs required to develop the programme. Examples are money, staff (and volunteers) time and staff skills, facilities, equipments, and supplies. It also includes also constraints and regulations such as laws. For instance, in a classroom inputs are the students, the teacher (with his or her knowledge), the preparation for the class, and the infrastructure provided by the school.
- **Activities** – are what the organisation does with the resources to fulfil its purpose, i.e., the action necessary to produce programme outputs. Resuming the classroom example, activities are the lecture or exercises realised in the educational context.
- **Outputs** – are the direct products, goods, and services realised by the activities. Outputs are verified just after the realisation of the program, when smaller changes are expected, such as changes in knowledge, skills, or attitude, but also their awareness towards the topic, and above all their motivation to study further.
- **Outcomes** – are the changes or benefits resulting from activities and outputs. Programmes can have multiple or sequential outcomes. The short-term outcomes are the changes or benefits that are most closely caused by the program's outputs. Later, the intermediate outcomes are results from the short-term outcomes. In the example, outcomes are more ambitious: teachers expect to have changed the behaviour or promote activities of students towards the topic – they must have opinions, agreements or disagreements, and even preferences.

- **Impacts** (or long-term permanent changes) – follow from the benefits accrued though the intermediate outcomes. Referring to the classroom example, it is expected that students will be able to apply the knowledge received at school to improve themselves, their environment and ultimately, the world.

Since a programme has been described in terms of its Logic Model, it is possible to identify the critical measures required for its realisation (McLaughlin & Jordan, 1999), as illustrated in the Diagram 4.3. bellow.

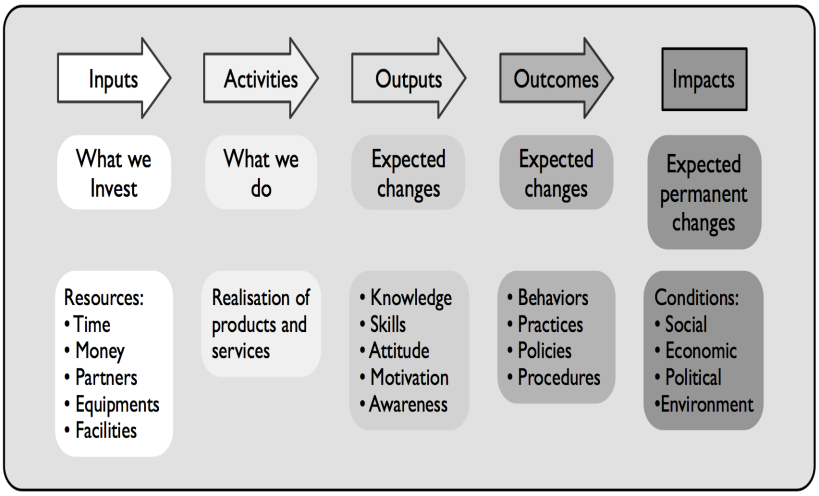

Diagram 4.3.: Diagram of the programme Logic Model, (elaborated by the author, adapted from Taylor-Powell, 1999).

The use of the programme Logic Model brings three key benefits: (i) it creates a logical development of actions according to causal steps along a time-frame; (ii) it expands the coverage of the actions of an intended process further than its pure realisation (activities), aiming to draw a complete picture of the overall chain of actions, including the desired changes; (iii) the diagram itself is strategic and communicative. It helps to design the project considering the chain of all steps, and supports the organisation's internal communication, while disclosing reasons and aligning expectations.

In the cultural sector, the programme Logic Model serves as an inspiration for the analysis of all sorts of actions. From the producers' side (i.e., supply), it helps to link the purpose of the project (consequences) to actions and necessary resources (causes), assisting the producers to plan and communicate them to stakeholders. From the audience's perspective (i.e., demand), it may describe processes of things as trivial as the purchase of a cultural product (like a book), but also more complex appreciations, like attending an opera or visiting a museum.

In this sense, inspired by the Theory of Change and the Logic Model, but proposing an analysis that goes beyond them, the Cultural Valorisation Method may attempt to understand the process of a museum visit, and propose what and when to evaluate the valorisation in the embodied cultural capital of the amateur-visitor.

4.3.b. – The process of visiting a museum

The original application of the Logic Model[159] is on the development of social programmes, such as reducing and preventing youth tobacco use, nutrition education in schools, or reducing underage drinking, with a focus on Societal values rather than on Personal values. In this section I propose the use of a Logic Model to describe the effect of a visit on a museum-goer.

There are two ways a museum-goer initiates his or her visit: voluntary or involuntary. The first refers to a visit, in which the museum-goer decides where and when to go, sometimes negotiating with family or friends, but usually deciding along with peers. When visiting a large museum, usually amateur-visitors plan the visit in advance – by collecting information about the collection, exhibitions and opening hours. It is also possible that voluntary amateur-visitors plan a trip solely to visit a specific museum for a specific exhibition. In this case, the 'museum-fact' is very likely to occur and the success of having the amateur-visitor engaged in the visit and having the valorisation of his or her cultural capital is more likely to happen.

A visit to a small museum is usually more frugal. It may be planned in advance as in large museums, but small museums rely also on passersby, who combine a visit to the small museum with other activities. In this sense, small museums have to be prepared to allure an "unprepared" amateur-visitor, who may be completely unaware of the subject and discipline of the museum.

Let me illustrate this with a real case. While visiting Amsterdam with a friend, she suggested a visit to the nearby Museum of Bags and Purses that she had heard about and was interested in. But not me! I agreed reluctantly, since I have absolutely no interest in women's bags and purses. However it turned out to be a pleasant surprise to visit this museum. There was such an exquisite collection, displayed in chronological and aesthetic order, often placed in context and reflecting fashion and taste. I learned about hand bags, but also about how a collection of a small museum may allure the interest of a voluntary unplanned visit of passersby.

Involuntary visits also happen when, instead of being the visitor, it is the organisation to which that individual is associated who decides on the visit. The usual example is the elementary school that decides to take young students to the museum. In both cases: voluntary or involuntary, actions of marketing aiming to allure visitors about the worth of the visit are important.

A large (superstar) museum attracts attention naturally due to its reputation and vast and rich collection. However, a small museum needs to work to attract schools or groups. For this, educational programmes and ambassadorship schemes are effective ways to attract schools on groups visits, increasing visitation and relevance.

The embodied cultural capital of amateur-visitors[160] varies. Although museums provide information about the collection, exhibitions and facilities in websites, guides and

[159] As introduced by the W. K. Kellogg Foundation.

[160] See Section 4.2.a.

brochures – as part of the marketing promotion – the act of searching taken before the visit is out of the museum's managerial control. Consequently, for the purpose of the Cultural Valorisation Method, the visit starts at the moment the museum-goer actually steps into the museum.

Starting at this moment, I propose the following Logic Model:

- **Inputs** (or resources) – amateur-visitors have two kinds of resources while entering a museum: their motivation for the visit and their embodied cultural capital.

It is important to mention that cultural capital manifests itself twofold: (i) about the matter of the exhibition (the art, artist, history, science, and so on), and (ii) about 'how to visit a museum', i.e., how to behave and which strategy each individual will apply to get the most of the moment.

- **Activities** – it is the visit *per se*. It is the interaction between the amateur-visitors and the museums. Activities are the 'museum-fact'.

There are various techniques[161] to evaluate the period of the amateur-visitor's stay at the museum aimed at improving the visit. However, the focus of the Cultural Valorisation Method is on the changing of values before and after the visit, rather than how this visit develops[162].

- **Outputs** – the original Logic Model framework suggests that some changes are expected when people just step out from the 'activities', as its consequence of the previous step. Here is expected some valorisation of their embodied cultural capital, and 'co-creation' of values and meanings.

In a museum, after a successful visit, the museum may expect some changes in their amateur-visitors: maybe they have gained knowledge, attitude, motivation or awareness about the subject of the exhibitions, or maybe they have embraced the collection as a shared good, co-owning it and co-creating meanings and realising values.

Furthermore, amateur-visitors may also have acquired skills on how to visit a museum.

- **Outcomes** – it requires time and further consideration for individuals to incorporate greater changes that will affect their behaviour, practices or preferences, creating new paradigms. The outcome of a successful visit is the co-ownership' of museums' production, and 'co-creation' of values and meanings.

After a successful visit, the amateur-visitor may have acquired the values and meanings proposed by the museum through the exhibitions, and may be able to 'co-create' (or change) his or her own values and meanings.

- **Impacts** (or longer-term outcomes) – are broader societal changes that happen as a consequence of behaviour, practices or preferences changes in individuals (i.e., outcomes).

[161] See Section 6.3.

[162] E.g., how long amateur-visitors spend appreciating one particular object, or in a gallery they do their perambulation clockwise or anti-clockwise.

Impacts are desirable cultural or social gains for the museum and its collection. It may address issues such as 'to maintain the relevance of an artist', or 'to preserve the importance of historical facts', or may address social relevant matters concerning how a museum can 'increase tolerance', 'prevent crimes', or 'reduce teenage pregnancy'.

As individuals constantly receive stimuli (from education, media, arts appreciation or social interactions), a causal relationship between one particular museum visit and its consequence beyond a few weeks is unlikely to happen, being only possible in an extraordinary moment with grand impact[163]. For this reason, the Cultural Valorisation Method will focus on the Outputs of the visit[164], rather than the Outcomes or Impacts, to determine whether or not the Cultural Activities of a museum are achieving or not their purposes.

In this whole process of the visit, the prefix "co-" (as in co-creation) represent the interactions:

- between the visitor and the exhibition (or its curator) – the primary definition of 'museum-fact' is the interaction between the individual and the artefact – the rare but real transcendental moment that the visitor sees a piece that moves him or her. It is not unusual for this moment to be emotional.
- between the visitor and fellow visitors – through conversations it is where agreements and disagreements occur, and values are shared.
- between the visitor and the literature (or other sources of information) – which happens with formal learning, stimulated by co-ownership of the shared goods that he or she acquired during the visit.
- between the visitor and himself or herself – with some time and own reflection after the visit.

Another personal anecdote illustrates this. Before visiting the (superstar) Kröller-Müller Museum in Otterlo (the Netherlands) for the first time, I was already an art- and museum-lover. I knew a little about the art at that particular museum and was aware about the existence of a famous sculpture[165] garden, but did not know what to expect. The visit inside the building was undoubtedly delightful, however, the sculpture garden outside was magnificent! This was certainly not the first time I saw sculptures in the open air, but it was the moment I noticed them surrounded by nature, when the sculptures became outstanding. It was a superb visit! The output of the visit was clear – I became more attentive to the placement of sculptures outdoor. The following day, while visiting (again) the Westersingel Sculpture Route in Rotterdam (the Netherlands), as an outcome of my visit to the Kröller-Müller Museum I noticed that my preferences had changed concerning where sculptures should be installed: outdoors. I 'co-created' new aesthetic

[163] *Tempus fugit*.

[164] See Section 7.2.a. for interviews with expert-visitors, and Section 7.2.b., for the surveys with amateur-visitors before and after the visit, i.e., 'inputs' and 'outputs'.

[165] My mother, now a psychologist, for more than 20 years worked as a sculptor. Maybe she influenced me in my taste for sculptures.

values concerning this form of art. My embodied cultural capital changed from before (input) to after (output) my visit to the Kröller-Müller Museum. The outcome (a consequence of the output) requires time, confirmation and consideration to become real, and it is still unclear how my single visit may cause a greater impact.

In this sense, the Cultural Valorisation Method will focus its investigation on the achievements of the museum's Cultural Activities by investigating the museum's stakeholders – one of who are the amateur-visitors. The method will assess the (expected) changes in their embodied cultural capital between the initial moment (i.e., before the visit, as 'inputs'), and final moment (i.e., after the visit, as 'outputs'), represented in Diagram 4.4., aiming to determine their cultural valorisation.

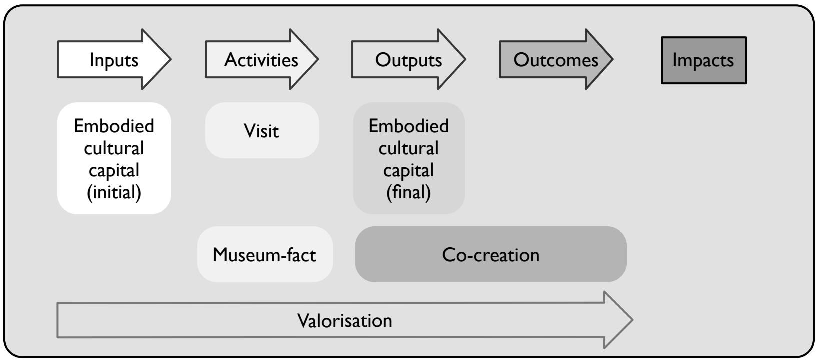

Diagram 4.4.: Diagram of the Logic Model of a museum visit (elaborated by the author).

Final words of Chapter 4

Museums are based in their collections, but solely displaying their artefacts may not determine whether a museum is achieving their purposes. Museums use their collections to allure their amateur-visitors to embrace the museum's discipline and co-own the collection with them, creating an environment where it is possible for the realisation of values, co-creation of meanings and valorisation of culture to take place.

Museums are not schools where formal education takes place, but places where amateur-visitors' embodied cultural capital may be created or changed, i.e., valorised. The desirable outcomes of a successful museum visit are changes in knowledge, attitude, or awareness towards the topic of the exhibit, providing them the ability to 'co-create' new values and meanings, besides the development of skills in how to appreciate a museum visit. These are necessary conditions for amateur-visitors to realise their Cultural Activities. The necessary condition for the valorisation of culture to occur is the 'museum-fact': audiences' physical presence at the museum, and their disposition to engage in the visit.

Current economic approaches are not capable of dealing with the development museums anticipate for their production, so this study will apply the perspective and a number of tools from the Value Based Approach to structure the comprehension of a museum's production – museums realise their values through the goods they produce: research, publications, educational programs, but above all exhibitions.

A visit by an amateur is an evolutionary process that the Theory of Change and the Logic Model divides in five steps: input, activity, output, outcome and impact. Aiming to assess the amateur-visitor's valorisation of culture during a museum visit, the Cultural Valorisation Method will assess this audience twice: when they step in (i.e., before the visit), and when they (are about to) step out of the museum (i.e., after the visit).

Chapter 5 –
The Support Activities

The Cultural Activities presented in the previous chapter are not self-sustaining. In this Chapter 5 I will focus on the museum's Support Activities, which holds the organisation together, assisting the Cultural Activities to realise museum's purpose.

Let me illustrate the difference with the example of an art piece. In an oil-on-canvas piece, the aesthetics, meanings and messages are set with paints on the surface of the canvas. But behind the canvas, there is usually a wooden-frame[166] that stretches and supports it, making possible the enjoyment of the art. There is a relationship of mutual dependence between the two elements: the canvas needs it's chassis to convey it's content, as much as the reason for the existence of the chassis is to keep the canvas stretched – it is the coexistence of both that makes the appreciation of the art possible. The Cultural Activities are similar to the canvas, while the Support Activities operates as the chassis.

The archetypes of the Cultural Activities and the Support Activities are clearly distinguishable. A museum director debating the importance of the collection, a curator describing the meanings of an exhibition, or an educator (or a volunteer) delivering the museum's educational programmes are undoubtedly professionals realising their values through Cultural Activities – Gareth Morgan's 'brain metaphor'[167] represents them. In their turn, a marketing professional investigating the audiences, a fundraiser delivering a funding campaign, an accountant keeping and inspecting financial records, or other staff members (such as a clerk, a guard, or a janitor) performing their duties are all professionals working on Support Activities – represented by Morgan's 'machine metaphor'.

The archetypes of Cultural Activities and Support Activities are two proposals of this study, and are well defined and identified in a museum. But it is important to note that the boundaries between these clusters of activities is blurred. There are moments when a museum director, curator or educator ought to develop Support Activities, as well as when marketing professionals, accountants and even clerks ought to assist with the development of museum's Cultural Activities.

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[166] Technically, it is called "chassis", "stretcher", or "strainer".

[167] See Section 3.1.b.

To provide a further example of the overlapping boundaries, I will resume the anecdote[168] with the two museologists from two important museums of Modern Art. In that case, the two professionals discussed the Brazilian museum lending three paintings to a German museum. First they agreed on the selection of the art pieces, considering their artistic values and meanings (i.e., they developed a Cultural Activity discussing art). Having having decided on the artistic aspects, the two cultural-professionals moved on to consider about the logistics, concerning packing[169], warehousing, air and terrestrial transportation, safety, insurance, documentation, and decisions about the courier[170] – they are developing Support Activities, none of which are taught in any course of Art Schools or Museology.

5.1. – Museums are a pool of resources-related activities

The Support Activities are those controlled by the museum's managers, who are above all… managers. As with their for-profit peers, they always try to optimise the use of the available resources. Turning for an instant to the literature of Organisational Studies, there are various possible approaches to study a firm, one of them is the perspective that they are essentially a pool of resources. Edith Penrose introduced this perspective:

> "*a firm is more than an administrative unit; it is also a collection of productive resources the disposal of which between uses and over time is determined by administrative decision" (*Penrose, 1959, p. 24).

According to Penrose (1959), the physical resources of a firm consists of tangible things, such as plant, equipment, land and natural resources, raw materials, semi-finished goods, waste products and by-products, and even unsold stocks of finished goods. Furthermore, there are also human resources available in a firm, such as (skilled and unskilled) labour, administrative, financial, legal, technical, and managerial staff.

With one resource, an organisation can produce many different things, while another organisation with the same resources might produce many others. Penrose (1959) advocates that resources are never themselves the "inputs" in the production process, but only what that resource can render or produce; in this sense, a resource can be viewed as a collection of possible outputs.

> "*Resources consist of a bundle of potential services and can, for the most part, be defined independently of their use, whereas services cannot be so defined, the very word "service" implying a function, an activity. It is largely in this distinction that we find the source of the uniqueness of each individual firm*" (Mahoney, 2005, p. 170).

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[168] See Section 3.1.b.

[169] Paints are transported in custom-made boxes, wrapped in several layers of soft materials such as bubble wrap and cotton. Each travel is unique and planned in finely detailed.

[170] For important works of art, it is common for a member of the cultural staff of the owner's museum to accompany transportation, being responsible for the handling and safety of the piece. While developing this task the professionals is named 'courier'. Usually the courier is an experienced museologist or a conservator (i.e., a cultural-professional), performing a Support Activity.

The final products or services produced by a firm at any given time represent one of several ways in which the firm could be using its resources. It is the heterogeneity of productive arrangement and the actual (or potential) products from its resources, that give each firm its unique character.

Years later, Jay Barney resumed and developed Edith Penrose's concept of firms as a bundle of resources, proposing the Resource-Based View:

> *"firm resources include all assets, capabilities, organizational processes, firm attributes, information, knowledge, etc. controlled by a firm that enable the firm to conceive of and implement strategies that improve its efficiency and effectiveness"* (Barney, 1991, p. 101).

Some firm's resources are tangible, while others are intangible. Tangible resources are those assets that can be seen and quantified, such as equipments, facilities, and other structures. Intangible resources are assets that are rooted deeply in the firm's history, and have been accumulated over time. Because they are embedded in unique patterns of routines, intangible resources are relatively difficult for other firms to analyse and imitate, such as knowledge, trust among stakeholders, practices, and brand (Grant, 1991; Hall, 1992; Smith, *et. al.*, 2005; Winter, 2005).

Similar to firms, museums use their resources to create products and services to realise their purposes and values. But in museum management literature, the notion 'resource' is seldom used. Concerning this matter, the former director of the Smithsonian Institution's Centre for Education and Museum Studies, Stephen E. Weil, published an article dealing with museums' resources.

> *"The only purposes for which museum resources may be legitimately expended are those that demonstrably relate either to its governance or directly or indirectly to its goal-related programmes. Any other expenditure — whether of a staff member's time, a sum of money or the use of a gallery — constitutes a waste of resources for which the board may be held accountable"* (Weil 1985, in Moore, 1994, p. 282).

For Weil (1985), resources in museums are divided in seven clusters – chief among these, because it is in the very definition of the museum, is the collection. It is followed by a group of three tangible resources: human, financial, and tangible-non-collection (including all assets of the museum, including the building, with the exception of the collection). The list is concluded with another group of three intangible resources: information (including all data and publications), public regard, and time.

In his article, Stephen Weil does not make explicit the reasons that led him to make this division of these resources, and the article is particularly brief when characterising them. While my study does not follow strictly the division and description proposed by Weil (1985), it is influenced and inspired by it. Here I go beyond it in the development of the Cultural Valorisation Method, and in my quest for a better understanding of a museum that includes an evaluation of Support Activities.

5.2. – Museums' Support Activities are in four clusters of resources

I propose that the resources museums employ for the achievement of their purposes may be grouped into four clusters: collection, non-collection, finance and stakeholders, assessing particularly their achievements.

It might be argued that the management of financial resources and the stakeholders should be both grouped as 'non-collection' activities. However, because of their increased importance in small museums – financial resources are often scarce, and these museums have their operation based on volunteers rather than paid staff[171] – these two clusters of resources require special attention, so they are detached.

The availability of these four clusters of resources is fundamental to the functioning of a small museum, and to its organisational sustainability. But to have guaranteed access to them, it is necessary that the staff recognises their importance, and actively works for ensuring a constant care. In this sense, here I propose a characterisation and differentiation of each type of activity associated to museums' resources, for the purpose of the Cultural Valorisation Method: Collection-related, Non-collection-related, Finance-related, and Stakeholder-related activities.

5.2.a. – Collection-related activities

Collections[172] are essential for museums' very existence[173], and their availability is essential for museums' operations. Although the perspective adopted in the Cultural Valorisation Method suggests that museums should shift from being "collection-centric" (i.e., focused on the collection) to being "values-centric", or "meanings-centric", the collection is still central to any museum[174], and in particular small museums.

> "*The first obligation of a museum is to recognise and assume the responsibilities inherent in the possession of its collections, which are held in trust for the benefit of the present and future citizens of the community*" (Guthe, 1957, p. 1).

Weil (1985) suggests to include not only accessioned objects, in exhibition and stored, but also any object that may be currently or potentially available for study or exhibition through loan, gift, excavation rights or otherwise). So his idea for collection is broad.

There are two main aspects that gravitate around the collection: (i) the acquisition of artefacts, and (ii) the technical aspects on the conservation of this collection. Purchasing

[171] See Section 1.5. for the characteristics of small museums.

[172] I have presented a number of arguments about the importance of the collection previously. Therefore I acknowledge that positioning 'Collection-related activities' as part of Support Activities (rather than Cultural Activities) may cause some discomfort, in particular to culturalists. However, here, I intend to adopt a more pragmatic perspective.

[173] See Section 4.1.

[174] Although some museums operate without collections (the Art Halls), or those focusing on digital collections.

new artefacts for the collection is unusual in small museums, as they operate on a limited budget, and have restricted access to other sources of funding, as Carl Guthe highlights:

> "*Small museums, almost without exception, cannot afford to purchase articles for the collections. If, as sometimes happens, an extremely desirable articles for sale, the usual practice is to persuade some friend of the museum to buy it and present it to the collections. It could be pointed out that the sum involved may serve to increase the total permissible deductions for contributions in the donor's federal income tax returns. Occasionally, a small museum may have funds which are earned for the purchase of objects for the collections*" (Guthe, 1957, p. 3).

In this sense, the evaluation method presented in this study will no longer follow in the discussion about the acquisition of objects for the collection.

The essential matter for a small museum concerning its collection is conservation. Conservation and restoration not of minor importance – they are key to support any museum's goals: large and small, but that later in particular. Museological activities should receive closer attention from managers, since without them, a museum cannot maintain its collection and, as consequence, will not be able to realise any of its cultural purposes.

As a Support Activity, what matters is whether the collection is being treated with proper care[175]. In this sense, the Cultural Valorisation Method will evaluate whether the museum-professionals are developing specific activities concerning the conservation of the collection. In Chapter 7, I present a series of criteria necessary for a museum to act and guarantee the care of the collection: the 'Ten Agents of Deterioration', based on a study from the Canadian Conservation Institute (Costain, 1994; Michalsky, 1994; Rose & Hawks, 1995; Waller, 1995).

5.2.b. – Non-collection-related activities

The 'Non-collection-related activities' care about the daily management of the humdrum assets and museum's operations, and some related areas such as strategy and marketing, responsible for allocating resources in order to achieve an organisation's purpose, preventing 'purpose-drift'. According to Richard Mason and E. Burton Swanson:

> "*In organizations, the decision-making function is the responsibility of management. In order to execute its responsibility, an organization's management requires information about the resources available to it and their relative effectiveness for achieving the organization's purpose. Resources are acquired, allocated, motivated and manipulated under the manager's control. They include people, materials, plant and equipment, money, and information*" (Mason & Swanson, 1979, p. 71).

In this sense, good decision-maker will take into account threats such as managerialism[176] (i.e., misuse of managerial practices) or bureaupathology[177] (i.e., misuse of bureaucracy),

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175 See Section 7.3.a. for criteria of conservation.

176 See Section 3.2.a.

177 See Section 3.2.b.

but concerning the acquisition of resources, the most dangerous challenge is to avoid marketisation[178] (i.e., misuse of marketing practices).

Highly important to the allocation of resources is the museum infrastructure, in particular the management of venue's development and its maintenance. At a glance, the museum building seems to play a secondary role in a museum. However, it remains the core of the museum identity and recognition. When I think about what represents the great museums of the world, besides the iconic pieces, what also comes to my mind are their façades[179]. In this sense, the venue is a highly important asset and should receive as much attention as the artefacts of the collection.

More than an important benefit to a museum's identity and character, the building is paramount for the conservation of the fragile and valuable collection (i.e., valuable in cultural and financial terms). It may sound obvious, but a museum should constantly care about the preservation of the building. Yet, we frequently hear news about museums with problems similar to the case of the Coffee Museum or Schiphol's gallery of the Rijksmuseum. It is not rare that museum managers, with shortage of financial resources decide to postpone somethings as the roof renovation (that shall be done during the dry season), and then end up having to close one or more galleries because of roof water leakage during the rainy season. Discussing the conservation of material architectonic heritage, John Stubbs highlighted:

> "*The threats to physical cultural heritage are widely recognized among today's architectural heritage conservation professionals, as are the basic steps for conserving it. If left unmaintained, buildings deteriorate over time often at an accelerating rate due to their exposure to the elements. As a result, architectural conservationists are in a perpetual struggle to slow the inevitable processes of decay*" (Stubbs, 2013, p. 320).

Finally, part of the Support Activities is the analysis of the external environment, encompassing observation and collection of insights about what others are doing, about the use of new technologies, the fads, and the trends in the field. This is the idea behind "benchmarking": 'observe the activities of others and verify what may be useful for you'.

The statement of doubts may be as important as convictions, or even more important. An important contribution from David Aaker for strategy that may also be of good use in museums is the identification and stating of 'strategic uncertainties', i.e., doubts about how the external environment will evolve or respond to the propositions.

> "*Sometimes the strategic uncertainty is represented by a future trend or event that has inherent unpredictability. Information gathering and additional analysis will not be able to reduce the uncertainty. In that case, scenario analysis can be employed.* [...] *Which uncertainties merit intensive investment in information gathering and in-depth analysis, and which merit only a low-key monitoring effort?* [...] *A publishing company may be concerned about cable TV, lifestyle patterns, educational trends, geographic population*

[178] See Section 3.2.c.

[179] Few examples are Louvre's pyramid, Musée d'Orsay' clock, in Paris (France), Hermitage's green façade, in Saint Petersburg (Russia), or even the windows of Vasari Corridor leading to Galleria degli Uffizzi, in Florence (Italy).

shifts, and printing technology. Any one of these issues involves a host of subfields and could easily spur limitless research" (Aaker, 2014, p. 51).

The Non-collection-related activities are those that most closely approximate a not-for-profit small museum to a (small) for-profit organisation – the ones mostly studied and described in the economics and management literature[180]. It is in this cluster of activities that the training and professional experience in managing a staff member can generate better results, and it is in this aspect that art and culture professionals seem to be more flawed. Admittedly, museum managers and their decision-making processes still require further research[181].

5.2.c. – Finance-related activities

There are some for-profit museums. Mostly of them are privately owned, or derived from private collections, and are run by their owners as businesses. For these museums, all perspectives that this study addresses are valid, with the exception of this section. In this study I aim to address issues that concern not just small museums, but small not-for-profit museums, as stated in ICOM's definition[182] of museums – this will be the archetype of museum for this study.

Financial gains (profit) is beneficial and desirable for any not-for-profit organisation. However, profit is a subordinate goal – in a not-for-profit small museum, money is instrumental[183], i.e., it is a means to achieve something else. The concept of financial management for not-for-profit organisations has undergone significant changes in the last several years. Many of those involved in such organisations have grown up with passion for the cause and a feeling that 'money' is somehow a dirty word. But recently, there has been a change of attitude towards financial management in not-for-profit organisations, as Ellen Rosewall concludes:

> "*Financial management, including the proper recording of financial transactions, adopting and monitoring budgets, and instructing appropriate internal controls, is the responsibility of every not-for-profit organisation. Efficient, safe systems not only protect board members and employees, they also help ensure that the* [purpose] *of the organisation is accomplished*" (Rosewall, 2014, p. 131).

With all the organisational constraints that characterise a small museum, I propose that the financial management of these organisations should concentrate on two aspects that the Cultural Valorisation Method will evaluate: budgeting and funding.

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180 See Section 1.4.a.

181 See Section 9.4. for notes on future researches.

182 See Section 1.1.

183 See Section 2.2.a.

5.2.c.1. – Budget

The first care of every manager is to develop a realistic and trustworthy budget. Like any other organisation, every museum ought to have control over its financial situation – the budget. Discussing finance in ICOM's museum management handbook, Gary Edson states:

> "*Financial management is viewed by many as one of the most difficult aspects of museum management – something to be left to the accountants or bookkeepers in the museum's administrative offices or perhaps the Ministry. In reality it is essential that all staff helping to prepare budgets or control projects and expenditure have an understanding of both financial principles and practical budgeting and expenditure control, and both the budget document and the internal financial control procedures need to be simple and usable*" (Edson, 2004, in Boylan, 2004, p. 140).

The budgeting function must be regularly monitored and controlled to ensure that actual results do not diverge from the plan, identifying "off-target" performances and directing efforts to areas that require attention. To improve the chance of organisational sustainability, every museum should engage not only in the long-term financial planning, but also in the short-term operational activity of budgeting.

Even though the museum may anticipate enough cash to cover expenses by the end of the fiscal year, there may be some issues with available cash even when the expenses are already anticipated. This is because frequently, funders reimburse organisations only after the programme is complete. In this case, having diverse sources of income may address this issue, as Ellen Rosewall states:

> "*the diversity of income sources available to not-for-profits not only presents a variety of opportunities for income development, but is a necessary part of ensuring financial success. An organization dependent on only one source of income, such as ticket sales, a big annual event, or a regular gift from one major donor, places the organization at risk, should that source of income be reduced.* […] *Spreading income between a number of sources is not only practical, it protects the mission by allowing programs and the organization a chance to succeed even when one source is endangered*" (Rosewall, 2014, p. 133).

5.2.c.2. – Funding

'Utilitarians'[184] understand that the origins of financial resources for any organisation can only have two possible sources: from the government or from the market – each one requires different reasoning and organisation, conducted according to some strict principles, i.e., logics. However, this dualistic approach is simplistic for the museum sector, neglecting one particularly important source for revenues in not-for-profit organisations: the society, in non-commercial transactions.

[184] See Section 1.2.

To address this diversity, I will apply another model Arjo Klamer introduced as part of the Value Based Approach[185]: the Five Logics (Klamer, 2016). This framework will serve as the base for the Cultural Valorisation Method to organise the description of the various sources of income in museums. In this framework, the author uses the term 'logic'[186] to designate a certain way thinking and behaving, referring to certain perspectives or paradigms. The Five Logics are:

- **Government Logic**: this is the formal logic, based on rules, regulations, standards, procedures and laws – governments operate with incentives and sanctions. It is impersonal. While describing this logic, Klamer has in mind the archetype of the bureaucratic state. Also governmental agencies and foundations operate in this logic.
- **Market Logic**: this is the logic of exchange that is dominated by the *quid-pro-quo* logic (i.e., "you give me this, I give you that"). Here, goods become products or commodities with a price tag. Actors buy and sell goods with money that works as a unit and medium of exchange. It is the logic of marketing, the pursuit of profit, interest, competition, efficiency, entrepreneurship, and free choice.
- **Social Logic**: is an informal logic. In this logic, prices are not relevant, nor are rules or regulations. The Social Logic comprises of reciprocity, contributions, gifts, participation, cooperation and collaboration. It is the logic of relationships and networking. In the Social Logic, people are partners, friends, acquaintances, colleagues, members, comrades, donors, supporters, participants, and volunteers.
- **Oikos Logic**: Oikos is the Greek word for 'home'. Not the physical 'house' (which is part of the Market Logic, that can be bought or sold), but the social bounds that one can have with one's nuclear family, relatives, close friends, or partners. To a certain extent, the Oikos Logic is similar to the Social Logic, with the difference of presumed kinship and shared destiny. It is the logic of interdependence, loyalty, family ties, intimacy, and (ultimately) love.
- **Cultural Logic**: It is the logic that transcends the others, giving meanings to the actions of the other logics. "*When we go through daily life, living our oikos, interacting socially, trading and respecting governing structures, we may not be aware of the cultural logic.* […] *It is in the cultural logic that ideals are realised*" (Klamer, 2016, p. 164). In brief, it is the way we behave: the Australians are different from the Brazilians, and from the Chinese – all actions are embedded in the Cultural Logic.

[185] See Section 2.2. for the Value Based Approach.

[186] In 'Doing the Right Thing' (2016), Klamer uses the term 'logic' interchangeably with the term 'sphere'.

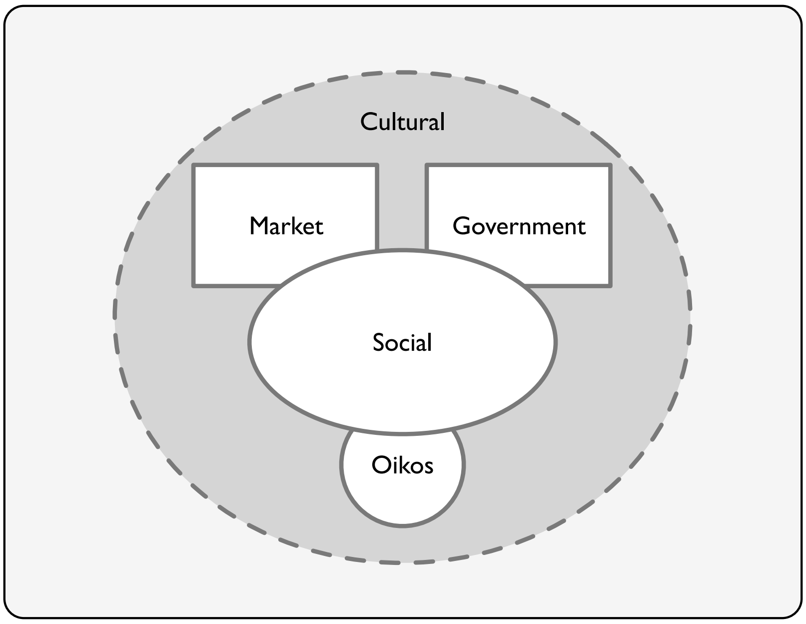

Diagram 5.1.: the Five Logics framework (Klamer, 2016) (elaborated by the author).

While developing this study I was inspired by the Five Logics framework, applying it to describe and differentiate the various sources of income for not-for-profit organisations. Usually, the literature on fundraising mixes them up without following any rational order, so we end up with an uneven list. I identified seven possible sources of income for a not-for-profit organisation: subsidies, grants, ownership, sponsorships, intra-sector transactions, retail, and donations[187].

In presenting these seven possible sources of revenue in a small museum, I have no ambition to be exhaustive in describing them, as there is extensive literature on this very dynamic subject, and a review will never be complete. My purpose here is to name and differentiate them, so while describing (in Chapter 7) and applying (in Chapter 8) the Cultural Valorisation Method, I may refer to them.

1. Subsidies: Governments[188] apply the logic of the Government Logic to finance organisations through subsidies. It does not matter how bureaucratic the State is, or whether is the decisions are made closer to the museum (in municipal level) or far from it (in central level) – governments care about following rules.

This study is also not discussing whether a government should or not endow museums, a debate that Ellen Rosewall summarised:

> *"Why does government support the arts? Why should government support the arts? The answers to those questions depend on what each individual believes the role of*

[187] A new one is staring to be a reality but still poorly studied: crowdfunding. It presents characteristics of both Market Logic and Social Logic. As there are currently very few cases related to museums, I will not be including them in this study, but they may become an important source of financing in the future.

[188] Governments of any level: local, regional, national or international.

> *government to be. For those who believe in a limited role for government, support for the arts has to do primarily with ensuring the preservation of national or community treasures. For others, support for the arts has to do with improving quality of life, providing a rounded, high-quality education to all citizens, and supporting the economy by encouraging cultural and entertainment options for residents and visitors"* (Rosewall, 2014, p. 166).

Here I am adopting the perspective of museum managers, who are making all their efforts to keep and improve their organisations. In this sense, if a museum has the right to obtain subsidies, legally satisfying the requirements, the museum should apply its resources to do so.

2. Grants: Foundations apply the logic of the Government Logic to finance organisations through grants. To have their projects approved and get foundations' grants, the museum needs to justify their plans through applications describing their plans and intended results, in a bureaucratic way. Having received the grant, at the end of the project the organisation must prove that the intended outcomes were reached.

To receive subsidies or grants, a museum must follow strict procedures – to be be successful, applicants must be clear, precise and creatively aligned with the profile of the provider of the subsidy or grant. For instance, if a government aims to foster social programmes, the museum applicant should develop products aligned to the same sort of goals.

To apply for subsidies or grants, a museum usually designates a member of its staff to understand and comply with the requirements and deadlines – any mistake may lead to a negative response from the provider. It is not rare for larger and well-structured museums to have members of their staff dedicated to apply for the subsidies or grants, or hire external consultants to develop this specialised work – a luxury that most small museums cannot afford.

3. Ownership: Owners of museums apply the logic of the Market Logic to finance their organisations through direct payments. Different from the usual large museum, a small museum may have a private owner – this is the case of museums belonging to institutions, such as corporations (e.g., Philips Museum, in Eindhoven, the Netherlands), associations, or universities. The owner usually supplies all income needed for museum's operation (or at least most), in a form of direct payments. Among small museums there is not an all-embracing model for sharing the income – some owners accept other sources, such as subsidies, grants or donations, but others prefer to remain as a branch of the "mother-institution". Each museum operated differently.

4. Sponsorships: Corporations apply the logic of the Market Logic to finance not-for-profit organisations through sponsorships[189], i.e., B2B[190] deals between the cultural organisation and a corporation. Sponsorship is business. The museum and the sponsor negotiate and come to agreement on the sponsorship terms, in the usual business-way: the sponsor is making an investment aimed at their own gain while the museum permits the sponsor to be associated with museum's reputation, in exchange for an agreed upon monetary investment.

Concerning the relationship between the sponsor and the sponsored, size matters. As successful contracts tend to be between organisations of similar size (Storey & Greene, 2010) – large corporations are more keen to sponsor large museums, while small and local businesses may feel comfortable sponsoring small museums (Guthe, 1957). In this sense, while searching for prospective sponsors, small museums should look in its surroundings for companies that they may develop a relationship that will be beneficial for both.

As sponsorships are of based on mutual (utilitarian) benefits for both organisations: the corporate sponsor and the museum sponsored. However, as sponsorship is a business relationship, if the benefit ceases, also will be the partnership. So the museum must be aware that the sponsoring agreement may not last, and may be terminated. This idea corroborates the idea presented before concerning the most needed diversification of sources of income[191] in small museums.

5. Intra-sector transactions: Museums may also apply the logic of the Market Logic to finance their organisations through intra-sector transactions, i.e., payments within the museum sector. Since a collection is unique[192], some artefacts are desirable to other museums. They want to have access these rare objects to create their own specific narrative in their own exhibitions. Museums exchange these artefacts in two ways: either with exchange for other objects of interest, or by payment. Although not uncommon, the simple exchange of artefacts requires the both museums to be interested in borrowing an object from each other. In the "Special report on museums" published in its 2013 Christmas edition, The Economist provides an example:

> *"One handy source of income is to make loans of artworks to galleries abroad. Berlin's Gemäldegalerie has been able to raise €1m ($1.4m) by lending its two Vermeers to museums in Japan. The Picasso Museum in Paris raised €30m of the €50m it needed for its current makeover from lending works to museums abroad. Axel Rüger, director of the Van Gogh Museum in Amsterdam, says he has a list as long as his arm of foreign*

189 It is not the goal of this dissertation to discuss the positive and negative aspects of sponsorship. However, the museum should be aware of the issues concerning ethics and threats to reputation, and be conscious of the issue of 'marketisation' – see Section 3.2.c.

190 Business-to-business – a museum trading with another organisation.

191 See Section 3.2.c.

192 See Section 5.2.a.

museums clamouring to borrow [maybe to rent] *some of his most famous paintings.*" ("A special report on museums", 2013, p. 5).

It is also not uncommon for some museums to provide consultancy services to another. Curators, museologists and conservators are highly specialised professionals whose knowledge is valuable to museums. For example, conservators who have worked for some years in a museum workshop preserving paintings of the Renaissance, acquire special knowledge, expertise and skills in the kind of art of that period that few people in the world have – this rare knowledge makes them attractive to other museums that are in need of this skill, but do not have staff of their own with the required expertise. This kind of consultancy may also be a source of intra-sector revenue.

6. Retail: Still applying the Market Logic, museums can obtain financial resources trading with their audience. This series of B2C[193] operations refer to visitors' direct payments, i.e., the business relationship between the museum and its audience. It happens in the form of tickets, paid tours or audio-guides, the merchandising available in the museum shop, and in services such as restaurant or museum cafe, or any other transaction that can be marketed.

The disparity between large and small museums concerning this aspect is enormous. Larger (superstar) museums not just attract more visitors, but they also usually charge higher prices for tickets. With higher economic power, they may produce their own merchandise, and also be very attractive by outsourcing related products, in particular books about their theme, and catalogues for their blockbuster exhibitions.

However, developing their items for retail, small museums can be more creative and flexible. For instance, the RockArt Museum (Hook of Holland, the Netherlands), specialised in Dutch rock-and-roll from the 1960's, sells old vinyl records and rock-and-roll themed t-shirts and memorabilia in its shop. But this museum went one step further than selling merchandise: inside it created a 1960's-inspired Dutch pub, decorated in the style of that era, perfectly in-line with the theme of the collection and exhibition – it is unlikely that any larger museum would sell beer in their galleries.

7. Donations: Individuals apply the logic of the Social Logic to finance not-for-profit organisations through donations, where they contribute to a "to a cause", mainly the very the existence of the museum. If the citizens judge that their city should have a specific museum, or that a certain museum should be maintained or improved, they give to "this cause". Donors need to be well informed whether this museum is achieving its purposes, and that the money they give to the institution is financing good projects – they need reports from evaluation programmes.

"*The essence of what is returned to the donor is not a commodity or service that can be used profitably by the giver, but an intangible, psychic satisfaction that relates to the donor's personal motivations*" (Byrnes, 2014, p. 381).

[193] Business-to-consumers – a museum trading with their audience.

Donations also provide two other financial benefits to the museum. They give to the museum a higher degree of flexibility and freedom in the allocation of financial resources. In particular grants and sponsorships are strictly connected to a particular project: one exhibition or a specific renovation, while donations do not have a specific destination, they may be allocated to wherever the need is. Secondary scheduled donations from subscriptions as "friends of the museum" may create an advantage for accountants to plan the budget since it provides a better forecast of future income (the dropbox donation is a random income that fluctuates heavily across the year).

Donations may be monetary or 'in-kind', i.e., in the form of goods or services that may reduce the operational cost of the museum. However, while in-kind donations from individuals will require allocation of staff to deal with it (e.g., concerning inventory), also not all corporations are willing to donate in-kind. For instance, when I volunteered as a fundraiser in a Brazilian museum, I witnessed the following situation: the toilets needed renewing, and one of the candidates for in-kind donation was a well-known Brazilian luxurious toilet-furniture producer. We approached them asking for donations of the material for the renewing, but they replied "we are more willing to sponsor an exhibition than donate in-kind for your new toilets".

These seven sources of income may be balanced in various ways. Some museums rely on just one or two of them, but in this study I am advocating a great necessity to seek equilibrium among these forms of revenue[194], being risk-averse or "diversifiers", as James Tobin named them (Tobin, 1958).

In this sense, rather than assessing the expenditure (i.e., the allocation of resources), the Cultural Valorisation Method will assess how the small museum arranges its various sources of income, how the museum guarantee the continuous inflow of money, and how feasible are the plans to stay balanced among these sources, preventing purpose-drift[195].

5.2.d. – Stakeholders-related activities

This section aims to to identify and differentiate the stakeholders of a small museum, and suggest possible relationships between them. Here, the reader will notice that there will be some overlaps between the characterisation of the stakeholders and the identification of the sources of revenues presented in the previous section. For instance, while describing the Board of Trustees, I will characterise them as influential members of the local society, a key feature for fundraisers while asking for (large) donations among other wealthy members of the same society. For the Cultural Valorisation Method, it is important to investigate whether the museum is aware of these stakeholders and their roles, and if the museum is acting to make this relationship beneficial to the organisation's purposes.

[194] See Section 3.2.c. when I presented arguments toward the equilibrium of sources of income.

[195] See Section 3.2.

In order to characterise stakeholders in a small museum, I start from well-established theory that identifies them in an organisation, first introduced by R. Edward Freeman, in 1884. This author defines the stakeholders as:

> "*any group or individual who can affect or be affected by the achievement of the objectives of an organisation*" (Freeman, 1984, p. 46).

Freeman (1984) proposes the split of those groups or individuals in two clusters: 'Internal stakeholders' and 'External stakeholders', according to their relation to the organisation. Diagram 5.2. below is a reproduction of Freeman's original division of stakeholders.

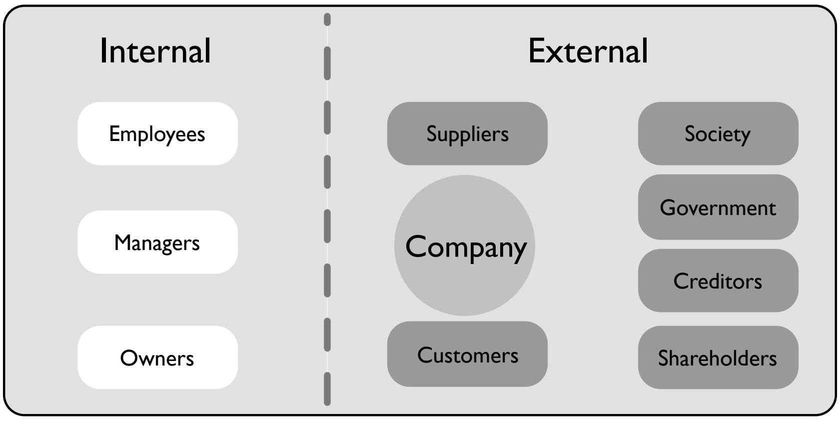

Diagram 5.2.: Organisation's stakeholders (elaborated by the author, reproducing Freeman, 1984)

This original proposition is generic, aiming to be flexible enough to be used in a wide range of organisations – in this study I aim to adapt it to museums. Freeman's theory identified nine groups of stakeholders: the Internal stakeholders are employees, managers and owners; the External stakeholders are suppliers, customers, society, government, creditors, and shareholders.

However, the structure proposed by Freeman (1984) became more complex in following up studies. Each group of stakeholders is not limited to just one connection to the organisation, and may have more than one interest towards it, as Jeffrey Harrison and Caron St. John acknowledged:

> "*Organizational boundaries are* [...] *fuzzy. Traditionally independent external stakeholder groups such as suppliers and customers are included in product design, quality training and other formerly confidential internal processes*" (Harrison & John, 1996, p. 46).

The fuzziness identified by the authors does not benefit managers, who must understand and manage the expectations of the stakeholders, or evaluators who must assess them. Furthermore, each kind of organisation is different, and must know who are their stakeholders: a corporation is different from a university, which is also different from a museum.

In this sense, while developing this study, I was inspired by the original structure of stakeholders, using it as general explanation. But for a museum, I had to diverge from the Freeman's model, developing archetypes for this particular case, characterising each group of stakeholders and identifying their interests towards the museum.

As different stakeholders have different expectations regarding the museum, so the Cultural Valorisation Method will propose to investigate them individually. That is why I propose to differentiate the stakeholders of a small museum in three clusters: Internal stakeholders, External Stakeholders and Audiences.

5.2.d.1. – Internal stakeholders – the producers of content

According to the ICOM definition, a museum acquires, conserves, researches, communicates and exhibits[196] – these are the realisation of a museum's internal activities, i.e., these are a museum's goods[197]. The completion of these products (i.e., who actually designed and built them making them real) is a result of Internal stakeholders' work – i.e., the 'producers'. The Internal stakeholders are those who have directly influence decisions and operations in the museum.

Board of Trustees are expected to act as "philosopher-kings" as Peter J. Ames (1988) describes them. They are the guardians of the museum's purposes and values, selecting and directing its directors, taking strategic decisions (including about the collections), and having oversight of all functions of the organisation, including the budget. These stakeholders are motivated by the "cause" of the museum, while they donate their time, work, experience, and their prestige to the museum – being that the latter is very useful in fundraising campaigns.

The members of the Board of Trustees are usually notable members of society and have the important role of being "ambassadors" of the museum. They use their personal reputation to influence External stakeholders to act towards the benefit of the museum – in particular during fundraising campaigns, Trustees make efforts to convince donors to give to the museum.

> *"The board of trustees is charged by law with the overall management of the museum. While its authority is ostensibly complete, the highest level of choice it will ordinarily exercise is to set priorities amongst the organization's permitted goals and (as in the case of a museum with several types of collections) within such goals. What is to be emphasized, to what degree, and for how long? Should resources be diverted from a series of scholarly publications to begin an outreach programme? Should a large, unexpected and unrestricted bequest be used to furnish a new conservation laboratory or to endow an acquisitions fund? If there is a shortfall in income, what programme areas should be scaled back or eliminated? How much of a new wing should be devoted to galleries and how much to classrooms? While senior staff may play an advocacy role in setting*

[196] See Section 1.1.

[197] See Section 4.1.a.

*priorities amongst the museum's permitted goals, this task is essentially one to be performed by the board. Typically, it will do so through its adoption of near-term budgets and long-range plans" (*Weil, 1985, in Moore, 1994, p. 274).

Initiator is the individual or group who created the museum[198]. He or she may also be the owner or its representative, in the case of a small museum that belongs to a corporation, or an association, or an institution, or private. He or she may still be active, influencing the decisions of the museum, like the owner of a small business, as a special character of small museums' Board of Trustees. The Initiator is the member that everyone hears and follows his or her opinions. Together with the Board of Trustees, the Initiator's opinion is key to understand the purposes and values of the museum – for the Cultural Valorisation Method their perspective towards the museum will be the first to be investigated[199].

Culture-related professionals are the brain and soul of a museum. Curators, museologists, conservators and education experts are connected to the cultural goals. Their range of responsibilities is wilder than to be keepers, custodians or guardians of a collection (the original term comes from the Latin verb "*curare*" — "to take care of"). Analysing museums, Karsten Schubert identified that nowadays, curatorial job incorporate a wide range of duties that:

"*guarantee artists' voices, fulfil politicians' ambitions, furthers the museum and its collection by soliciting donations, sells the sponsor access without compromising the institutional autonomy, and interprets the audience's educational needs and entertainment wishes* [...] *diplomat, scholar, educator, financial officer, henchman and entertainer: there is hardly a profession that requires such a diversity of highly developed skills*" (Schubert, 2009, p. 89).

They have a thorough knowledge of the collection and can propose meanings and different approaches. These are professionals who enable the museum to have its identity and reputation. "*A curator is not only a keeper, but also a messenger of a museum's collective wisdom*" (Sandell & Janes, 2008, p. 11). In this sense, Garth Morgan (2006) would describe them through the 'brain' metaphor, i.e., they use in their activities the knowledge, information, learning and intelligence. As creative professionals, their motivation originates mainly on freedom of thought, creation and action. The curator and critic Robert Storr agrees:

"*the central role of exhibition maker* [i.e., the curator] *derives from just such an in-depth knowledge of the art* [i.e., the collection], *and from the vision that he or she brings to a given situation*". (Storr, 2006, p. 16).

Interviewing the Culture-related professionals and the Support-related professionals will provide information not only for their own activities, but also on whether the museum is

[198] See Section 1.4.a. about purposes of small museums.

[199] See Section 7.1.

experiencing any of the three causes of purpose-drift[200]: managerialism[201] (i.e., misuse of managerial practices), bureaupathology[202] (i.e., misuse of bureaucracy), or marketisation[203] (i.e., misuse of marketing practices).

Support-related professionals are placed in management positions and in operational functions. Managers may be represented by any of several metaphors suggested by Garth Morgan (or a combination of them). Despite their relevance, the other museum staffs are developing activities that Morgan describes with the metaphor 'mechanistic', that is "intertwined pieces play clearly defined roles" (Morgan, 2006, p. 6). Thus, assistants, secretaries, receptionists, clerks, guards, galleries guards, janitors and other relevant functionaries can be replaced by other professionals without major prejudice to the museum's activities. These professionals are primarily motivated by the idea of stability and their personal monetary gains (Pink, 2009).

Museum managers are professionals that care about the running of the museum. For the sake of the Cultural Valorisation Method, management is a Support Activity as much as marketing, communication, fundraising and financing, operations and maintenance, and various other utilitarian duties. Managers care about the whole organisation, while marketing professionals and communicators care about the External stakeholders, fundraisers and accountants care about having enough money to run the organisation in an organised way, and operations and maintenance professionals care about the physical Non-collection assets of the museum. Even profoundly different in terms of their nature, these functions are means towards the main ends as in the ICOM definition. Indispensable means.

Volunteers are key for running a small museum, being one of their main characteristics, as proposed before[204]. Inn this sense, volunteers deserve special attention, and strict management. Studying volunteerism, Kirsten Holmes proposed two models for understanding volunteering: economic and leisure.

The economic model considers volunteers as unpaid workers, who provide important economical contribution for the organisation. Two aspects should be considered: their professionalism, and their economic motivation. Even though volunteers are usually considered to be unreliable and unprofessional, once trained, with clear role descriptions and formalised through a contract, volunteers can act as true professionals, capable of carrying key responsibilities for the museum. Volunteers are self-motivated, they seek work experience for entry into a profession, developing skills and network (Holmes, 2003).

200 See Section 3.2.

201 See Section 3.2.a.

202 See Section 3.2.b.

203 See Section 3.2.c.

204 See Section 1.5.

The leisure model considers togetherness as a leisure experience. Bishop & Hoggett (1986, in Holmes 2003) divide a day's time into four categories according to one's activity: (a) paid work; (b) work-related time (such as travel from home to office); (c) obligatory time (such as sleeping and washing), and (d) un-obligated free time, where volunteerism is located.

According to the British National Trust survey (1998, in Holmes 2003), leisure volunteerism is performed to achieve enjoyment (98%), meet people and make friends (85%), get a sense of personal achievement (78%), get a chance to do things the volunteer is good at (74%), broaden one's experience of life (73%). In this sense, the key motivations of volunteers are:

- Do something worthwhile
- Have the opportunity to learn
- Seek social interaction

Motivation is also essential for Carl Guthe. In his booklet about small museums he takes the perspective of the organisation to be normative about the procedures to hire and organise volunteers in their functions, to guarantee the continuity of their service, advising museums' managers:

> "*Volunteer services should not be accepted casually. Volunteers must be taught that the privilege of working in a museum carries with it responsibilities, including a respect for the materials and equipment used.* […] *The variety of services volunteers may perform is limited only by the imaginative leadership of the director and the abilities of the individual volunteers. In some instances, a remarkably high group morale, and a well-deserved social prestige has been achieved by museum volunteer organizations*" (Guthe, 1957, p. 16).

Motivation is indispensable for volunteers. They may be motivated by the opportunities that the museum offers them, or the respect the museum may have for their dedication and work – it is possible that financial payments will even demotivate volunteers.

However, above all volunteering in a small museum, unpaid workers aim to realise their own values[205], which may be in any domain of the The Four Domains of Values: Personal values, Social values, Societal values and Transcendental (or Cultural) values. Thus, the Cultural Valorisation Method shall inquire whether the museum knows why their volunteers give their work[206] (as in-kind-donations), and whether it is aware if the motivations are being fulfilled.

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205 See Section 2.2.c.

206 In a more in-depth investigation, maybe developing a 'values-map' specific for them.

5.2.d.2. – External stakeholders – the co-producers of content

Internal stakeholders (as producers of content) would not be able to accomplish these products without the financial aid[207] from the External stakeholders. In this sense, these are 'co-producers' of content. External stakeholders of a small museum are divided into two groups: the co-producers and the audience. Co-producers are those who influence decisions without any responsibility to run the institution, while the audience are those who visit the museum occasionally.

Co-producers do not "get their hands dirty", but are essential for the museum's operations. The 'co-producers' provide all or part of the financial support, but also may "suggest" directions of what content the museum should produce. As mentioned before, if a stakeholders aims to foster social programmes, the museum applicant for financial support should develop content aligned to the same sort of goals.

The External stakeholders as co-producers are divided in five groups: policy-makers, foundations, sponsors, donors, and society.

Policy-makers are those who are part of the government, making decisions for the cultural sector in general, and museums in particular. Ideally, they should aim the benefit of the citizens, but sometimes they are following their own particular agenda. As policy-makers have a declared political agenda, if they are willing to embrace it, museums shall understand and align their productions to this agenda, to be able to successfully obtain subsidies.

At a glance, politicians are primarily results-oriented and biased by short-term electoral reasoning, so decisions favouring small and continuous improvements to old established institutions are normally left behind in preference to new museums with remarkable buildings (most of time projected by an award winning architect) and virtually no collection. In this sense, small museums may be in disadvantage facing large superstar museums.

Museums are a desirable civic status symbol and have advantages of being, relative to other cultural initiatives, inexpensive to run; and are also a cost-effective way of kick-starting neglected inner city areas like former industrial zones (Schubert, 2009). An important point to be highlighted is that politicians, soon after the ribbon is cut and the media has moved away, it is not rare that they lose interest in these museums.

Foundations are a particular type of not-for-profit organisation specifically formed to give grants to causes in line with its declared purpose. Foundations can take many different forms, distributing a certain percentage of their assets each year, and many have formal application procedures for organisations seeking grants (Rosewall, 2014). As with governments, each foundation has its own specific agenda, so museums should be willing to align their production to foundations' ideals.

207 See Section 5.2.c.

> "*Another way to categorize foundations is to differentiate between a public foundation and private foundation. Private foundations are nongovernmental nonprofit organizations, including independent or family, company-sponsored or corporate, or operating. Private foundations have a principal fund or endowment, are managed by trustees/directors, make grants to other nonprofits* […] *Public foundations are primarily community-based. They too are non governmental nonprofit organizations that are managed by trustees/directors and make grants to other nonprofits*" (Weinstein & Barden, 2017, p. 195).

Sponsors have a very clear agenda for their own interest of creating meaningful links between the corporation's goals and the prestige of the museum. Sponsors' interest is to have access to the cultural organisations' brand and reputation, and associate them to their own brand and reputation.

A corporation will sponsor a not-for-profit organisation in a business relationship that involve three actors: the corporation (sponsor), the corporation's customer, and the museum (sponsored). On one side there are the customers who, overwhelmed by mass media and non-differentiated brands and products, are seeking for new meanings to justify their choices. On the other side are the corporations, looking to close the gap between their own products or services and their customers. One alternative the corporation has to close this gap is to invest in (more) advertisement. But another more meaningful choice is to invest in organisations that these customers care[208] – for instance, a museum. So the corporation invests in the museum to publicise its investment, gaining attention and the preference of the customers. In this sense sponsorship, rather than caring about content, cares about marketing: branding or promotion. This is a clear and legitimate business relationship, which may terminate at any time when one of the parties become disinterested in sponsorship.

Some cases, in the attempt to develop these connections, corporate sponsorships influence directly the type or even content of exhibitions and displays. "Corporation-sponsor", in the attempt to avoid conflicts with its customers (that may lead to decrease of the purchase of their products), sometimes try to persuade the "museum-sponsored" towards certain cultural choices. If successful in its attempt to induce the museum to choose themes best accepted by its clients, the corporation will also be creating an environment that can lead the museum to get into the trap of marketisation[209] (i.e., misuse of marketing practices) that may cause purpose-drift[210].

Here I am advocating that sponsorship is a proper and rightful source of revenue for museums, but I also highlight that museums should be aware that sponsors are interested in no more than business transactions, and should treat this relation accordingly.

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208 There are some options, such as social-, sports-, or cultural organisations.

209 See Section 3.2.c.

210 See Section 3.2.

Donors are individuals, families, or sometimes organisations, whose motivations to give may range from extreme generosity, with genuine care about the museum or its discipline, to purely selfish reasons of status. The description I provide here overlaps with the previous discussion on Donations[211], but now focusing on the 'donors', and their relationships with the museum.

A famous quote on fundraising states that "people give to people to help people". Let me comment about this phrase. "People give": real living and breathing human beings (rather than institutions) make the decisions to donate or not, deciding based on relationships, and to what degree the request resonates with the donor's interests. "People give to people". Donors give to other human beings, based on their relationship with the requester, giving to people they trust or admire. "People give to people to help people." From a donor's viewpoint, institutions do not have needs, but people do. Donors know that their donations are needed for others to do or maintain projects on causes they believe in.

However, who suggests that it is possible to raise €100,000 equally by seeking a ten donations of €10,000 each, or a thousand donations of €100 is misunderstanding the characteristics of the donors – those who donate €10,000 are different from the €100 donors. All donations are equally important, but large and small donors are different target audiences and require different approaches.

In smaller numbers, large donors are the target for members of the Board of Trustees or museum staff through their personal connections. They are approached for specific projects (such as the purchase of an artefact) or needs (such as the restoration of a certain object). Large donations are unpredictable and should not be a part of the budget. Slowly gaining popularity in Western countries, but already part of the usual calendar of most not-for-profit organisations in the USA are gala events: social donation gatherings organised by the museum to motivate donors to give to the museum. Some large donors want publicity and recognition, but the majority are discrete about their donation. In any case, it is likely that both will be interested in tax-deductions for their donations, which the museum obtains (bureaucratically) from the government. Large donors are also interested whether the museum can offer to possibility to deduct taxes from their donations. So the museum ought to be prepared to provide this alternative to the donors, receiving this license from the Government, applying in a very bureaucratic manner.

On the other side, small donors give a few Euros to the museum, expecting to help its financial sustainability, by voluntary donations or engagement in programmes as "friends of the museum" – both that may be carried out by marketing campaigns. These small contributions are vital for the museum, since museum managers and accountants may forecast it, including it in their budget. "Friends of the museum" agree beforehand to donate a small amount, usually may be debited from their bank account regularly.

Although donors' motivations vary, the vast literature on the matter is explicit: donors they give to a cause through their relationship with a person, as Ellen Rosewall puts it:

> *"fundraising is not about begging* [...] *we are not raising funds because we failed to accumulate revenue in other ways: we are raising funds because that is what not-for-*

211 See Section 5.2.c.2.

> *profits* [organisations] *do. We are raising funds because we believe in the mission of our organisation, and we know that with the help of our supporters, the mission will succeed.* [...] *Fundraising presents opportunity after opportunity to share your passion about your organisation with people who care*" (Rosewall, 2014, p. 154).

In this sense, the Cultural Valorisation Method will assess whether the museum has fundraising programmes for large and small donors, and the possible results of them.

Society is the ultimate stakeholder of the museum. When visitors go to the museum, is the change in these visitors that will affect the society. It is vital for a museum to understand the society in which it is embedded and to tailor its production to it: by confirming their values or by challenging them. Stephen Weil masterly illustrated this point:

> "*in the Macho City,* [those] *who regard the Museum of Male Supremacy with great enthusiasm will not to be equally enthusiastic about the newly founded National Museum of Gender Equity, and vice-versa*" (Weil, 2002, p. 62).

A museum should acknowledge the society that surrounds it and learn how to act upon it with its productions – the Cultural Valorisation Method will investigate whether the museum is acting accordingly to its society and its needs.

The identification of these External stakeholders is relevant because, as they can influence the direction of the museum, their interest in supporting the museum must be periodically renewed. Evaluation reports are an effective way to renew the involvement of the External stakeholders of the museum and are one of the fundamental quests of the Cultural Valorisation Method.

In the proposition of the Cultural Valorisation Method, I will also suggest that the evaluation programme shall produce two final reports: one aiming to satisfy the need for information of the Internal stakeholders to help them running the museum, and a second report aiming to provide information to the External stakeholders, focusing on the achievements of the museum.

5.2.d.3. – Audiences: expert-visitors and amateur-visitors

Visitors are the stakeholders that, even being the most important target for the museum, they have only a momentary relationship with the museum, i.e., they arrive, visit and leave[212]. Although some may develop a close affinity to specific museums over successive visits, they usually have no direct influence over the strategic decisions of the organisation.

[212] See Section 4.3. for the process of visiting a museum.

Usually, museum visitors are grouped as a single cluster – the sole differentiation is made among actual, potential and virtual visitors. In the volume published by ICOM "Running a Museum: A Practical Handbook", Patrick Boylan presents visitors in these three categories.

> *"Actual visitors are the current audience of the museum, potential visitors are others within the same community or region who the museum may wish to attract in the future, while virtual visitors are those making use of the museum's information and other resources via the Internet, usually through websites and on-line databases of the museum's collections and environmental records" (*Boylan, 2004, p. 211).

But as presented in the first part of this very Section 5.2.d., it is useful to split the audience into two groups, 'expert-visitors' and 'amateur-visitors'. I will start with the professionals.

Expert-visitors

Expert-visitors are experts that may provide valuable information about the museum. They are artists, critics, journalists, gallerists, researchers, art-scholars, teachers, students and professionals working in another museums (colleagues or peers).

To discuss some motivations for an expert-visitor go to a museum I will resume the 'Four Domains of Values'[213] (Klamer, 2016) presented before – they are Personal values, Social values, Societal values, and Transcendental values. Expert-visitors go to a museum to seek sources of information or inspiration for their own productions, while observing the artefacts, exhibitions, activities, products and services of the museum – in this sense, expert-visitors are mainly motivated by Personal values.

These art-oriented professionals are also motivated by another Personal value that goes beyond inspiration and study: career. Having their oeuvre displayed in a museum, they usually gain prestige and valorisation (also in monetary terms). In this sense it is possible for a partnership arrangement to exist between the artist and the museum. But the relation may not be very smooth since while the first has commitments to his reputation and artistic continuity, the second has curatorial commitments to the precautionary principle, i.e., the care for the entire collection while adding a new piece to it, or associating the institutions name to that particular artist.

However, it is likely that some expert-visitors, among them artists, architects and scholars or other professionals in the arts field will also visit (in particular art-museums) to realise their own Transcendental values. These group of expert-visitors, besides seeking inspiration, also want (and need) to be emotionally touched by the art in that museum (Csikszentmihalyi & Robinson, 1990; Hooper-Greenhill, 1994).

Although not being producers of content for the museum they are visiting, these stakeholders are trained in their own field (e.g., curatorship, museology, or photography, but also in management or marketing), so they understand the motivations of their peers, ease as well as difficulties in creating and developing the products of a museum. By interviewing them about the products of the museum, we may uncover reasoned opinions.

[213] See Section 2.2.c.

Let me illustrate with two situations. Imagine a small art museum where an artist set up an exhibition of photographs showing his or her vision of a certain country far away. In an in-depth interview, this artist may provide information about how flexible or rigid the museum curatorship is (i.e., how much freedom museum curators may give to a guest artist), how simple or complex the partnership with the museum is, the access of information and resources, and about the reputation of the museum among peer museums. Briefly, how does the museum operate from the perspective of an external professional who is developing a collaboration. In another case, journalists are expert-visitors that might provide information about the museum's reputation (in particular compared to other similar museums), and they also may be informed about promotional campaigns and fundraising activities from an external perspective.

Amateur-visitors

In the previous chapter, I proposed a framework to describe the valorisation of the amateur-visitor's embodied cultural capital during a museum visit[214], However, I did not describe extensively the characteristics of the "amateur-visitors". This section aims to address this gap.

Museum are perhaps the places where there is greater freedom for appreciation, education and enjoyment, for the contemporaneous amateur-audience. Independent of their cultural capital[215] or taste, in most museums, visitors are free to choose their own path, stay as long as they like appreciating a single piece or display, make copies by drawing or (in some museums) taking photos or even filming. Unlike libraries, museums are no place to be in complete silence and full concentration. Unlike in performance arts where one is required to follow strict rules of behaviour (e.g., in classical music concerts, applauding and cheering are allowed only at certain specific moments), museums do not demand that visitors behave in unison.

Accounting this freedom of movement for appreciation, amateur-visitors evaluate the museum accordingly. They informally assess the success of a visit in terms of the curatorial competence on preparing particular exhibitions fulfilling whatever expectations they may have[216] (including facing unexpected features). But ancillary factors are equally important, as the restaurant food, cleanliness of facilities and toilets, resting benches or chairs in the exhibition (to prevent museum-fatigue), or the products of the museum shop. Museum-goers evaluate all concerning their visit[217].

214 See Section 4.3.b.

215 See Section 4.2.a.

216 See Section 4.3.b. for the process of a museum visit.

217 See Section 7.2. for the assessment of amateur-visitors.

The amateur-visitors are those who go to a museum for non-professional motivations. They may aim to fulfil Personal, Social, Societal or Transcendental values[218], and after a good visit, they may feel inspired to interpret the exhibitions and co-create[219] upon them.

Marketing professionals usually divide the population into two groups: museum-goers and non- museum-goers. The audience development mindset presumes that people might choose visit a museum for many reasons and that to convince new people to become a visitor, it is necessary to understand their reasons.

In 2001, the not-for-profit think tank RAND corporation released a study on arts participation "A New Framework for Building Participation in the Arts"[220] (McCarthy & Jinnett, 2001). Their study acknowledged that the decision to participate is not simply based on whether the individual liked the particular cultural manifestation that was being presented. Rather it is a complex decision based on past experiences and preferences. The authors Kevin McCarthy and Kimberly Jinnett divided potential audiences into three groups, with different motivations:

- "Yes" group: those who are already participating.
- "Maybe" group: those who are inclined to participate if conditions were right.
- "No" group: those disinclined to participate

Audience development can involve all three groups, although the techniques are different for each one.

First, the "yes-visitors". Increasing participation for this group means to encourage them to participate more, and in different ways. If they come to the museum once a year, the museum should encourage them to come two or three times. If they are ticket buyers, can they be encouraged to donate? The key to success in developing "yes-visitors" is finding ways to deepen and enrich their visit, making them feel like an important part of the museum.

The "maybe-visitors" comprise the largest section of the population: the difference between those who identify themselves as 'museum lovers' and those who occasionally visit museums, but do not recognise themselves as 'museum lovers'. This is the audience who would visit a museum if conditions were right, e.g., an interesting exhibition or an event. For the museum, it is key to understand why many people choose certain events better than others.

"Maybe-visitors" often come to the museum for other reasons than the theme itself. While they might not be attracted by a particular exhibition, they might consider going to fulfil Social values, such as if invited by friends, or or go as a company to other visitors interested in the exhibitions. The museum may develop formal or informal marketing campaigns to investigate the possible motivations of these occasional visitors, and assist curators to organise products that might lure them.

[218] See Section 2.2.c.

[219] See Section 4.1.b.

[220] Although the original study describes audiences for all forms or arts, here I am adapting the results towards museums.

Discussing audience development, Ellen Rosewall pointed out another way to figure out how to make the conditions right is to discover what keeps audiences away:

> *"Barriers to entry that are trivial to* [museum] *lovers often are strong disincentives to 'maybes'. Some common barriers to entry into* [museums] *include the following:*
>
> - *Auxiliary costs, like parking or transportation.*
> - *Inconvenient times.*
> - *Fear of behaving inappropriately in an unfamiliar setting.*
> - *Nobody to go with.*
> - *Competition from family and work commitments.*
> - *Price.*
>
> *Each organisation may have specific barriers (an unfriendly building, brusque ticket office staff, a reputation for being "too far away") and will need to adopt specific techniques for removing the obstacles or making sure the Maybes know that even though the venue might seem far away, parking is free and plentiful" (*Rosewall, 2014, p. 215).

The "no-visitors" includes people who are disinclined to visit a museum. These individuals may have a deep aversion to museums, or maybe due to a lack of cultural capital, education, race, social status, or even income level, they feel as very different from the current audience of the museum. They believe they are uninvited and rejected from museums.

Diversifying museums' audiences is a wonderful goal, but it is the most difficult aspect of audience development, in particular for small museums, and requires the longest commitment, and maybe partnerships with other local cultural organisations and government.

Although complex to manage and costly, initiatives such as "Museum Nights" are an example of these partnerships. Rather than an ordinary museum-visit, these events aim to allure and attract 'non-visitors', showing them that a museum is not the "boring" and "frightening" place they may imagine, but the freedom for movement and appreciation of arts and culture that I advocated in the beginning of this section.

An awareness of the importance of 'audience development' is growing in the museum sector, and the Cultural Valorisation Method will investigate whether the museum is developing any programme to understand and promote the organisation among non-expert-museum-goers: "yes-visitors", "maybe-visitors", and even "no-visitors".

A key differentiation between original stakeholders model (Freeman, 1984) and the proposition I am introducing in this study is the division of the category 'External stakeholders' into two clusters – splitting them into 'co-producers' and 'audiences'. Both groups of stakeholders are external to the museum, but the stakeholders "co-producers" are from the "supply side" of the museum production, while the 'audiences' are the "demand". The first are help to create the content while the second are appreciating it.

However, the major contribution of this study for the understanding of the stakeholders is the distinction of the audiences in 'expert-visitors' and 'amateur-visitors'. Both groups are appreciators of the productions of the museum, and may create or co-create content with the valorisation of their embodied cultural capital[221] (Bourdieu, 1984; 1986), but they operate in such disparate ways and have such diverse interests towards the museum that it is disadvantageous (or even harmful) to the understanding of the stakeholders in a small museum not to consider them separately.

In this sense, the proposition that this study is making for the division of the stakeholders in a small museum is summarised in the following Diagram 5.3..

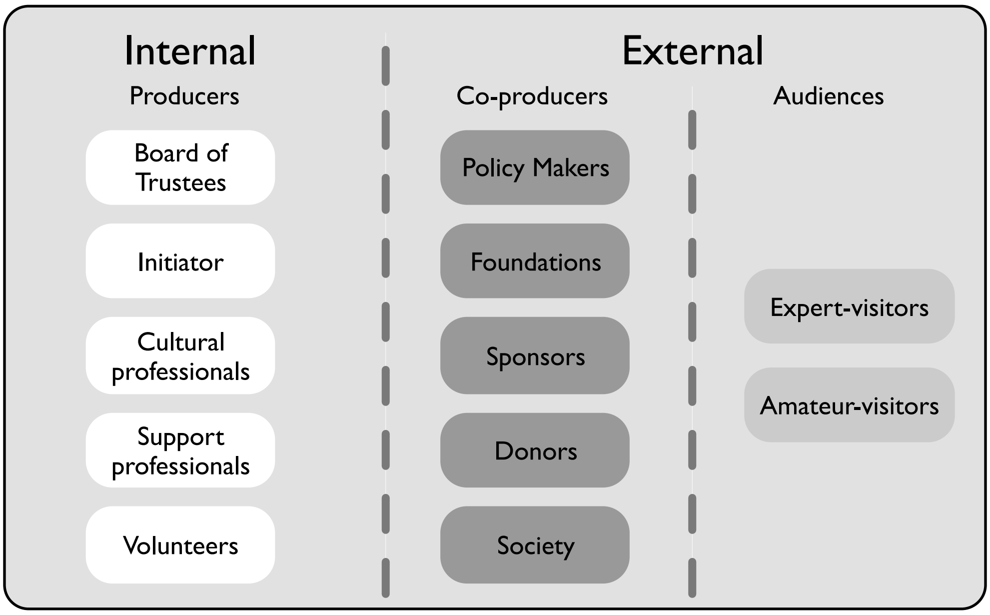

Diagram 5.3.: Proposition of identification of the main stakeholders of a museum (elaborated by the author)

Final words of Chapter 5

This chapter aimed to develop an understanding of a small museum as an organisation. Its aim, rather than to discuss profoundly each element, is to identify and differentiate them in a logical manner to render them useful to the structure of the Cultural Valorisation Method.

Returning to the image at the cover of this study, the Support Activities are represented by the four pebbles piled on the right side. Each pebble representing one set of activities: Collection-related activities, Non-collection-related activities, Finance-related activities, and Stakeholders-related activities.

221 See Section 4.2.a.

Chapter 5 concludes Part 2 of this study. Here I focused on museums – their purposes and idiosyncrasies, and individualised small museums, in their relevant aspects. I also exposed the features and aspects that compound a museum, considering both the cultural achievements as well as organisation sustainability.

PART 3 –
The Cultural Valorisation Method

Every small museum hopes to be recognised as relevant in its theme, and become popular while is engaged in promoting the cultural and educational interests of its community. Through the use of its collections, a small museum creates unique opportunities for their audiences to valorise their embodied cultural capital concerning the discipline of the museum, and to co-create new meanings and values for themselves.

However, small museums cannot afford to employ curators, museologists, educators and other professionals to study their collections, and produce the exquisite exhibitions and other products that large (superstar) museums do. Anyway, the audiences demand a fair production, as Carl Guthe points out on his booklet about small museums:

> "*A visit to a museum should be an exciting adventure, whether the visitor be an inquisitive youngster, an adolescent searching for guidance to his personal future, a local citizen hoping to find something of interest, or a tourist looking for a new experience. Every purposeful visitor to a museum is in search of something. The responsibility of satisfying this quest is a* […] *major obligation the museum has assumed*" (Guthe, 1957, p. 33).

The obligation Carl Guthe mentions are the outputs and outcomes of the Cultural Activities; to achieve them, museums are structured as operational and sustainable organisations – as result of the Support Activities. But, as in the famous quote attributed to the Japanese writer Haruki Murakami: "*pain is inevitable, but suffering is optional*"[222] – pains from problems are part of all organisations, but suffering from being unaware of viable solutions may be avoided, if the museum knows how to apply proper evaluation methods.

In this study, Part 1 and Part 2 are about small museums, addressing the research question "*How to understand a small museum as a cultural organisation?*". This Part 3 is about evaluating a small museum, addressing the research question: "*How to evaluate a small museum?*".

Part 3 is divided in three chapters. In Chapter 6 I define the perspectives on evaluation that this study is based on. In Chapter 7 I present my proposition for an evaluation of small museums – the Cultural Valorisation Method. In Chapter 8 I report the application of this method in the small Scales Museum (*Weegschaalmuseum*, in Naarden, the Netherlands).

[222] Authorship of the quotation is a matter of debate.

Chapter 6 –
Evaluations may guide the needed balance

In the previous chapters of this study, I focused on museums. In Part 1 and Part 2 I presented theories and proposed perspectives to understand various aspects of a museum, organising these various frameworks in a way to make it ready to be used by an evaluation method.

This chapter is about evaluation as a discipline. Here I will present some basic concepts that structure the discipline of 'evaluation', providing the main perspectives that will serve as guidelines for the Cultural Valorisation Method.

6.1. – Some essential topics on evaluation

When 'evaluation' enters in any conversation, everyone already has a preconception in mind about it – usually not very praiseworthy. After all, we have been subjected to evaluations since we were born: in a nursery, staff on duty perform evaluations on newborn children moments after their birth: "baby is too heavy", "baby is too light", or (hopefully) "baby's weight is just right" – to get to these conclusions, the nurse needs just a simple scale and a straightforward list with standards for comparison. However, some other evaluations require more sophisticated methods and procedures developed for the specific purpose of the particular objects-of-study – this is the case of small museums.

However, to develop an evaluation method, it is necessary to understand a few concepts of evaluation as a discipline. Indeed, one of the first questions scholars ask while confronting evaluation is whether it can be considered a discipline. Michael Scriven, one of the most renowned scholars on evaluation argues:

> *"The stance here is that a discipline of evaluation is entirely possible and strictly analogous to the disciplines of statistics, measurement, and logic. That is, evaluation is a tool discipline, one whose main aim is to develop tools for other disciplines to use, rather than one whose primary task is the investigation of certain areas or aspects or constituents of the world. Such disciplines are here called 'transdisciplines' for two reasons. The first is that they serve many other disciplines – and not just academic ones* […] *The second reason* […] *the discipline has a core component – an academic core – which is concerned with the more general issues of their organising theories or classifications, their methodology, nature, concepts, boundaries, relationships, and logic. In conventional terms, this is often referred to as the pure subject by contrast with the*

> *applied subject. Thus there are pure subjects of logic, of measurement, and of statistics. The field of evaluation* […] *has always had the applied areas – because practical problems demanded it – but never a core area" (*Scriven, 1994, p. 150).

Being a discipline that serves others, 'evaluation' has come to have a variety of meanings, reflecting different emphases on its purpose, such as achievement, accountability or learning. However, there is no universal agreement on the definition itself.

> *"In fact, in considering the role of language in evaluation, Michael Scriven* […] *noted that there are nearly sixty different terms for evaluation that apply to one context or another. These include: adjudge, appraise, analyze, assess, critique, examine, grade, inspect, judge, rate, rank, review, score, study, test"* (Fitzpatrick, Sanders, and Worthen, 2004, p. 5).

Most evaluation definitions include the concept of making a judgment of the value or worth of the subject of the evaluation. From the forum that discusses issues surrounding aid, development and poverty reduction in developing countries Development Assistance Committee (DAC), a part of the intergovernmental Organisation for Economic Co-operation and Development (OECD):

> *"Evaluation refers to the process of determining the worth or significance of an activity, policy, or program.* [It is] *as systematic and objective as possible, of a planned, on-going, or completed intervention"* (OECD, 2002, p. 21).

In a similar way to OECD's approach, this study will follow the perspectives of another renowned scholar on evaluations Daniel Stufflebeam, who defines 'evaluation' as:

> "[…] *systematic process of delineating, obtaining, reporting, and applying descriptive and judgmental information about some object's merit, worth, probity, feasibility, safety, significance, or equity"* (Stufflebeam & Shinkfield, 2007, p. 698).

Value is the root term for evaluation. The process involves making value judgments, consequently evaluations are not value free. They need to be grounded in some defensible set of guiding principles or ideals and should determine the evaluand's standing against these values. Deborah Fournier points out:

> *"it is the value feature that distinguishes evaluation from other types of inquiry, such as basic science research, clinical epidemiology, investigative journalism, or public polling"* (Fournier, 2005, pp. 139-140).

However, the comprehension of the definition of a discipline is never enough. Three topics will be important for this study: the fundamental attributes of evaluation programmes, when to develop them, and which are their main pitfalls.

6.1.a. – Four fundamental attributes in an evaluation program

Standards help ensure that evaluations and their stakeholders communicate properly and reach a clear, mutual understanding concerning the criteria of the process. In their edited volume on evaluation, Nick Smith and Paul Brandon define fundamental issues (or attributes) as:

> *"those underlying concerns, problems, or choices that continually resurface in different guises throughout our evaluation work"* (Smith & Brandon, 2008, p. 2).

In its turn, the American-Canadian Joint Committee on Standards for Educational Evaluation, which concentrates its work on evaluations of education and training, defined an evaluation standard as:

> *"principle mutually agreed to by people engaged in a professional practice of evaluation, that, if met, will enhance the quality and fairness of an evaluation"* (Joint Committee, 1994, p. 3).

The Joint Committee grouped their standards in four fundamental attributes of a sound evaluation programme: utility; feasibility; accuracy; and property.

1. **Utility** – Evaluations should be useful. It should address stakeholders, more than strengths and weaknesses, assisting them in understanding and applying the findings. The utility standards are intended to ensure that an evaluation will serve the information needs of intended users. Accordingly, evaluation processes should not be egocentric, but rather serve a purpose.
2. **Feasibility** – Evaluations should employ prudent and operable procedures, controlling the forces that could impede or corrupt the process. It should be realistic, politically viable, frugal and cost-effective. Oppositions are more than threats, they may terminate the evaluation programme.
3. **Accuracy** – Evaluations should clearly describe the programme as it was planned and as actually executed, describing the program's background and setting. It should convey valid and reliable findings, presenting the strengths, weaknesses, and limitations of the evaluation's plan, procedures, information, and conclusions. The accuracy standards are intended to ensure that an evaluation will reveal and convey technically adequate information about the features that determine worth or merit of the programme being evaluated.
4. **Property** – Evaluations should be grounded in clear, written agreements defining the obligations among stakeholders. It should protect all involved players' rights and dignity. The propriety standards are intended to ensure that an evaluation will be conducted legally, ethically, and with due regard for the welfare of those involved in the evaluation, as well as those affected by its results.

The attribute 'feasibility' deserves a further comment. In the volume on programme evaluation edited by Kathryn Newcomer, Harry Hatry and Joseph Wholey, the authors stress one feature that is key for small museums: cost. Evaluations involves balancing the probable costs of answering evaluation questions with the likely credibility and usefulness of the evaluation results:

> *"in general, the higher the level of precision, reliability, and generalizability, the higher the costs are in terms of time, staff, and other required resources. Evaluation costs are not limited to the evaluators' time and resources; they include as well the time of policymakers, program managers, program staff, clients, and others affected by the evaluation process; political and bureaucratic costs, including perceived disruptions and*

> *increased workload, that may occur as a result of the evaluation process as well as possible loss of goodwill among those who are affected by data gathering; and the financial costs of data collection and analysis*" (Newcomer, Hatry and Wholey, 2015, pp. 1-2).

In this sense, despite being definitively invasive and disrupting the normal and everyday activities of the organisation, the evaluation programme should be careful about its feasibility, being parsimonious on resources-consuming.

Following these attributes, the evaluation programme may prove its worth:

> "[…] *measured in the strength of the evidence produced; the credibility of the evaluation to policymakers, managers, and other intended users of the results; and the use of evaluation information in influencing public policies, program activities, or program results*" (Newcomer, Hatry and Wholey, 2015, p. 2).

6.1.b. – Managerialism and bureaupathology are threats for evaluation programmes

Analogous to the internal problems that may lead an organisation to purpose-drift, the careless observation of these four fundamental attributes seen above may lead evaluation programmes to suffer from managerialism[223] (i.e., misuse of managerial practices) or bureaupathology[224] (i.e., misuse of bureaucracy).

Managerialism may lead to overcomplexity. It is not uncommon when the Board of Trustees or External stakeholders propose that museums apply evaluation methods they are accustomed to using in their corporations[225]. Managerialism may cause problems such as a lack of utility (one may investigate matters different than the purpose of the museum), or lack of feasibility (procedures may overwhelm staff with procedures other than their profile, in particular Curators, museologists, conservators, and educators who are performing Cultural Activities).

Bureaupathology may lead to indicators-servicing. It may cause the staff to become disconnected from the organisation's purposes, and consequently develop to undesirable self-focus; if the evaluation programme is over-bureaucratic, the staff may focus on the indicators instead of the evaluation's benefits, or even the purpose of the organisation. Working for indicators is the ultimate organisational myopia – it is analogous to someone driving a car with eyes fixed on the speedometer.

Bureaupathology may also cause problems such as lack of accuracy (the staff may care just about being adequate with regards to indicators instead of caring about the findings of the evaluation process), or lack of property (the staff may care about their individual performance, detouring from the purpose of the museum).

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[223] See Section 3.2.a.

[224] See Section 3.2.b.

[225] See Section 6.3.c. for the use of Balanced Scorecard in small museums, as example.

6.1.c. – Evaluations: at the right moment, for the right audience

Evaluation programmes interfere in the functioning of the organisation under scrutiny, so it is an endeavour that should be carefully planned and performed. Likewise, these programmes ought to know carefully who they are addressing and provide the proper information to the correct stakeholders. Textbooks on evaluation classify two kinds of evaluation methods, referring to the moments when they take place, namely 'formative' and 'summative' evaluations.

Formative evaluations are conducted during the realisation of projects or programmes, aimed at immediate improvement of performance. "*Formative evaluations are sometimes called process evaluations, because they focus on operations*" (Morra-Imas & Rist, 2009, p. 9). They are internally-oriented and aimed to be beneficial for the Internal stakeholders[226], where they indicate points to be developed and corrected, on which the manager can act immediately for the benefit of an on-going programme. Evaluations serve the well-known motto among assessors: "*what gets measured gets done*".

Summative evaluations (also named outcome- or impact-evaluations) are conducted after the conclusion of the projects or programmes. Although they may be beneficial for the Internal stakeholders (as lessons, positive and negative findings should benefit the planning and development of future endeavours), summative assessments are also beneficial for External stakeholders[227], interested in knowing to what extent the anticipated outcomes and impacts were actually produced.

Robert (Bob) Stake is concise illustrating the distinction between two kinds of programmes: "*when the cook tastes the soup, that's formative; when the guests taste the soup, that's summative*" (Stake, 2000, in Stufflebeam, Madaus & Kellaghan, 2000, p. 28).

In this sense, evaluators should understand the kind of organisation they are assessing and apply the most appropriate tool to produce the most useful, feasible, accurate, and inclusive reports for Internal and External stakeholders, addressing the worth and merit of the main activities. As a result, during the evaluation programme, assessors are in a powerful position to steer the organisation, in particular if it is a small museum. Consequently, it is necessary to review some main points about this character: the evaluator.

6.2. – The roles of the evaluators

Evaluations may be stressful and painful processes. It is natural that the staff of organisations under investigation tend to become tense during an evaluation programme. With a dose of prejudice and mistrust, evaluees see evaluators as "medieval inquisitors" who "will never be able to reproduce what the staff is actually doing, yet they have the power to judge the worth and the merit of their production". In this sense, when a museum

[226] See Section 5.2.d.1.

[227] See Section 5.2.d.2.

decides to engage in an evaluation endeavour, it is important to learn about the role (or roles) evaluators have in this process.

The tension among the staff is clear and real, being the evaluator's role to lower the tension and persuade evaluees that the evaluation programme is a positive pursuit – evaluands must understand the purposes, perspectives and methods of an evaluation programme, and be sure that it might bring benefits for all stakeholders.

> "*the evaluator should pursue a process of interaction and development of mutual understanding prior to detailing the evaluation plan, a process that could require months*" (Stufflebeam & Coryn, 2014, p. 461).

In the volume where the W. K. Kellogg Foundation introduces their evaluation approach[228], the relevance of the evaluators' efforts in stakeholders' engagement is highlighted as follows:

> "*The primary goals of evaluation are that stakeholders are engaged, active participants in the process and that the evaluation process and findings will be meaningful and useful to those ultimately responsible for improving and assessing the program. In the end, this means that there is no one way to do evaluation. Given that premise, the critical skills of an effective evaluator include the ability to listen, negotiate, bring together multiple perspectives, analyze the specific situation, and assist in developing a design with the evaluation team that will lead to the most useful and important information and final products*" (W. K. Kellogg Foundation, 2004, p. 59).

Stakeholder engagement is the first step, but then these evaluators can play a variety of roles, reflecting a variety of approaches in programme evaluation. Reviewing the literature on this matter, Heng Luo provides an overview of various perspectives:

> "[Michael] *Scriven sees evaluator as a "judge" who justifies the value of an evaluand and offers his summative judgment in the final report; while* [Robert] *Stake believes an evaluator should be a "program facilitator" who works with different stakeholders and assists them to "discover ideas, answers, and solutions within their own mind".* [Donald] *Campbell prefers a "methodologist" role for an evaluator, advocating rigorous experiment design that yields strong causal inferences* [...]. *The emphasis resides not only in the immediate outcome of a program, but also in the inputs, implementation and long-term outcome of the program"* (Luo, 2010, p. 42).

However, references such as "judge", "methodologist", or "facilitator" are no more than archetypes to ease the understanding of the role an evaluator plays during an evaluation. Actually, evaluators often play different roles in different phases of an evaluation.

Evaluators can be judges, while assessing the worth and merit of activities. Michael Scriven believes that an evaluator's role is to investigate and justify the value of an evaluand. "*Bad is bad and good is good and it is the job of evaluators to decide which is which*" (Scriven, 1986, p. 19). The author rejects the idea that evaluators' role is simply to provide information to decision-makers and claims: "*the arguments for keeping science*

[228] See Section 4.3.a. for the Logic Model.

value free are in general extremely bad" (Scriven, 1969, p. 36) – evaluators should summarise their findings into a final report and offer their judgment.

Evaluators can be methodologists, while applying methods. Donald Campbell believes that evaluators should play the role of a methodologist during the programme evaluation, using scientific methodologies to design evaluative research that eliminates biases and establishes a causal inference about a programme. In this sense, evaluators should also distance themselves from the programme stakeholders and work independently to find out the facts about the programme (Campbell, 1984).

The Cultural Valorisation Method is in an advantageous position concerning evaluators as methodologists, as it was developed for a single purpose – to deal particularly with small museums – and the worth and merit of the realisation of their Cultural Activities and Support Activities. In this sense, evaluators applying it ought to have full knowledge and control over the method, so they may translate the acquired information into the various categories of the Cultural Valorisation Method.

However, the neutrality, impartiality and detachment that Campbell advocates may not be applicable here. The scholar on evaluation, Robert (Bob) Stake published an article about evaluators' roles and their advocacy, provocatively entitled "*How far dare an evaluator go toward saving the world?*" (Stake, 2004). In this paper, the author defends that evaluators do not have to pretend to have neutrality about the problems that programmes are attacking in order to perform fair, balanced, and neutral evaluations of those programmes.

> "*I speak of advocacies. Most evaluators claim to make dispassionate searches for quality and dysfunction. They speak disdainfully of advocacy and promotion. Yet it is clear that must of us evaluators have strong feelings about certain matters which we promote in our work. Here are six advocacies common in evaluation studies:*
>
> 1. *We care about the evaluand, the object being evaluated. Often we believe in it. […] "One should not evaluate a program if one does not support its goals."*
> 2. *We care about evaluation. We want to see others care about it.*
> 3. *We advocate rationality.*
> 4. *We care to be heard. We are troubled if our studies are not used. We feel evaluation is more useful if program participants take some ownership of the evaluation.*
> 5. *We are distressed by under-privilege. We see gaps among privileged patrons and managers and staff and underprivileged participants and communities.*
> 6. *We are advocates of a democratic society*" (Stake, 2004, p. 103-104).

So, evaluators do not have to pretend neutrality about the organisations they are assessing in order to do fair, balanced, and neutral evaluations of their programmes. Who wants an uncaring evaluator who professes neutrality about homelessness, hunger, child abuse, or violence?

Similarly, the Cultural Valorisation Method is advocating for the organisational health of small museums to achieve their purposes, and so evaluators using this method should do the same. When I evaluate a museum, I do not pretend to be neutral. I want to see that museum flourish, fulfilling their own purposes. That means I am motivated to do what is needed to ensure that the programme works (Patton, 2011). A quote attributed to Johann Wolfgang von Goethe corroborates and summarises this point: "*I can promise to be sincere, but I cannot promise to be impartial*".

Evaluators can be facilitators, when implementing a programme. According to Bob Stake, evaluators should be participative, assisting different stakeholders to "*discover ideas, answers, and solutions within their own mind*" (Stake & Trumbull, 1982, p. 1). While presenting their evaluation findings, evaluators must proceed in "*natural ways in which people* [may] *assimilate information and arrive at understandings*" (Stake, 1980, p. 83), so that the report can reach maximal comprehensibility.

> "*In this approach, evaluators will orient evaluation directly to program activities than to the program goals and respond promptly to audience information requests*" (Luo, 2010, p. 45).

After all, within an organisation, the staff typically are aware of the main issues of the museum, and sometimes they might have suggestions to solve for these issues, but somehow they are unable to address them. In this sense, evaluators are the professionals to who will "lift a mirror", helping the staff to see their own organisation, facilitating them to find solutions.

As mentioned in the previous section, evaluation is a discipline that serves others, so evaluators should be unpretentious and modest in their position of authority while investigating museums, in particular small museums, being careful in their behaviour:

> "*No one, prophet, intellectual or evaluator, can claim to be in possession of the universal standpoint, that secret scientific key to the truth. No longer is it possible to claim a privileged prescription of how such a world of multiple social constructions should operate. In this climate, a rather different message is thrust on the would-be evaluator: stop feigning certainty and instead celebrate the free, instinctive play of imagination within decision making*" (Pawson & Tilley, 2000, p. xii).

In this sense, evaluators, armed with skills in obtaining relevant information, and following a method appropriate for their 'object-of-study' (i.e., small museums), should help small museums to develop their own products, identifying and assessing their worth and merit, while pursuing the museums' purposes.

6.3. – Some current relevant evaluation practices in museums

Evaluations in museums are not a novelty. Museum managers, policy-makers and other funders in this sector are continually applying evaluation methods in order to assess their own specific cases. These methods are developed internally or are hired scholars or experts to do so. Usually, they create these methods for internal use, without the intention of publication.

The most straightforward way to evaluate a museum is by counting the number of visitors. Actually this is a good method: the measurement is cost-effective, easy to obtain, standardised, can be understood by virtually everyone, and it leads to lists comparing museum figures. But what do these numbers mean? A blockbuster exhibition of famous artists (such as Van Gogh, Dali, or Picasso), or widely beloved movements (such as Impressionism or Pop-Art) will certainly attract a high numbers of visitors, but that does not necessarily answer questions such as: 'does it mean that this is a good exhibition?'; or 'is this museum helping visitors valorise their cultural capital?'; or 'is this museum realising its purposes?'; or 'is this museum sustainable?'; or even 'is this a good museum?' Some more accurate methods are necessary.

Patrick Boylan edited a volume for ICOM where he defines evaluation in museums as: "*monitoring or assessing the extent to which a program or organisation has met it goals and objectives*" (Boylan, 2004, p. 208) – a perspective in-line with the purposes that this study is advocating. In this section, I will present some perspectives on evaluation for museums that are applied and published, and offer some criticisms about each evaluation method, aiming to establish the need for a new evaluation method.

6.3.a. – Exhibition development, by Chandler Screven

Chandler G. Screven was a scholar dedicated to study informal education in museums, who developed the evaluation approach that I present in this section. His method inspired others. While presenting their own evaluation method Judy Diamond, Jessica Luke and David Uttal[229] explain the perspective proposed by Chandler Screven:

> "*there are many kinds of evaluation studies, but most can be identified as one of four types: front-end evaluation, formative evaluation, remedial evaluation, or summative evaluation*" (Diamond, Luke and Uttal, 2009, p. 3).

These four types were developed by the scholar on museum studies, Chandler Screven (1976; 1990), who was focusing on educational evaluation in museums. Inspired by the renowned author on evaluation, Michael Scriven (1967), the author understands evaluation as:

> "*a process for obtaining information about visitors that ultimately can contribute to the effectiveness of an exhibit and its interpretive components on visitor behavior, interests, or the exhibit's ability to communicate*" (Screven, 1990, p. 36).

According to Chandler Screven each stage of development of an exhibit requires a different kind of evaluation. Table 6.1. below summarises the approach:

[229] See Section 6.3.

Stages of an Exhibition Development		Appropriate evaluation method
Stage	**Description**	**Method**
1. Planning	Themes, audiences, goals, messages, and other matters are considered.	Front-end evaluation (FRE)
2. Design	Layout, objects, sequencing, lighting, signage, displays, orientation, etc. are designed and developed.	Formative evaluation (FE)
3. Construction/ installation	*Note: although the author identifies the "construction/ installation" stage, he neither develops it further, nor proposes an evaluation method for this stage.*	
4. Occupancy	Traffic flow, visitor usage, attitudes, interests, learning, cost-effectiveness, attendance, etc., may be examined. Besides exhibit design, new variables are present during occupancy such as crowds, fatigue, and noise, that can affect impact.	Summative evaluation (SE)
5. Remedial	Adjustments may be made to the installed exhibition (old or new) to correct post-occupancy problems.	Remedial evaluation (RE)

Table 6.1.: Stages of an exhibition development and appropriate evaluation method (elaborated by the author, based on Screven, 1990).

The four evaluation methods are:

- **Front-End Evaluation** (FRE): applied during the planning stage of the exhibit, it applies interviews and focus groups on target-visitors to learn about the audience before the exhibit has being designed, to better understand how visitors will eventually respond to the project. "*Front-end evaluation helps to anticipate* […] *problems during the planning of exhibits*" (Screven, 1990 p. 38).
- **Formative Evaluation** (FE): applied also before the opening of the exhibition, it checks how effective the design is communicating the intended messages to test-visitors, through labels, objects, layouts and topics. "*Formative evaluation also can be used to find out if ideas or concepts about an exhibit (headline, a text/object panel) or a delivery technique (interactive flip label, push-button panel, slide) are likely to motivate freely moving visitors to stop and attend to and interact appropriately with these materials*" (Screven, 1990 p. 45).
- **Summative Evaluation** (SE): reports about the impact of the exhibition after it is completed. "*Takes place after the exhibit's opening and is intended to provide information on how the exhibit is working overall, how people use it, what they learn from it, or how they are changed by it*" (Screven, 1990 p. 52). In addition to assessing educational effectiveness, other information may be obtained from SE:

educational behaviour and its material support, learning for future exhibits (including cost management), identify unintended goals of the exhibit (i.e., externalities), and impact in the society as a whole.

- **Remedial Evaluation** (RE): is useful for troubleshooting problems and informs museum staff and designers about the improvements that can be made to maximise the visitor experience. In this stage, the author suggests to address issues such as physiological (fatigue or hunger), architectural (doorways, multiple panels, competing exhibits, choice points, walking distances, entrance-exits), social (to leave, to hurry, to impress others, to compete, to share information), or psychological (crowds, noise, psychological fatigue, information-overload, time pressures, intimidation, excitement).

Chandler Screven's approach has been widely applied by consultants on museum evaluation (such as Nicky Boyd, in the UK), and superstar museums, such as Victoria and Albert (London, England). However, observing all the aspects already discussed in Part 1 and Part 2 of this study, I highlight three criticisms towards these frameworks:

1. The method focuses on a single stakeholder (the amateur-visitor) with a single motivation for the visitor to go to a museum: education. However, museums have a multitude of stakeholders[230], each with their own interests and motivation towards a museum.
2. The method focuses its efforts on the preliminary stages of an exhibition, testing the exhibit on the visitor, rather than assessing the visitors themselves. The question is "how can we make better exhibitions" – an important question (specially in the era of "blockbuster exhibitions"[231]). However, the ultimate question a researcher should ask is "whether the exhibition conveys the intended message?".
3. Finally, my strong criticism towards Chandler Screven's framework is that it ignores the museum as an organisation, and thus its organisational sustainability, a very important matter as this study discussed previously.

Despite these criticisms, this approach served as blueprint for other methods, such as the Informal Learning model, introduced by Diamond, Luke and Uttal (2009).

6.3.b. – Evaluating Informal Learning, by Judy Diamond, Jessica Luke and David Uttal

Chandler Screven's approach is also an inspiration for the Evaluating Informal Learning approach. In a practical way, Diamond & Scotchmoor (2006, in Diamond, Luke and Uttal, 2009), focus their proposal for an evaluation method for museums in the informal learning process.

[230] See Section 5.2.d.

[231] High numbers of visitors is an interesting (but subsidiary) indicator. Although common, ranking museums by attendance is unidirectional and simplistic.

> "[T]*he emphasis is on the learning that occurs outside of the formal education system in which the learner has choice and control over his or her experience*" (Diamond, Luke and Uttal, 2009, p. 11).

According to them, learning in informal settings (such as this method) presents five characteristics:

- It is voluntary, i.e., unlike "school-learning", it is non mandatory.
- It is learner motivated, i.e., guided by learner interests.
- It is non-linear and open ended – it is propositional, favouring the co-creation of meanings and values.
- It can occur in a variety of settings – including museums, zoos, botanical gardens, nature centres, or aquaria, i.e., places where classroom-formal-learning is the antagonist.
- It is both ubiquitous and ongoing, like Bourdieu's embodied cultural capital[232].

Informal learning is personal and individualised. People choose whether or not to visit the institutions, and when there, they decide how they will engage with exhibits, programs and activities. Thus, each visit is unique.

> "*Museums are a vast resource of props for discovery; they can relieve any of the tensions which make learning in schools ineffective or even painful. No one ever "fails" in a museum*" (Oppenheimer & Cole, 1974, p. 8).

Having this perspective in mind, Diamond, *et. al.* developed a method with a series of surveys and interviews to verify whether an informal learning process took place during the visit, and its effectiveness.

> "*Evaluation in informal learning takes into account the individual's agenda and the ways that visitors construct their own meaning and understanding during the museum visit*" (Diamond, Luke and Uttal, 2009, p. 13).

This approach is similar to one of the perspectives that the Cultural Valorisation Method was developed – a museums is a place where amateur-visitors may valorise their cultural capital. However, like Chandler Screven's framework, it leaves untouched two important aspects:

- Museums' characteristic as hybrid organisations, one of the most important pillars of this study.
- The possible multitude of reasons why a visitor goes to a museum. The authors' proposition is unidimensional: personal motivation to learn. Alternatives should be equally evaluated.

232 See Section 4.2.a.

6.3.c. – Balanced Scorecard, by Robert Kaplan and David Norton

An alternative perspective relevant to mention is the application of Balanced Scorecard in museums. Robert Kaplan and David Norton in 1992 introduced it as a strategic management and evaluation tool that soon became a success in corporations.

Balanced Scorecard intends to be a tool for organisational performance measurement as it relates to the organisation's strategies by emphasising the linkage between operations, performance measurement and strategy (Kaplan & Norton, 1993). According to Rigby and Bilodeau (2013) in a report for the consulting firm Bain and Company, in 2013 Balanced Scorecard ranked as the fifth most used management tool in the world (after Strategic Planning, Customer Relationship Management, Employee Engagement Surveys, and Benchmarking), sixth in North America (tied with Outsourcing), and the most used in firms in the regions of Europe, the Middle East and Africa.

Balanced Scorecard individualises a firm in "four perspectives" to identify financial and non-financial performance indicators, attaching targets to them to follow up the implementation of the organisational strategy, and aiming to connect strategic definitions to daily activities. The perspectives aim to answer the questions (Kaplan and Norton, 1992):

- Financial: "What's important to the owner or shareholders?", e.g., cash flow, sales growth, operating income, return on equity.
- Customer: "How do customers see us?", e.g., percentage of sales from new products, on time delivery, share of important customers' purchases, ranking by important customers.
- Internal business processes: "What must we excel at?", e.g., cycle time, unit cost, yield, new product introductions.
- Learning and growth: "How can we continue to improve, create value and innovate?", e.g., time to develop new generation of products, life cycle to product maturity, time to market versus competition.

> *"Organisations using Balanced Scorecard derived numerous benefits, such as superior financial performance (Davie & Albright, 2004), diagnosis of strategic problems (Kaplan & Norton, 2001), incorporation of customer feedback (Kaplan & Norton, 1993), and better understanding of processes and how each area of the organisation contributes to the whole (Kaplan & Norton, 1993)"* (Weinstein & Bukovinsky, 2009, p. 42).

However, Balanced Scorecard received many criticisms. Paul Niven (2003) points out the dependence on financial metrics leads to short-term decision-making, reducing the organisation's ability to implement its strategy through long-term investments, that could led to a proper organisational alignment. The Swedish scholars Ulf Johanson, Matti Skoog, Andreas Backlund and Roland Almqvist are also critical of Balanced Scorecard. They summarised their criticisms in four dilemmas:

1. Implementation and employee motivation: The top-down approach of a new method that ought to have their approach "sold" and to be "implemented" creates barriers to the museum employee who is not trained in management, and is averse

to methodologies that will remove the creative freedom necessary for its production.

2. The one-size-fits-all idea[233]: Balanced Scorecard was created with large corporations in mind, so few success cases are linked to small and medium-sized firms (SME). Charles Tennant and Murat Tanoren studied the implementation of Balanced Scorecard in SMEs and concluded that it is usable, but has some deficiencies since they are aligned and operate differently than corporations. In not-for-profit organisations the phenomenon is similar:

   > *"When the Balanced Scorecard is implemented in non-profit organizations it is evident that the model originally proposed by Kaplan and Norton, with its four perspectives, lacks usefulness.* [...] *In order to facilitate this implementation, the four perspectives of the Balanced Scorecard model were adapted to the specific requirements of police work. The new, modified model differs so much from that proposed by Kaplan and Norton that it may fairly be described as entirely new"* (Johanson, *et. al.*, 2009, p. 847).

3. Time dimension contradiction: The intention of Balanced Scorecard is to reinforce long-term reasoning by aligning daily activities to strategy. However, by necessity (i.e., after implementation of indicators that control everyday tasks) Balanced Scorecard strengthens the short-term (Tennant & Tanoren, 2005, in Johanson, *et. al.*, 2009).

4. Different organisational logics: There have been many attempts to implement the Balanced Scorecard in public-sector organisations. The aims of these attempts have included visions, strategies and value creation within the organisation (Mouritsen, et. al., 2004 , in Johanson, *et. al.*, 2009) and improved quality (Guthrie, *et. al.*, 2004, in Johanson, *et. al.*, 2009).

Many organisations, or at least professional ones, are problematic to manage because they contain strong professionals with robust values and attitudes about how the work is to be performed. These values and the management's vision and objectives have been shown to be not always in harmony (Covaleski, 1981; Almqvist, 2001, in Johanson, *et. al.*, 2009), and achieving goal congruence in professional organisations may be a highly delicate matter – an absent finesse in the Balanced Scorecard.

Even after all these criticisms having been published, some cultural organisations still embraced the Balanced Scorecard's fad. Maybe because the method proved to be successful in corporations, of maybe commanded by members of the Board of Trustees or other External stakeholders that are used to it in their own firms. This fad is still recurrent in the literature and practices of the cultural sector – some organisations embraced the Balanced Scorecard[234] – the ultimate example of managerialism[235] (i.e., misuse of managerial practices).

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233 In this study, I am using the term 'managerialism' for this same concept.
See Section 3.2.a.

234 See for instance Boorsma & Chiaravalloti (2010) and Chiaravalloti (2014).

235 See Section 3.2.a.

6.3.d. – Contingent valuation

This study assumes valorisation[236] as central for the realisation of museums' values. To achieve it, a necessary condition is the 'museum-fact'[237], i.e., it is indispensable the visitors' physical presence at the museum, and their disposition to engage their embodied cultural capital in the visit.

However, some cultural economists are also interested on the opinion of "non-visitors"[238], i.e., those who, although are not attending a museum or any cultural organisation, may have an opinion concerning the demand of a cultural good, in the case that market is not the only indication. To address this, David Throsby and Glenn Withers applied contingent valuation studies to the arts. In Throsby's words, the practical motivation for their work:

> "*sprang from the political and economic trends affecting Australian cultural policy at the time: a sense that the arts needed to demonstrate their economic importance, and the fact that public expenditure programs were coming under sharper scrutiny in times of increased budgetary stringency*" (Throsby, 2003, p. 276).

Contingent valuations are called so because the valuation is contingent upon the given scenario: assessors ask respondents directly how much they would be willing to pay, in a hypothetical market situation, to conserve or expand some public good (Ready, *et. al.*, 1997). But, how does evaluators develop this assessment? Tiziana Cuccia explains that contingent valuation is a method of estimating:

> "*the value that individuals attribute to non-tradable goods or to some characteristics of tradable goods not revealed by the market mechanism.* [It] *basically consists in asking directly selected samples of population, in survey or experimental settings, what is their willingness to pay (WTP) for qualitative and quantitative increments in non-marketed goods, or what is their willingness to accept (WTA) qualitative and quantitative decreases in non-marketed goods. Both WTP and WTA can be used as measures of the individual demand of the non-marketed good*" (Cuccia, 2003, in Towse, 2003, p. 119).

In the cultural sector, contingent valuation has been used to assess heritage, e.g., the restoration and maintenance of buildings or heritage sites, to investigate citizens' 'willingness to pay' for items that are not priced in the marketplace either by users or non-users, or the 'willingness to accept' the deterioration of the same cultural goods.

Assessing a hypothetical scenario leads to major criticisms towards the method: first, being asked for a hypothetical payment is different from asking for a real payment, consequently respondents may behave strategically according to personal interests, stating unreal intentions.

The second criticism concerns whether respondents are well-informed enough to support their opinions. Tiziana Cuccia mentions other criticisms concerning how stable or reliable

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236 See Section 4.2.a.

237 See Section 4.2.b.

238 See Section 5.2.d.3.

preferences are, and how does 'willingness to pay' vary with factors like income which usually influences it – an economist should question the method about whether there is income elasticity.

Studies on contingent valuation adopt a very different perspective from the one assumed by the Cultural Valorisation Method, so this Ph.D. dissertation only talks about it briefly – this section is to remark about the relevance of contingent valuation studies in the cultural sector. As Jeanette Snowball mentions on her study on evaluations:

> "*Contingent valuation is by far the most popular valuation method, both in environmental economics (where it started) and in cultural economics, because it is currently the only method of measuring non-use values*" (Snowball, 2008).

Although widely used, this study criticises it. The Cultural Valorisation Method aims to contribute to a paradigm shift where evaluations of the production of organisations must be carried out under the baton of financial metrics.

6.3.e. – Museum Register in the Netherlands

This study advocates that, to fully understand a museum, it is essential to consider it as a hybrid organisation – this is my main criticism of the evaluation methods presented earlier. Although successful, Chandler Screven's four stages, and the Informal Learning from Judy Diamond, Jessica Luke and David Uttal focus solely on the amateur-visitors' learning, disregarding other stakeholders and the museum as an organisation. On the other side, both Robert Kaplan and David Norton's Balanced Scorecard and the Contingent Valuation method privilege the "business" side of the museum, flirting with 'managerialism'[239] (i.e., misuse of managerial practices), almost neglecting the museum's human side.

A perspective that aims to address this issue was developed by the Museum Register Netherlands Foundation (*De Stichting Museumregister Nederland*), which presents itself as:

> "*The Museum Register is a register of museum institutions that demonstrably meet criteria for a high-quality fulfilment of the functions of a museum. These criteria are summarised in the Museum Standard.*
>
> *The museum register is managed by the independent Museum Register Netherlands Foundation. The purpose of museum registration is to make visible, monitor and improve the quality of Dutch museums for the responsible management of museum heritage in the Netherlands*" (Museumregister website).

Dutch museums may apply voluntarily to register as an accredited museum – all Dutch museums may apply: large or small, paying an initial fee and annually contribute to remain registered as a "quality museum". To be registered, the museum must first observe the ICOM definition of a museum[240], and its Code of Ethics. The museum candidate shall

[239] See Section 3.2.a.

[240] See Section 1.1.

also prove its compliance with 17 points the museum practices in business-, collection-, and audience management.

- Business management:
    1. The museum subscribes to the Ethical Code.
    2. The museum has a document describing the legal status and the museum's objective and a document showing that, irrespective of the legal status, any profit will benefit the museum's objective.
    3. The museum makes a policy plan. This is updated periodically and contains at least: the goal, how that objective will be achieved, and the financial substantiation of that objective.
    4. The museum produces an annual report and annual accounts with a statement of approval in accordance with the articles of association.
    5. The museum applies the Cultural Governance Code.
    6. The museum ensures the safety of people and collections: the museum has a security policy.
    7. The museum provides competent staff to achieve its objective: the museum has a personnel and/or volunteer policy.
- Collection management:
    8. The museum has a collection; at least 50% of the core collection is owned or long-term loan.
    9. The museum has a multi-year collection plan. This is periodically updated and describes the policy with regard to acquiring, registering, digitising, retaining and disposing of the collection. The museum then applies the LAMO[241] during disposition.
    10. Prior to the acquisition of an object, the museum will do its best to determine the origin of the object.
    11. The museum aims to ensure that all objects have an object number, a description, acquisition data and a location, and ensure that this information is and remains accessible.
    12. The museum ensures that its collection is retained in a responsible manner.
    13. The museum ensures that research is done on the collection and guarantees the transfer of the results.
- Audience management:

[241] LAMO – Guideline for the Disposal of Museum Objects (*Leidraad Afstoting Museale Objecten – LAMO*). The museum sector is collectively responsible for the careful handling of the heritage that it manages for and on behalf of society. Museums included in the Museum Register must adhere to the rules of conduct and regulations laid down in the Code of Ethics for Museums, established in 1991. Various manuals provide guidance to museum directors and staff in the professional management of the collections entrusted to them. One is the LAMO, the Guideline for the Disposal of Museum Objects (LAMO website).

14. The museum ensures physical accessibility and clearly communicates any restrictions in physical accessibility to the public.
15. The museum is open at fixed times and/or during regular periods.
16. The museum ensures that the collection and information about the collection is and remains accessible to everyone.
17. The museum arranges for the transfer of the meanings of the collection and of the subject that they are dealing with: the museum has a presentation and education policy.

Having received approval for its registration, the museum may promote it to its visitors, but most importantly, to funders. This accreditation is an external certifier that the museum complies with the strict norms of the Museum Register Netherlands Foundation, so a government, a foundation, a sponsor, or even a donor may be assured that it is a well-run museum.

This is a very complete accreditation checklist. It reflects perspectives similar to the ones I am proposing in this study closer than the previous evaluation methods, but still there are some differences.

Although the "business management" section is complete, it reflects common knowledge from standard management. It does not deal with the matters that I discussed in the entire Part 1 of this study: purpose, values and what is of worth for the museum. Following this checklist the museum may incur in 'managerialism' (i.e., misuse of managerial practices), or even in 'bureaupathology' (i.e., misuse of bureaucracy), since it leads the registered museums to develop strict managerial and inventory procedures – potentially harmful for small museums.

'Bureaupathology' is also the main concern in "collection management". It is unfeasible for small museums to fulfil it. Besides criterium 8 (at least half of the collection belongs or is at the museum for a long-term), others may be applied preferably in large museums.

Finally, the "audience management" deserves further development. The four criteria are the minimum required for a museum to fulfil ICOM's definition of a museum, the very first criterium for Museum Register. The Foundation neglects the existence of the 'expert-visitors'[242], and whether the purposes of the museum's stakeholders are being reflected in the amateur-visitors (the grand public).

6.4. – Rather than 'benchmark', a 'metastandard' perspective

As mentioned throughout this study, museums vary[243]. What may work for a specialised small museum (such as the Pipe Museum, in Amsterdam) may not be valid for a historical museum (such as *Het Prinsenhof*, in Delft), or a museum that celebrates a personality (such as *Vincent van GoghHuis*, in Zundert). After all, their purposes, audiences and

[242] See Section 5.2.d.3.

[243] Even if this study focuses on small museums.

collections are different, their collections require different conservation practices, their management practices may not be comparable, their financial structure may diverge, and their stakeholders may have different interests towards the museum.

So is it even possible to develop a single evaluation method that would encompass these differences? Perhaps we may adopt a sort of 'benchmarking', i.e., the process of "*finding and implementing best practices that lead to superior performance*" (Camp, 1989, p. 15).

Benchmarking was popularised in the early 1990s, as a tool to track and improve performance relative to competitors and best-practice performers. It involves understanding, comparing, and adapting (or copying) some key processes from one reality to another – this approach is called 'process benchmarking'. However:

> "*Evidence* [...] *suggests that most using benchmarking will be involved in comparisons of performance metrics rather than the more rigorous style of process benchmarking*" (Welch & Mann, 2001, p. 441).

In a museum, benchmarking has been used in a number of situations, mostly concerning collection conservation and visitor satisfaction. A brief internet search shows that it is possible to find a number of organisations that may develop this kind of investigation – some for a price.

Among museums, obtaining information about the best practices is a minor issue. As J. Aldo Do Carmo investigated, museums are willing to share their experiences and acquired knowledge with other museums[244] through collaboration in debates, seminars or congresses, in a form the author named as 'forum', aimed at reciprocity and the benefit of the entire sector (Do Carmo, 2010).

But if a museum is willing to engage in benchmarking, managerial staff must have in mind issues as Mohamed Zairi and Pervaiz Ahmed observed in corporations: the cultural differences among organisations (Zairi & Ahmed, 1999) – a major concern when transferring best practices.

Other relevant questions for the object-of-study of this dissertation are 'can small museums benefit from investing their scarce resources in gathering best practices?', and 'can these benchmark procedures be implemented?' (i.e., is the staff prepared, and are other resources available to change activities based on 'best practices'?), and finally, 'does the museum know what to investigate, and have the resources to do it?' – after all, as museums vary, requirements are different.

Accounting for the characteristics of the managerial body of small organisations[245], the guidelines (or standards) for activities[246] that may assist managers of small museums to take better decisions may come from another set of managerial principles: metastandards. This is a term Mustafa Uzumeri used for general guidelines of activities, in contrast to very detailed specifications and technical requirements. The author explains:

244 Usually of the same discipline, i.e., art, history, science, and etc.

245 See Section 1.4.a.

246 Professionals of the sector usually call them "systems".

"Managers are most familiar with input and output standards, which are common because they deal directly with things that most organizations want to standardize, because they can be easily worded for any level of generality. […] *To expect good output in the future, one must have confidence in the management process. A competent management process will presumably do whatever is necessary to ensure future quality. With a poor management process, anything could happen"* (Uzumeri, 1997, p. 22).

If daily operations' tasks in small museums are specific, as the greater part of Support Activities are (e.g., in a museum the temperature of a gallery, how to safeguard the collection, or some job descriptions), management standards are easily written (and may be based on benchmarks). However, when tasks become more complex, as major part of Cultural Activities are (e.g., how to engage teenagers on displays of a technical museum, or how to propose cultural values to the audiences), standards become harder to obtain or develop.

"If instructions [to describe activities] *are made sufficiently abstract, however, they eventually cross an important threshold. Rather than writing detailed instruction manuals, standards writers can create lists of design rules to guide the creation of entire classes of management systems. Since systems theorists use the term metasystem for lists of this type, it follows that this type of management standard should be referred to as a "metastandard"* (Klir, 1991, p. 62)

Metastandards are proposed by the International Organization for Standardization (ISO) that published a series of norms for their development, aiming to bring meaningful standardisation to general management practice. Arguably the most influential single metastandard is the series called ISO 9001 (the metastandard document in the ISO 9000 family of quality standards).

"The clauses in ISO 9001 specify what subsystems [i.e., activities] *are required, rather than how they should operate. ISO 9001 implicitly acknowledges that, while different management systems should have the same set of subsystems, those subsystems may operate differently from one company to the next. This distinction is preserved throughout the standard*" (Uzumeri, 1997, p. 23).

In this study I am not suggesting that the Cultural Valorisation Method should be a metastandard. However, this method applies the ISO 9001 spirit – it assess the various items and characteristics of a museum that were presented in Part 1, mainly inquiring whether museums' stakeholders and staff are aware and are acting upon them.

For instance, previously I presented a seven possible sources of income in a museum[247], and proposed that a small museum should seek to balance the income from these sources. As an assessor applying the Cultural Valorisation Method, I would not investigate what the museum is doing to seek income or how the museum is allocating its resources, or even inquire about the local benchmark in fundraising. Rather, I propose to scrutinise the result of the funding activity, searching for evidences of the balance among the sources of income, and whether there are any plans or strategies to sustain these sources.

[247] See Section 5.2.c.2.. The sources are subsidies, grants, ownership, sponsorship, intra-sector transactions, retail and donations.

In this sense, the Cultural Valorisation Method will also serve as a guideline for strategic management, highlighting the most relevant aspects of the management of a small museum, aiming to assist their managers to turn it into a sustainable cultural organisation.

6.5.– Metaevaluation is imperative

The reference-author in Evaluation, Michael Scriven was the first to propose the concept of "evaluating an evaluation", i.e., 'metaevaluation' (Scriven, 1969). Through metaevaluation, the Cultural Valorisation Method may demonstrate its applicability. Based on Michael Scriven's studies, Daniel Stufflebeam explains the importance of metaevaluation:

> "*Evaluations might be flawed by inadequate focus, inappropriate criteria, technical errors, excessive costs, abuse of authority, shoddy implementation, tardy reports, biased findings, ambiguous findings, unjustified conclusions, inadequate or wrong interpretation to users, unwarranted recommendations, and counterproductive interference in the programs being evaluated*" (Stufflebeam, 2001, p. 184).

The potential issues described by Daniel Stufflebeam might be identified and solved by "metaevaluating" the Cultural Valorisation Method. Testing it may lead to its refinements and improvements – thus metaevaluations are worthy by themselves. While proving a newly developed evaluation method, it is possible that the organisation under scrutiny may benefit from the process (and this is certainly desirable)[248], but it is not the aim of this metaevaluation – rather to test the method. In this sense, rather than being exhaustive on these case (e.g., full-scale statistical surveys with visitors), this pilot-case focuses on the consistency of the Cultural Valorisation Method.

> "*In testing hypotheses about evaluation practices, it is important* […] *take into account the subject program evaluation's particular circumstances, including pertinent contextual variables. Unlike laboratory experiments in the physical sciences, program evaluations typically occur in dynamic, uncontrolled settings; their procedures usually unfold in response to evolving stakeholder needs; and they are constrained and affected by complex and changing contextual circumstances*" (Stufflebeam & Coryn, 2014, p. 62).

The metaevaluation of the Cultural Valorisation Method happened in one pilot-case at the Scales Museum (*Weegschaalmuseum*, in Naarden, the Netherlands), where I applied all the concepts and frameworks presented previously in this study. I will describe this pilot-case in Chapter 8.

Final words of Chapter 6

Museums understand that evaluations are important programmes, and realise them for the benefit of their internal operations, and to gain or maintain external support. However,

[248] An economist would call it a positive externality.

some of the most relevant evaluation methods currently used in museums disregard their status as hybrid organisations, either focusing only on the achievement of their educational goals, or neglecting them with focus on the utilitarian aspects. The balance of various purposes of each museum is imperative in a consistent evaluation method – the Cultural Valorisation Method proposes to be an alternative to eliminate this gap.

Although Michael Scriven has urged evaluators to systematically determine the worth or merit of the 'object-of-study' (Scriven, 1993), more recently he has added significance to these bottom-line criteria:

> "*one of the most important questions professional evaluators should regularly consider is the extent to which evaluation has made a contribution to the welfare of humankind, and, more generally, to the welfare of the planet we inhabit*" (Scriven, 2004, p. 183).

In this same sense, evaluators using the Cultural Valorisation Method do not have to pretend neutrality about museums. Charged with the understanding of the characteristics of small museums, the awareness of the requirements for a successful evaluation programme, and the comprehension of their role as evaluators, these professionals may develop fair, balanced, and neutral evaluations for the benefit of small museums.

Chapter 7 –
Description of the Cultural Valorisation Method

The whole set of theories, perspectives and methods discussed previously in this dissertation were meant to provide a solid foundation for the construction of the "Cultural Valorisation Method". In this Chapter 7 I aim to make sense of them, addressing the primary research question of this study: "*How to evaluate a small museum?*".

Each museum is driven by its purposes. Although, as I argued before, the ultimate purpose of a museum is to valorise culture[249], the whole set of purposes is the combination of the values from its various stakeholders – values that influence a museum's worthy activities. For instance, the Geology faculty of a large university may have a small museum which aims to promote knowledge and foster interest for geology as a discipline, and the valorisation of science (or scientific inquiry) as an ultimate value. However, some stakeholders (as the Dean of this faculty) may also intend for the museum to allure youngsters to become future geologists. In this sense, the expectations are diverse.

This study assumes a standpoint where museums are hybrid organisations, i.e., they present two internal identities: one is the 'normative identity' (or ideological, artistic or cultural), related to the museums' purposes (here grouped as Cultural Activities), another is the 'utilitarian identity' (or economic, managerial or pragmatic), related to the museums' operations (here bundled as Support Activities). Here, I propose that the Support Activities shall be divided into four clusters: Collection-related, Non-collection-related, Finance-related, and Stakeholders-related. The Cultural Valorisation Method is designed to assess the merit (or accomplishment) of these activities.

For the development of the Cultural Valorisation Method, I followed the four fundamental attributes in an evaluation program[250], prescribed by the American-Canadian Joint Committee on Standards for Educational Evaluation: utility, feasibility, accuracy, and property. But two extra attributes the Joint Committee did not mention also guided the elaboration of this evaluation method – it should be simple and adaptable. Being simple makes the method easy to understand and straightforward in its use for the benefit of a small museum. Being adaptable means that, once the evaluator has followed the logical development proposed by the Cultural Valorisation Method, the assessment techniques or standards may be adjusted to the reality and needs of each museum under investigation – after all, each museum is unique.

[249] See Section 4.2.

[250] See Section 6.1.a.

In this chapter I will describe some well-known and established investigative and analytical techniques necessary to accomplish each step, from diverse disciplines: social sciences, marketing research, and management. However, I recognise that none of the techniques or standards presented here are the only solutions. Although they are my suggestions, other alternative methods for obtaining the same results may be more tailored to specific situations or preferred by some evaluators for a number of reasons. Furthermore, none of these methods and standards are exempt from criticism. What I argue in this study is that the structure and logic of the Cultural Valorisation Method (represented in Diagram 7.1.) should be the guide or template for understanding and assessing a small museum. In this sense, while applying the Cultural Valorisation Method, if an evaluator decides to use different investigation methods or standards more suitable for a certain case.

The Cultural Valorisation Method is divided in six steps:

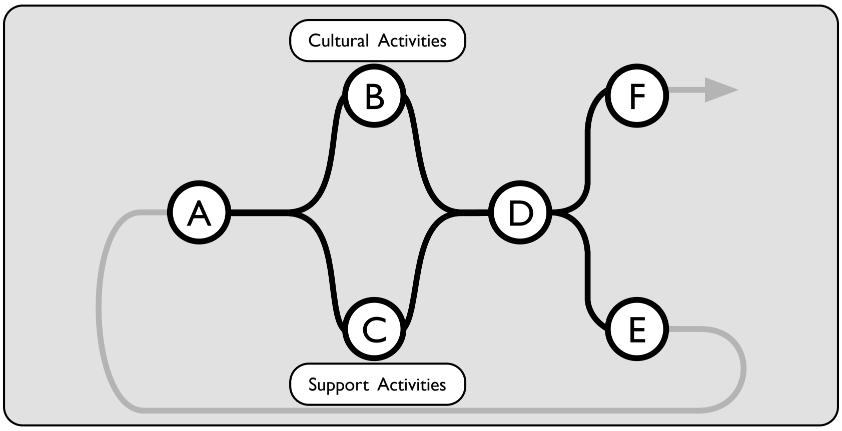

Diagram 7.1.: Representation of Cultural Valorisation Method's 6 steps (elaborated by the author)

7.1. – Step A – Internal investigation: identification of museum's values

The purposes of a small museum is the result of a combination of the values and expectations of various parties: Internal stakeholders (the producers, or creators of content), and External stakeholders (the co-producers, or providers for creation of content)[251]. Thus, by assessing the values of these stakeholders is possible to understand the purpose of the museum, and identify the activities that fulfil these values – i.e., the worthy activities – Step A is about this assessment.

This Step A ends with the creation of the museum's 'values-map'[252], leading to the determination of the worth activities of the organisation, i.e., those activities close related to the values identified (which will be evaluated later in terms of merit, in Step B and Step C). In this section I will describe this process.

[251] See Section 5.2.d.

[252] See Diagram 2.2.

7.1.a. – Preliminary considerations

The very first task in any evaluation is to agree with the Board of Trustees and directors of the museum that the investigation will take place. The evaluator and members of the staff must concur about scope, schedule and budget.

From the beginning it is important that the museum designates a member of its own staff to be responsible for the evaluation programme from the museum's side, as a "contact-person", or "promoter"[253], i.e., someone who promotes the evaluation programme internally to the museum. The contact-person shall also help the evaluator to understand who are the relevant stakeholders of the museum, and facilitate access to them. As a characteristic of a small museum, the staff number may be small, so all (few) staff members should be interviewed concerning their perspectives towards the organisation.

Before any further meetings with the staff or other stakeholders, the evaluator shall invest some time at the museum to get acquainted to it: understanding the movement and the behaviour of the staff and the audiences. This observation may take some time, depending on the size and complexity of the museum, but in a small museum the process may be simple. It is recommended for the evaluator (or evaluation team) to make a visit to the museum as an amateur-visitor, to understand the perspective of the ordinary visitor, and get to know the usual practice of that specific museum.

It is also important for the evaluator to observe and get acquainted with the actual production of the museum (such as exhibits and publications), and become familiar with the organisation. This will serve as the base from which to develop the questions that will identify the values, as these products are the goods that reflect the values of the museum[254]. Since this evaluation method is based in values and procedures, familiarity with the organisation is crucial.

7.1.b. – Museum's values are in stakeholders' minds

The evaluator should interview first the few Internal stakeholders of a small museum. Since they know the organisation and are deeply connected to it, the small staff and volunteers may provide valuable information: sometimes providing the official voice of the museum. Other times revealing unofficial opinions, ideas, plans and dreams about the future, but also even disclosing conflicts and power struggles, relevant for this investigation.

With the help of the promoter, the evaluator must select and interview the relevant External stakeholders as co-producers: policy-makers, foundations, owners, sponsors, key donors and members of the society. This contact has two purposes: first is to understand

[253] Later I will refer to this character. The 'promoter' is the link between the museum and the evaluation program, being co-responsible for the success of the evaluation endeavour.

[254] See Section 4.1.

their particular interest in the museum under scrutiny, and second is to possibly add to the cultural and support criteria, some specifics to satisfy these stakeholders.

> "*Meaningful* […] *involvement should direct the evaluation to the issues that people care about and incline them to respect and use the evaluation findings. The approach employs dialogue to examine and authenticate stakeholders' inputs*" (Stufflebeam, 2000, p. 76).

This series of individual in-depth interviews provide two kinds of benefits to the evaluation programme. First, evaluators shall create a list of indicators, based on the values of the External stakeholders. For instance, a policy maker may be interested in a particular societal cultural outcome from the museum – and it shall be investigated –, while a sponsor may be interested in the museum's social benefits – which shall be investigated too.

Second, but equally important, is the engagement of the External stakeholders in the evaluation program, aiming to gain their good-will and support[255]. There is a possibility that these interviews will create expectations towards the evaluation programme and its outcomes. However, this will be less harmful to the programme than a lack of support from the External Stakeholders. Furthermore, it will help legitimise the evaluation programme among the Internal stakeholders.

Internal and External stakeholders may have different opinions or expectations towards the museum's achievements: sometimes they overlap, but other times they may not. In the example I presented above of a small physics museum in a large university, promoting knowledge, and fostering amateur-visitors' interest for physics as a discipline, are two non-conflicting purposes, but also non-overlapping. It is not the function of the evaluator to judge the worth of these expectations, but to identify them and investigate whether the museum is achieving them. Each voice should be heard to be sure that the evaluation programme will address those interests.

A situation where an evaluator, as someone external to the organisation, may propose to investigate aspects not considered and create awareness for them may not be too rare. For instance, in the same example of the physics museum, the assessor may propose to investigate whether the aesthetics of the historical objects on display are important: although utilitarian, artefacts used in a laboratory or for educational reasons usually reflect the aesthetics in vogue when they were designed – something produced in France around 1900 was mostly designed in the Art Nouveau style, while other objects created in Germany from 1920's onwards were definitively inspired by Bauhaus' minimalism. In this sense, the assessor may propose and investigate aspects that are plausible, but neglected by the stakeholders.

The evaluator should also assure the engagement of stakeholders. As the Internal stakeholders (i.e., museum staff and volunteers) may have reservations about the evaluation (even unwilling to contribute to the programme), a close rapport with the promoter and other Internal stakeholders may address this issue, and certainly will be beneficial to the investigation.

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255 See Section 6.1. as the attribute of property.

After having observed the museum's atmosphere and production (i.e., the realisations, or consequences of values), the next stage is to determine the values behind these realisations (as causes[256]). To identify them, the Cultural Valorisation Method will apply the 'laddering technique'[257] – an in-depth probing interview technique where the assessor "forces" the respondent to go up a ladder of abstraction, linking relatively concrete meanings at an attribute level with abstract meanings, i.e., values.

7.1.c. – Construction of the 'values-map'

Values are the essence of a museum's purpose, and consequently likely to be reflected in the worthy activities of the organisation. For instance, if in the interview the evaluator concludes 'education' as a Personal value that the museum aims to propose to their audiences, the products created by this museum should reflect this value.

The final stage of Step A is the creation of a 'values-map' based on the Four Dimensions of Values[258], producing a diagram similar to Diagram 2.2. (based on the case of the Coffee Museum[259]). The 'values-map' should be presented and agreed upon with the promoter of the evaluation programme – as the representative of the museum's staff, he or she must be aware of the development of the investigation. Later, this diagram will be part of the internal and external reports, which will be developed in Steps E and F, respectively.

7.2. – Step B – Assessing Cultural Activities

The second step of the Cultural Valorisation Method investigates the merit of the Cultural Activities, i.e., whether the valorisation of audiences' cultural capital is meritoriously happening. This Step B is a consequence of the values identified in the previous Step A, and displayed in the 'values-map'.

In general terms, 'activities' are defined as things that a person or group does or has done. But for this study, 'activities' are the materialisation of the stakeholders' values – without the activities that make them come into terms, values are solely immaterial ideas or intentions. For instance, if the (small) Chess Museum (Rotterdam, the Netherlands) aims to foster a value where chess is more than a game, but a 'way of understanding the world', the museum will develop exhibitions, seminars, courses, (maybe even publications) to propose this value to their audiences. For the Chess Museum, these exhibitions, seminars, and courses are museums' Cultural Activities that aim to valorise… chess.

'Valorisation'[260] is the realisation of values, as a consequence of the visit. As I mentioned in Chapter 4, the desirable outcomes of a successful museum visit are changes in

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[256] See Section 4.1.a.

[257] See Section 2.2.e. for a complete explanation of the 'laddering technique'.

[258] See Section 2.2.b.

[259] See Section 0.1.

[260] See Section 4.2.

knowledge, attitude, or development of the awareness towards the topic of the exhibit, providing the visitors the ability to 'co-create' new values and meanings.

As the audience of a museum are of two kinds: expert- and amateur-visitors[261], the investigator shall split this investigation in two, according to these audiences.

7.2.a. – Assessing Expert-visitors

With greater embodied cultural capital and in fewer numbers compared to amateur-visitors, the expert-visitors have professional interests and trained eyes towards the museum and its products. So, they must be interviewed individually, or as a part of focus groups.

In both methods: individual in-depth interviews or focus groups, evaluators (as interviewers or moderators) must elaborate their questions verifying whether the interviewee agrees or resonates with the values identified in Step A. The Cultural Valorisation Method will benefit from the insights and possible criticisms that this discussion may cover – both approaches (individual in-depth interviews or focus groups) are equally valid.

A focus group is a discussion conducted by a trained moderator who leads and develops the discussion in a non-structured and natural manner with a small group of participants. The main purpose of focus groups is to gain insights by creating a forum where participants feel sufficiently relaxed to reflect, interact and debate at their own pace and using their own language and logic. The moderator usually intervenes as little as possible in the flow of the conversation.

One of the main characteristics and key benefits of focus groups is the (possible and desirable) amount of creative discussion and other activities that may be generated. Group members have time to reflect upon the discussion and range of stimuli that may be presented to them; that may come from other group members or from the moderator. An important drawback of the focus group method lies in how intimidating the group scenario may be to certain individuals. Participants may be self-conscious about expressing their ideas freely in front of others in the group.

A focus group is generally made up of six to ten members – groups of fewer than six are unlikely to generate the momentum and group dynamics necessary for a successful session. Likewise, groups of more than ten participants may be too crowded and may not be conducive to a cohesive and natural discussion. This guideline may restrict small museums to use focus groups, since they have restricted access to a wider number of expert-visitors. In the sense, small museums may rely mostly on individual in-depth interviews to obtain information from expert-visitors.

[261] See Section 5.2.d.3.

7.2.b. – Assessing Amateur-visitors

Following the Logic model of the visit[262], assessing the valorisation of the embodied cultural capital[263] of the amateur-visitors will require two complementary survey questionnaires: the first to be applied before the visit (named 'pre-visit-survey'), and the second just after it (named 'post-visit-survey'), to investigate the visitor's cultural capital valorisation, as a consequence of the differences between Inputs and Outputs.

Surveys are based on the use of structured questionnaires given to a sample of a population. Respondents may be asked a variety of questions regarding their demographics, intentions, awareness, motivations, attitudes, behaviour, and lifestyle characteristics. For the Cultural Valorisation method, the questions should gravitate around the values that the museum aims to propose to them, identified in Step A. In fact, this is a crucial point. The investigation shall be only about the values that the museum intends to propose to their visitor, and not any other values.

Evaluators are free to develop their own questionnaires, but I recommended the application of the Likert scale. Named after the American social psychologist Rensis Likert, this is a widely used rating scale that requires the respondents to indicate their degree of agreement or disagreement with each of a series of statements. Typically, each item has an odd number of response categories, ranging from 'strongly disagree' to 'strongly agree', with a neutral option in the middle.

To investigate the valorisation of amateur-visitors' cultural capital, the evaluator should develop pairs of questions about the same topic (e.g., question number 1 from the "Pre-visit-survey" and question number 1 from the "Post-visit-survey"), and analyse them together. For instance, if a museum aims to investigate the value 'beauty', Table 7.1. and Table 7.2. below illustrates one pair of questions.

[262] See Section 4.3.b.

[263] See Section 4.2.a.

Please tell us how much you agree with the statements *(to be answered BEFORE the visit)*	I do not know	1	2	3	4	5
Pre-1. In a museum I may get new perspectives about aesthetics						
Pre-2. Beauty is universal (the same everywhere for everyone)						

Table 7.1.: Amateur-visitors 'pre-visit-survey', to be applied before the visit (elaborated by the author).

Please tell us how much you agree with the statements *(to be answered AFTER the visit)*	I do not know	1	2	3	4	5
Post-1. Today the exhibition showed me new perspectives about aesthetics						
Post-2. Beauty is universal (the same everywhere for everyone)						

Table 7.2.: Amateur-visitors 'post-visit-survey', to be applied after the visit (elaborated by the author).

In this example, the first pair of questions (Pre-1 and Post-1) addresses whether the exhibition on aesthetics was successful in conveying the values aesthetics. Question Pre-1 asks about expectations and question After 1 asks about fulfilment. The second pair of questions (Pre-2 and Post-2) investigated the change in the cultural capital[264] of the amateur-visitor occurred during their visit, asking exactly the same question, but in two different moments.

Surveys present several advantages. First, the questionnaire is simple and low cost to administer, apply and analyse. Second, the use of fixed-response questions reduces the variability in the results that may be caused by differences in interviewers. However, by the end of the questionnaire, evaluators must consider to include an open-end question (such as "do you have any other comments?"), where respondents will have the opportunity to express themselves, beyond the stipulated questions.

But respondents unable or unwilling to provide the desired information are the major drawback of this method. To increase response-rate and prevent misunderstandings, all questionnaires ought to be pre-tested. There is no set of rules or list of principles for building questionnaires – *"it is an art, not a science"* (Blankenship, Breen and Dutka, 1998, p. 200). Even the best-planned questionnaire may fail unless tested, aiming to find

[264] See Section 4.2.a.

whether the questions are working, and what could be improved. Testing should be developed with the same population that will respond to the final version.

Finally, the evaluator should agree with the promoter of the evaluation programme about the content and wording of the survey, before the museum staff start to distribute it to amateur-visitors.

7.2.b.1. – Few words about sample size

At the beginning of the evaluation process, the museum staff will certainly ask the following question to the assessor: *"how many questionnaires do we need?"*. In this section I will try to answer it in a pragmatic way, since statistics is a vast subject with nuances that may not apply to a small museum.

By definition, samples does not represent entirely a population. As samples are "a subset of individuals drawn from a population", its use implies acceptance of a margin of error called the 'sampling error'. We cannot avoid the occurrence of the 'sample error', but we can limit its value by choosing a suitable sample size. Studying social research methods, Alan Bryman states:

> "*A large sample cannot guarantee precision, so that it is probably better to say that increasing the size of a sample increases the likely precision of a sample*" (Bryman, 2012, p. 198).

The general formula for determining the size of the sample works with the idea that the population from which the sample is drawn is so large that we can consider it to be infinite. However, the case that this study evaluates is specific, where the population is not as large in comparison to the number of the samples – the sample size is greater than or equal to 5% of the population. In this case we can consider that the population is 'finite'.

The sample size (i.e., the number of questionnaires – "n" in Formula 7.1.) required to produce a reliable and accurate survey depends on two basic factors: margin of error and level of confidence. The margin of error ("e" in Formula 7.1.) is the level of precision you require. This is the range in which the true proportion is estimated to be and should be expressed in percentage points (e.g., ±5%). A lower margin of error requires a larger sample size. The confidence level ("z" in Formula 7.1.) specifies the amount of uncertainty associated with your estimate. What does a 95% confidence level mean? It means that if we repeat the experiment a very large number of times, in 95% of them the interval will contain the true value of the population mean. A higher level of confidence requires a larger sample size.

$$n = \frac{z^2 \sigma_x^2 N}{(N-1)e^2 + z^2 \sigma_x^2}$$

Formula 7.1. – Formula for calculating the sample size for a finite population

Where:

n – Sample size

z – Level of confidence desired

σ – Population standard deviation

N – Population size during a certain period of time (e.g., one year)

e – Margin of error

Deciding the sample size is not just the job of sampling statisticians. Their input can contribute to the decision, but the actual decision is a judgment call by the evaluator together with the museum staff.

> *"In any case, the decision will not be based on such points as sampling size anyway. It will center on cost versus value. The sample size may be a major factor determining cost, but it is unlikely to be a subject of discussion if the marketing researcher carefully prepares and effectively presents his or her proposal for the study"* (Blankenship, Breen and Dutka, 1998, p. 161).

7.2.b.2. – Few words about tabulation of surveys

There are many different ways to develop a tabulation procedure, that will depends on the complexity of the problem and the skills of the analyst. As simplicity is one of the attributes I aimed for the Cultural Valorisation Method, the procedure I will describe in this section is simple and available for most assessors. But if the evaluator decide to apply a more sophisticated tabulation system, this input will be very welcome.

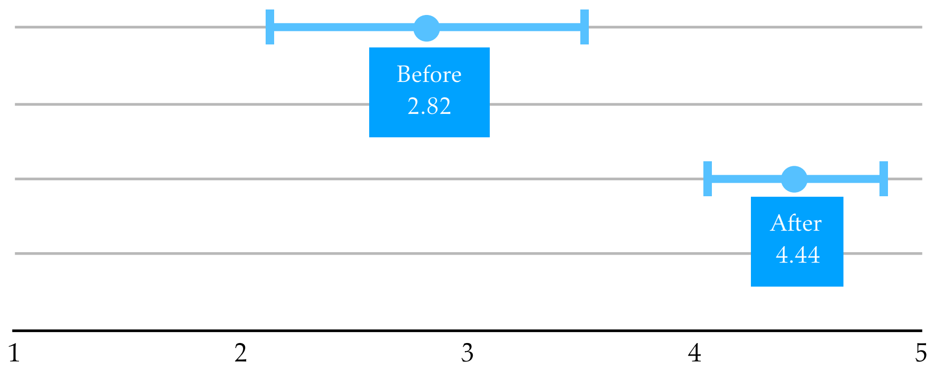
The most important point is to compare each pair of questions, verifying whether the reply changes due to the visit. For this purpose, I suggest using the basic statistical functions, 'mode', 'average', and 'standard deviation', available in all statistical software applications and calculators.

To exemplify this application os statistics, I extracted an example from the case I will present in Chapter 8[265]. In that survey, the fourth pair of questions asked the visitor how important the guide was for the visit. This was an important question for this specific museum since, at that time, the Board of Trustees was planning to replace the volunteer-guides with recorded audio-guides.

[265] Further contextualisation is not relevant here – all explanations will be available in Chapter 8.

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-4	When I visit a museum, I like to have a guide	2	2.82	1.42
Post-4	The volunteer-guide was important for my visit	5	4.44	0.81

Table 7.3.: Scales Museum survey – Questions Pre-4 and Post-4, and their statistical tabulation (elaborated by the author).



Graph 7.1: Scales Museum survey – Graph of questions Pre-4 and Post-4 (elaborated by the author).

These results showed the importance of having volunteers acting as guides. In the Before-survey, respondents were skeptical about the importance of the guide (average 2.82), even though their opinions diverged (standard deviation 1.42). However, after the visit, most respondents were positive about having a guide (average 4.44), with greater agreement on this opinion (standard deviation 0.81). In Chapter 8[266] I analyse further the results of this pair of questions.

More sophisticated statistical methods may always be beneficial for evaluators to develop their analysis, but only if it does not add additional costs for the evaluation programme. Otherwise, I suggest the assessor to use these basic statistical calculations, respecting the (always) limited budget of the small museum.

7.3. – Step C – Assessing Support Activities

The third step of the Cultural Valorisation method investigates merits in Support Activities, as described in Chapter 5, with the purpose of understanding whether the museum is developing them properly to guarantee organisational sustainability.

Different museums may require different standards. To investigate the merit of the Support Activities, in the Cultural Valorisation Method I propose to use standards or

[266] See Section 8.3.b.2.

guidelines as checklists suitable for small museums, rather than using benchmarks[267]. Here I suggest to apply four sets of checklists, following the structure of the four clusters of Support Activities presented before[268]: Collection-related, Non-collection-related, Finance-related, and Stakeholders-related will still be valid if another evaluator decides to use a different set of standards.

7.3.a. – Assessing Collection-related activities

Some evaluators might prefer to enter the debate about the acquisition of objects in a collection. This may be a true situation for large museums, with substantial budget and power to mobilise donors or philanthropists for such investment – but this is not the case of small museums that struggle to breakeven. These museums might prefer to concentrate on the conservation of its collection, preventing and mitigating any possible agent of deterioration, and assessing whether it is being properly done. The evaluator shall ask the staff questions such as: "do you know your collection and its needs concerning conservation?", "are you following any standards concerning the conservation?", "do you have resources to conserve the collection?"

An evaluation method developed with care for a small museum should not prescribe the procedures the conservators should follow as mandatory, but verify whether the staff in charge of conservation is educated enough and is able to take decisions about the conservation of the collection. After all, how could an evaluator have the presumption of wanting to know about all forms of conservation of a collection for all possible types of materials. Evaluators are unskilled and uncertified to determine the correct standards for each kind of object, such as temperature, humidity, or illumination of each gallery or display – the specifications are wide and ever evolving according to technological developments.

For instance, who can have greater authority over the conservation of the guitars of the Dutch Archtop Guitar Museum (Dalfsen, the Netherlands), the Dutch museum with a collection of American jazz guitars out of the so-called Golden Era, than Mr. Ruud Feitsma, owner and conservator of this museum?

In this sense, evaluation programmes ought to awaken consciousness towards possible threats to the collection, and verify whether the Collection-related staff is taking appropriate mitigation actions. Mafalda Fernandes, Sara Babo and Maria Filomena Macedo described in their application of standards in oil paintings:

> "[standards] *allows managers, through the identification, evaluate and rank the hazards affecting a collection,* [and] *to make decisions according to the real needs of the collection*" (Fernandes, Babo and Macedo, 2016, p. 396).

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[267] See Section 6.4. for criticisms about benchmarking.

[268] See Section 5.2.

The checklist 'Ten Agents of Deterioration', introduced by the Canadian Conservation Institute (Costain, 1994; Michalsky, 1994; Rose & Hawks, 1995; Waller, 1995) is the inspiration for conservation other guidelines, such as Robert Waller's Cultural Property Risk Assessment Method (CPRAM), or the Stefan Michalski's ABC method (Michalski & Pedersoli, 2016) – probably the best-known approaches for 'collection risk management'. Both methods identify risks systematically using the checklist 'Ten Agents of Deterioration'.

Also discussing hazards in collections, Agnes Brokerhof and Anna Bülow argue that over the years, both methods have been taught and applied in a considerable number of heritage institutions:

> "*These concepts have been embraced by the heritage profession. Waller and Michalski's methods have had a fundamental impact on the paradigm shift in preservation thinking*" (Brokerhof & Bülow, 2016, p. 18).

According to the Canadian Conservation Institute, the 'Ten Agents of Deterioration' are:

1. **Physical Forces** – include those that are fast and catastrophic including both natural disaster (such as earthquakes) and human error (such as bumping or dropping an object), or slower acting with minor but repeated opportunity for damage (such as improper handling during research and educational use, or vibrations from nearby construction).
2. **Thieves, Vandals, Displacers** – includes planned theft by someone intent on violating the collection, opportunistic theft by visitors, embezzlement by staff, and vandalism.
3. **Fire** – can potentially lead to the quick and catastrophic loss of an entire collection.
4. **Water** – storage areas are frequently placed in attic or basement spaces which are most vulnerable to water damage in the event of a roof or plumbing leak, sprinkler system malfunction or flooding.
5. **Pests** – encompass more than rodents and insects. The action of mould, mildew, and fungi should be considered in this category.
6. **Pollutants** – can be generated outside or inside the buildings. Many pollutants known to cause human health problems can also cause damage in collections. The two general types of pollutants that contribute to the deterioration of museum collections are particulates and gasses. These can be airborne or transferred by direct contact.
7. **Light** – light damage is cumulative and, once sustained it is irreversible. It may be calculated as a function of light intensity (measured in units such as lumen or candela) times length of exposure.
8. **Temperature** – the detrimental effects of incorrect temperature (either too high or too low) are often observed after considerable time has passed and so the slow deterioration that results is often underestimated.

9. **Relative Humidity** – organic materials all contain moisture; they absorb and give off moisture and try to find a balance between their moisture content and that in the air around them. If the relative humidity (moisture content) in the air goes up, they will absorb moisture and swell, and if it goes down, they will give off moisture and shrink. If this occurs slowly and moderately, causing no damage is caused. However, sudden, large and frequent relative humidity fluctuations can cause shrinkage, warping, splitting, and general ageing of objects made of organic materials. A sudden increase in relative humidity can cause condensation on metal artefacts, which will promote corrosion.
10. **Custodial Neglect** – occurs when active care is not taken to preserve the collection or when information and activities on the care of collections care are not current. The second type of custodial neglect is the disassociation of collection objects and their records.

Not all of the 'Ten Agents of Deterioration' are applicable to all museums. For instance, while it was open from 1878 until 1984, the Rijksmuseum of Geology and Mineralogy[269] (*Rijksmuseum van Geologie en Mineralogie*, in Leiden, the Netherlands), due to the nature of its collection, faced a few issues concerning 'agent 5 – pests', but others like as 'agent 9 – relative humidity' could certainly deteriorate the collection.

Using the checklist 'Ten Agents of Deterioration' is not mandatory, but an alternative for collection-conservation standards. Applying the Cultural Valorisation Method, the assessor shall investigate whether museum's Collection-related professionals are conscious about possible threats to the collection, if they have plans and procedures to prevent or mitigate deterioration, and whether these plans and procedures are being followed.

7.3.b. – Assessing Non-collection-related activities

In Section 5.2.b. I described the 'Non-collection-related activities' as the care about the daily management of the humdrum assets and museum's operations, and some related areas such as strategy and marketing, responsible for allocating resources in order to achieve an organisation's purpose, preventing 'purpose-drift'. But how to assess them?

Their evaluation is not carried out directly, but rather by indirect assessment of the results of the decisions. Good decisions lead to positive and sustainable results, so pragmatically, if the small museum is continuously fulfilling its (cultural) purposes, with constant and reliable inflow of resources and with Internal and External stakeholders motivated, the management is taking good decisions.

Nevertheless, management body should also concern also about the prevention of purpose-drift[270] and its causes: managerialism[271] (i.e., misuse of managerial practices),

[269] Although not a small museum.

[270] See Section 3.2.

[271] See Section 3.2.a.

bureaupathology[272] (i.e., misuse of bureaucracy), and marketisation[273] (i.e., misuse of marketing practices). A good balance on the allocation of these resources may not guarantee the museum organisational sustainability, but it may reduce the chance of purpose-drift.

A manager should recognise whether a curator, museologist or educator is spending more hours working on Non-collection-related duties than on their culture-related attributions. It is known that all professionals ought to develop some managerial or bureaucratic duty: evaluate an intern, writing reports about exhibitions and visits, assist in applications for subsidies or grants, receiving sponsors, or even participating in fundraising events – all obligations that divert them from their culture-related functions.

The amount of hours dedicated to Collection-related and Non-collection-related activities is blurred, and depends also on the situation of the museum. If the organisation is in financial difficulties, all staff should concentrate their effort to increase income. However, when the museum receives an important subsidy, grant, donation, or closes a substantial deal with a sponsor, the focus turns to the cultural side.

Similarly, the question of how management allocates the financial resources is an important one. If the support resources are following a strict maintenance plan (such as good venue condition and safety), all financial or human resources may be allocated to create and develop new exhibitions. But if the roof has not been inspected for many years, or if the toilets need care, managers ought to invest financial resources in these problems.

The conservation of the venue[274] is also key for any museum. Discussing choices in architectural conservation, John Stubbs, argued:

> "*efficient operation of historic buildings requires the attention of experienced maintenance personnel [i.e., architects, engineers, materials conservation specialists, landscape architects, or conservation planners] who address the findings and recommendations of periodic inspections. Unfortunately, the importance of periodic inspections and routine maintenance is often under-appreciated, which often leads to higher operations costs in the long run. this problem may be overcome by adherence to sound conservation policies which include maintenance and operations plans" (*Stubbs, 2013, p. 315).

In this sense, here also evaluations ought to awaken consciousness towards possible threats to the maintenance of the venue, being its 'worth', while during the investigation, the evaluator will inquire its 'merit', i.e., whether Non-collection-related practitioners recognise the importance and are investing any resources upon it.

[272] See Section 3.2.b.

[273] See Section 3.2.c.

[274] See Section 5.2.b.

7.3.c. – Assessing Finance-related activities

Command over the funding and budgeting are the cornerstone of a sustainable organisation. Some might argue that, since museums are not-for-profit organisations, they could neglect their finance – these could not be more wrong.

The Cultural Valorisation Method does not intend to exhaust the possibilities for assessing the Finance-related activities, but to have an overview of the financial situation of the museum, it assesses:

1. Whether the museum is properly controlling its budget[275].
2. Whether it has a proper diversification[276] of its sources of funds.

7.3.c.1. – Budget

The literature provides various alternatives to assess the finances of small firms and not-for-profit organisations, to try and form an opinion as to whether an organisation is financially healthy. The amount available in the bank is only one indicator, but it is necessary to examine more than just income and expenses.

In her volume on arts management, while studying planning for financial management, Ellen Rosewall proposed seven questions to try to discover the financial health of a cultural organisation for an assessor to investigate (Rosewall, 2014):

- *Can the organisation meet current needs and commitments?* In order to be healthy, a museum should have enough funds at any one time to meet the current obligations of the organisation, and the means to take care of upcoming commitments.
- *Does the museum have more assets than liabilities?* It is a generally accepted rule in business that an organisation is healthy if it has assets valued at least twice as much as liabilities. The total should include adequate liquid assets[277] – those that can be converted to cash easily. Liquid assets include money market accounts, short-term investments, and certificates of deposit.
- *Does the museum have a diversity of income sources?* As discussed in Chapter 5[278], spreading the income among many sources may lead to better financial health.
- *Does the museum have an appropriate mix of artistic and administrative expenses?* An arts organisation must balance the percentage of funds expended on artistic programs with that spent on programme administration.

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275 See Section 5.2.c.1.

276 See Section 5.2.c.2.

277 According to the author, "*non-liquid assets are assets that cannot be converted into cash easily. In many cases these are also assets the organisation doesn't wish to convert to cash, as the collection, or a building. If an organisation has too many non-liquid assets, how-ever, the balance sheet might look healthy but it runs the risk of being "building rich but cash poor," and just as unable to pay bills as if it had no assets at all*" (Rosewall, 2014, p. 133).

278 See Section 5.2.c.2.

- *Is cash flow a challenge?* Even though an organisation may anticipate enough cash to cover expenses by the end of the year, there may be times when expenses are anticipated but cash is not available.
- *Do financial actuals match budget projections?* A single year with a mismatch between budget and actual income and expenses is to be expected—there are plenty of variables between the time the budget is prepared and the programs are facilitated. But if a museum routinely underestimates expenses or overestimates income, something is wrong.
- *Can we find adequate evidence that the purpose of the museum is being protected?* Or in other words, can the museum prove that it is not incurring in purpose-drift? After all, some organisations raise funds for various causes and spend a relatively small amount of the money raised on the actual cause.

Asking these questions, the assessor may have an idea whether the budget is being properly planned and executed. In Chapter 1[279] I proposed that small museums could have their management inspired by small firms. Studying finance in small businesses, Steven Bragg and James Burton make the following remark:

> "*Since measurements of performance may be devised according to an operating budget, there is a natural tendency for people to "adjust" the budget process.* […] *The concern should be to make the budget as realistic and accurate as possible because a reasonable budget based on a reasonable plan encourages reasonable performance*" (Bragg & Burton, 2006, p. 4).

In the Cultural Valorisation Method, having in mind the perspective of the previous paragraph, I suggest that assessors should ask the questions proposed by Ellen Rosewall above to verify the merit of the management of the museum's budget.

7.3.c.2. – Funding

The challenge for museums is to ensure that revenues can be sustained while focusing on essential purposes. In this sense, the main question of this part of the investigation is "can the museum guarantee a constant inflow of financial resources?" Evaluation of the Finance-related activities is related to the management of the acquisition of financial resources, which leads to a better health of the organisation. The Cultural Valorisation Method cares about the balance between various sources of incomes[280].

As James Tobin proposed[281], a conservative organisation (such as a museum) is risk-averse, and should diversify its portfolio of income sources. Concerning the acquisition of financial resources, the seven main sources of income[282] in a museum are: subsidies (from governments), grants (from foundations), payments (from owners), sponsorships (from

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[279] See Section 1.4.a.

[280] See Section 5.2.c.

[281] See Section 3.2.c.

[282] See Section 5.2.c.

corporations), intra-sector transactions (from other museums), retail (from the audiences), and small or large donations (from donors or philanthropists). This portfolio should be balanced as equitably as possible. Although a perfect balance among the sources of income is unrealistic, the museum should justify the imbalance, and provide plans to overcome it towards a better scenario of balance.

7.3.d. – Assessing Stakeholders-related activities

When Arjo Klamer introduced the Value Based Approach, he listed seven characteristics[283] for his perspective. Here I return to the first one:

> "*When doing the right thing, people strive to realize their values. That is, they need to be aware of what those values are and then, by interacting with others,* […] *they try to make those values real. This perspective contrasts with the focus on preferences and utility maximization in standard economics*" (Klamer, 2016, p. xii).

The Cultural Valorisation Method is adopting this perspective from the Value Based Approach. In this sense, this study follows the idea that while interacting with the museum, stakeholders aim to realise their values. A curator, a museologist, a conservator, and even an educator devote their careers to the cultural or museum sector, but an accountant, a marketing professional, a clerk or a guard, even if they have interest in the theme of the museum, they could work in various places – maybe even getting better paid.

In this sense, the questions to the stakeholders will follow patterns similar to the causal relationship established in Step A and Step B: first investigate values, then their correspondence. While investigating the values, the evaluator will apply the laddering technique[284], but in this case with a single 'attribute': the relation between the professional and the museum, asking the stakeholders: "why are you associated with this museum?". Having identified the value (or values) that justify the connection between the stakeholder and the museum, the evaluator will investigate whether that value is being realised.

For members of the staff, the assessor might inquire: "why do you work at the museum?". If the evaluator concludes that this individual is 'satisfied' to be working in this museum, the follow-up question might be "has the museum satisfied you?". Imagine still Secretary of Culture of a municipality who has interests in a museum, and funds it with subsidies (as an External stakeholder). The first question might be "why do you invest in this museum?", and the second question "is this a good investment?".

This investigation should be applied to the key Internal stakeholders that the promoter of the investigation indicates during Step A, in particular the volunteers[285]. As an important characteristic of small museums[286], a considerable part of the activities are performed by

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[283] See Section 2.2.

[284] See Section 2.2.e.

[285] See Section 5.2.d.1.

[286] See Section 1.5.

volunteers[287], who donate their time and work to keep the museum operational. These personnel shall receive special attention as to whether their motivation is being fulfilled by their volunteerism.

The ultimate achievement of Internal stakeholders' motivation is the maintenance of their commitment to the museum. The evaluator shall investigate whether there is 'merit' in their realisation. Absenteeism and turn-over are direct indicators about the organisational climate, and may support the investigation, but the correspondence of values will give to the evaluator a better notion of stakeholders management.

7.4. – Step D – Analysis and pondering the findings

This section is one of the most important in this whole study. In the very title of this dissertation "*Cultural Valorisation – a comprehensive and pondered perspective in evaluation of small museums*", the terms 'comprehensive' and 'perspective' were treated in Part 1 and Part 2, while 'evaluation' was the subject of Chapter 6 and the previous sections of this Chapter 7. Here I will focus on the term 'pondered', proposing a way to treat the findings from the previous steps.

The evaluation method should identify the activities that are performed properly, which the staff should continue to perform in the same way. But, when activities deviate from stakeholders' expectations, the evaluator shall considered them an anomaly: positive or negative – here I will use the term 'finding' to designate them. A positive anomaly refers to activities that exceed the expectations, that should be praised and promoted, while a negative anomaly refers to those that are not achieving the expectations (i.e., being realised without merit), that require attention for correction, or termination in an extreme situation.

I reiterate that the procedure I propose here, although accepted and used to analyse and prioritise a list of elements, is one alternative among many. While studying prioritisation, Mikko Vestola states:

> "*There are numerous different techniques presented in the literature how to analyze and prioritize* [a list of elements]. *It might be difficult to pick the most suitable method because of the large number of them. Some methods are more time consuming than others but provide more accurate results. Some methods scale well to be used with larger number of* [elements] *but provide very coarse results. In other words, none of the techniques can really be considered the best one but a practitioner must pick a technique that is the most suitable for his situation, for example, in terms of scalability, accuracy and time consumption*" (Vestola, 2010, p. 1).

In his article, Mikko Vestola describes nine possible techniques, from the basic prioritisation of the findings according to one single criterion (as age among a group of people), to highly abstract techniques that involve various stakeholders (as in which order a firm should fulfil various clients' requirements, accounting for instance the importance of the client, level of difficulty and cost of the solution, and impact on the business in the

[287] See Section 5.2.d.1.

short and long terms). But, due to the need for simplicity and pragmatism to adequate the Cultural Valorisation Method for the realities of small museums[288], the method suggested here is appropriate – it it simple, but not simplistic.

The technique is called 'decision analysis', developed by the management consultants Charles Kepner and Benjamin Tregoe, professionals specialised in identification, analysis and problem solving. In the original text, the authors investigate action plans, aiming to sort a series of 'potential problems'. In this study however, my intention is to evaluate the worth and merit of activities, and therefore I am not applying the technique as proposed by the authors, and instead adapting it to the study of small museums.

In the original 'decision analysis' process, the authors investigate individual decisions:

> "*Decisions must be made and actions must be taken in all organisations. It us up to the appropriate people in the organisation to select the actions, determine how to carry them out, and take the responsibility for their successful implementation.* [...] *Nobody needs to be told that excellence in making choices is critical to individual and organizational success. Everyone knows that choices made today influence lives tomorrow.* [...] *Over every evaluation hovers some kind of uncertainty.* [...] *Good assessments depend heavily on the experience and judgement*" (Kepner & Tregoe, 2013, pp. 77-78).

From Table 7.3. up to Table 7.5. represent the progression towards the completion of the analysis as I propose for the Cultural Valorisation method. But as they are templates, an evaluator using this method may adapt them to his or her needs.

[288] See Section 1.5.

7.4.a. – Column A and Column B – List of clusters and findings

Here the evaluator must fill Column A and Column B, separating the findings into the clusters Cultural Activities (CA) and Support Activities (SA).

In Column B, the evaluator should transpose the values displayed in the 'values-map' as Cultural Activities. For the Support Activities, the evaluator should list each relevant finding related to each of the clusters within this group of activities.

A	*B*	*C*	*D*	*E*
Id.	**Findings**			
CA	Value 1			
	Value 2			
SA	Collection-related 1			
	Collection-related 2			
	Non-collection-related 1			
	Non-collection-related 2			
	Finance-related 1			
	Finance-related 2			
	Stakeholders-related 1			
	Stakeholders-related 2			

Table 7.3.: Fill in columns A and B with their respective clusters and findings. Contents are indicative (elaborated by the author)

7.4.b.– Column C – List the activities

Every finding is realised by one or more activities, i.e., "what the museum does about each of the findings". For instance: a possible 'finding' during an investigation in a small museum is 'lack of fundraising', which may be a consequence of problems in activities, such as 'lack of fundraising plan', 'lack of marketing plan', and 'lack of ANBI[289] for the museum' – one finding is a consequence of three causes.

Likewise, one activity may have consequences in more than one finding. Imagine the case of a small museum which aims to promote the Societal values 'civilisation' and 'tolerance', and the Transcendental value 'beauty'. The realisation of these values (as 'findings' in this table) are a consequence of the activity 'curatorship', so this activity may be listed three times, because it may so happen that two values might be realised meritoriously, while one not, indicating that the activity 'curatorship' shall pay attention to the value that is not being realised with merit. In this sense, the finding is a consequence of the (good or bad) realisation of activities (as causes). Thus, this process creates pairs of 'finding-activity'.

A	*B*	*C*	*D*	*E*
Id.	**Findings**	**Activities**		
CA	Value 1	Activity 1		
	Value 2	Activity 2		
SA	Collection-related 1	Activity 3		
	Collection-related 2	Activity 4		
	Non-collection-related 1	Activity 5		
	Non-collection-related 2	Activity 6		
	Finance-related 1	Activity 7		
	Finance-related 2	Activity 8		
	Stakeholders-related 1	Activity 9		
	Stakeholders-related 2	Activity 10		

Table 7.4.: Fill in column C with their respective activities. Contents are indicative (elaborated by the author)

[289] ANBI is the Dutch tax deduction policy for cultural organisations.

7.4.c. – Column D and Column E – Grading 'worth' and 'merit' of each pair of 'finding-activity'

Measurements and evaluations are different. While the first is a certain and decisive estimation based on generally agreed standards (e.g., distances and temperatures), the second varies according to the evaluators, accounting for his or her own values. In the Introduction, I stated that the root of the discipline 'evaluation' is 'value'. As evaluation involves making value judgments, they are not value free.

Following the understanding of 'values', some 'worth activities' in a museum may be prioritised over other 'worth activities'. In Chapter 2[290] I quoted Shalom Schwartz for this matter:

> "*Values are ordered by importance relative to one another. People's values form an ordered system of value priorities that characterize them as individuals. Do they attribute more importance to achievement or justice, to novelty or tradition? This hierarchical feature also distinguishes values from norms and attitudes*" (Schwartz, 2009, p. 2).

In column D the evaluator and the staff of the museum shall agree scoring 'worth' of each pair of 'finding-activity', giving due regard to their relevance for the museum, answering questions such as "how important is this item to the museum?", or "if this pair of 'finding-activity' fails, what damage will it make to the museum?". Kepner & Tregoe (2013) suggest grading it from 1 to 3[291], denoting:

- 1 for low worth
- 2 for middle worth
- 3 for high worth

Grading is not an exact scientific process, which may be reproduced in different circumstances by different people with the same results. It is based on opinion and perception of the circumstance and estimation of potential problems. After all, as mentioned before this is an evaluation, i.e., an assessment of values that varies according to many factors and not a measurement, i.e., an assessment using agreed upon standards such as length, weight or number of occurrences.

In Column E, the evaluator and museum staff shall fill in grades for 'merit', referring to the performance of the activities, asking "is this activity being performed well?". Based on the results of the previous Step B and Step C, the evaluator in agreement with the museum staff must grade the merit of the activities in Column E.

[290] See Section 2.2.b.

[291] Alternatively, evaluators might prefer to grade into 1 to 5, or other range.

A	*B*	*C*	*D*	*E*
Id.	**Findings**	**Activities**	**Worth** *(1 to 3)*	**Merit** *(1 to 3)*
CA	Value 1	Activity 1		
	Value 2	Activity 2		
SA	Collection-related 1	Activity 3		
	Collection-related 2	Activity 4		
	Non-collection-related 1	Activity 5		
	Non-collection-related 2	Activity 6		
	Finance-related 1	Activity 7		
	Finance-related 2	Activity 8		
	Stakeholders-related 1	Activity 9		
	Stakeholders-related 2	Activity 10		

Table 7.5.: Fill in Column D and Column E with the 'worth' and 'merit' of each pair: finding-activities, demonstrating how worthy are each pair to the museum. (elaborated by the author)

7.4.d. – Diagram of worth and merit of pairs of 'findings-activities'

After having filled the Table 7.5., the evaluator might want to create a diagram to display the activities according to the graded worth and merit. This diagram may ease the understanding of the activities' assessment, and make it easier to develop an action plan for the various findings.

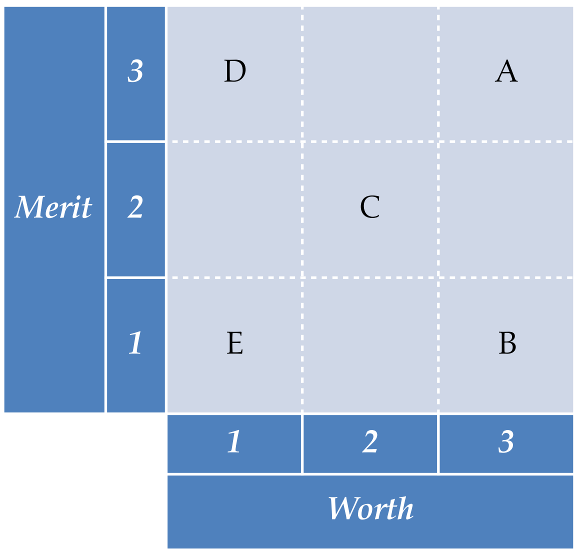

Diagram 7.2.: Quadrant diagram displaying the pairs of 'findings-activities' according to their respective 'worth' and 'merit' (elaborated by the author)

The analysis of this final diagram may be guided as such:

- *Quadrant A: worth 3 and merit 3* – worthy activities are realised meritoriously. These activities should be promoted.
- *Quadrant B: worth 3 and merit 1* – worthy activities are not realised meritoriously. Museum staff ought to investigate this activity further, and develop solutions for its correction.
- *Quadrant C: worth 2 and merit 2* – worth and merit are equal average. Museum staff should evaluate whether these activities can be improved, or if they are consuming resources, or distracting the personnel from working on more important tasks, in particular those activities from in Quadrant B.
- *Quadrant D: worth 1 and merit 3* – unworthy activities are realised meritoriously. The museum is doing well something that is not important, so managers should act upon it, since it may be wasting the scarce resources of the museum.
- *Quadrant E: worth 1 and merit 1* – unworthy activities are realised without merit. These activities should be terminated.

The creation of this Diagram concludes Step D, which is the base for the elaboration of the reports in the following Step E (Internal) and Step F (External).

7.5. – Step E – Internal reporting: findings for Internal stakeholders

In his volume describing professional experiences with the provocative title *"Hard-won lessons in programme evaluation"*, Michael Scriven (1993) provides a series of 31 theses to address a number of issues concerning the discipline 'Evaluation'. The seventh thesis has the memorable title *"An evaluation without a recommendation is like a fish without a bicycle"* (Scriven, 1993, p. 53), where the author suggests that the "client" only, knowing the situation and possibilities, should take decisions concerning application of the findings – without any interference from the evaluators. Besides, according to Scriven (1993), the evaluator is not sufficiently informed about strategic directions the organisation aims to conduct to have opinions:

> *"the conclusion of an evaluation is normally a statement or set of statements about merit, worth, or value of something, probably with several qualifications.* […] *There is a considerable step from the conclusion to the recommendations* […] *and it is a step that evaluators are often not well qualified to make"* (Scriven, 1993, p. 53).

Being one of the reference scholars in 'evaluation', it is possible that Michael Scriven is correct. But, due to the nature of small museums and their staff[292], the Cultural Valorisation Method will not comply with this recommendation. Here I propose that evaluators, who are in a privileged position as an external observer to provide guidance to the museum, should assume their role as 'facilitator'[293] (i.e., the one that helps the

[292] See Section 1.4.a.

[293] See Section 6.2.

organisation to overcome its problems), prioritising the findings, and providing recommendations. Diagram 7.2. provides a natural suggestion for the prioritisation of actions.

Evaluation reports serve many purposes. The core purpose is to "deliver the message" – inform the appropriate audiences about the findings and conclusions resulting from the collection, analysis, and interpretation of evaluation information (Worthen, Sanders, and Fitzpatrick, 1997).

> "*Some call this 'speaking truth to power,' but what good is speaking truth if power isn't listening? Unless we find more effective ways to help our audiences listen, all our good works are likely to go for naught. How we report our results is often the difference between creating a tiny ripple or making a proper splash*" (Wholey, Hatry, and Newcomer 1994, p. 549).

It is usual in evaluation programmes that Internal stakeholders have the "*dejá-vu*" feeling "I already knew about it" after learning about the results. They results may not be surprising for the staff who observe the anomalies on a daily basis.

The main issues in reporting the findings are:

- The evaluator should ensure that the museum staff has a comprehensive understanding of the procedures and criteria adopted during the evaluation programme.
- To make clear which activities are achieving the desired goals, aiming to promote these activities as inspiration for others.
- To make clear which activities are not achieving their goals and expose clearly why that happened.

A final observation from Jody Zall Kusek and Ray C. Rist, in their handbook to The World Bank is that the report ought to be simple and clear. After all, museum managers are usually more interested in the theme of the museum than one who knows about economics or management:

> "*Large "data dumps" of information are counterproductive. Know what the decision-makers want and provide them with the necessary information in the format with which they are most comfortable. This may require tailoring information into the preferred format for each of the decision-makers and end users*" (Kusek & Rist, 2004, p. 131).

Referring to Diagram 7.1., the light grey line represents the connection between the findings and propositions from Step E to Step A. This step should be developed in collaboration with the promoter and museum managers, so there will be a perfect understanding and commitment on the part of these professionals in the implementation of this plan.

7.6. – Step F – External reporting: findings for External stakeholders

The final step of the Cultural Valorisation Method is a natural consequence of the previous. In Diagram 7.1., this represented by the arrow pointing outwards, in reference to the External stakeholders. This is the report in which, rather than explaining the evaluation program, it summarises the entire museum: its achievements and plans.

This is the report that aims to gain external support for the museum. Decision-makers responsible to provide substantive share of financial resources to museums: governmental subsidies, foundations' grants, organisations' sponsorships, and individuals' donations are actors that play similar roles as the customers Joel Cohen and Marvin Goldberg studied in marketing, concerning their "post-purchase behaviour".

As a customer who after a purchase looks for evidence of having made an appropriate decision, funders, after having decided to invest in a certain museum, they might fell unsure about the chosen option, or might be better informed about the unselected options (Cohen & Goldberg, 1970). So the job museum's fundraising-team do not end after receiving the payment – they should constantly provide information (such as evaluation reports) to reinforce the idea that the decision-maker chose a proper alternative, and that this museum remains a viable destination for future investments. So museums must actively work to guarantee "post-investment satisfaction".

In their well-known textbook on marketing, Philip Kotler and Kevin Keller discuss about satisfaction:

> "*Satisfaction is a function of the closeness between expectations and the product's perceived performance. If performance falls short of expectations, the consumer is disappointed; if it meets expectations, the consumer is satisfied; if it exceeds expectations, the consumer is delighted. These feelings make a difference in whether the customer buys the product again and talks favorably or unfavorably about it to others.* […] *The larger the gap between expectations and performance, the greater the dissatisfaction*" (Kotler & Keller, 2012, p. 172).

This quote may be completely applicable to decision-makers for investments in museums, requiring the reader just to replace the terms 'product' with 'museum', 'consumer' with 'decision-maker', and 'buy the product' with 'invest in the museum'.

However, the "tone of voice" of the External report requires close attention. The popular saying "*do not wash your dirty laundry in public*" may give an insight for this report. While not suggesting hiding anomalies from External stakeholders, I am arguing that it is important to contextualise them for better understanding and to provide proposals for solutions – after all, this report aims to conquer support. External stakeholders are interested in whether the museum is meeting its objectives while realising their own expectations and goals, both in their Cultural Activities and Support Activities.

Imagine a small municipality. It is concerned about the city museum, but it also interested in the citizens' well-being, and how the city museum can improve the lives of these citizens. Besides, the local government wants the museum to attract visitors to the city, and improve the municipality's image outside its limits. This external report shall address these points.

Final words of Chapter 7

This Chapter 7 introduced the Cultural Valorisation Method, addressing the primary Research Question of this study: *"How to evaluate a small museum?"*. But this question could not be answered without the previous chapters of this study.

The Cultural Valorisation method is divided in six steps, as presented in Diagram 7.1. Firstly (Step A) the evaluator will identify the values and purposes of the museum, and in consequence the activities that realise them, as worthy activities. Secondly (Step B), the evaluator shall investigate whether the Cultural Activities of the museum are fulfilling the expectations of the stakeholders. Then (Step C), the evaluator will assess whether the museum may guarantee its organisations sustainability, investigating the conservation of the collection, the management, the financing and the fulfilment of stakeholders' expectations. To combine all the findings from the previous scrutiny (Step D), the evaluator shall organise and grade them with the assistance of techniques, like the templates in Table 7.5. and Diagram 7.2.. Finally, the evaluator will develop two reports for two distinguished audiences: an Internal report (Step E), with all details of the investigation for the museum staff to plan actions, and an External report (Step F), as an executive summary for External stakeholders.

The structure presented in Diagram 7.1. is the essence of the Cultural Valorisation method: it represents the combination of the main theories and perspectives presented in Part 1 and Part 2 of this study. The investigative techniques and templates introduced in Table 7.5. and Diagram 7.2. are suggestions that might address a number of situations. But, if one assessor is more familiar and accustomed to obtaining results applying other techniques and standards, that might be a contribution to the method.

This is a theoretical introduction of the Cultural Valorisation Method. In an effort to test the method in the real world, I conducted a a pilot-case in 2017 at the Scales Museum (*Weegschaalmuseum)*, in Naarden (the Netherlands), applying the method proposed in this study. The results of that evaluation are presented in the following chapter.

Chapter 8 –
A pilot-case for the Cultural Valorisation Method

After having concluded the design of Cultural Valorisation Method, rather than being solely a theoretical proposition or a thought exercise, it is important to prove its usefulness by testing the method in a real museum.

The metaevaluation of the Cultural Valorisation Method (i.e., evaluation of the method) happened in one pilot-case in a typical Dutch small museum. Between June and August 2017, I investigated the Scales Museum (*Weegschaalmuseum*, in Naarden, the Netherlands), applying all concepts presented previously.

8.1. – How to know whether the Cultural Valorisation Method works?

The primary aim of this pilot-case is to "metaevaluate" the Cultural Valorisation Method. It is possible and desirable that the Scales Museum will benefit from products of this evaluation programme, but in this metaevaluation my intent is to test the main premise, propositions, concepts, frameworks and techniques of this study, verifying their validity.

To prove its applicability, I propose that this metaevaluation seeks to answer five enquiries related to the core of the method. These enquiries are not aiming to discuss obvious or ancillary issues, such as 'the benefits of a good rapport between the evaluator and the museum staff', or 'whether interviewing expert-visitors is beneficial for the investigation', or 'whether there are better statistical methods to determine the number of questionnaires necessary', or even 'which method to use to tabulate surveys' answers'. The enquiries focus on the essence of the Cultural Valorisation Method, proposing the criteria that will allow me to state that the method works.

1. Usually, individuals have difficulty to articulating their values; similarly, organisations struggle to communicate their purposes – it is the role of evaluators to help them to figure out their values and purposes. In this study I propose that, by analysing museum's realisations (e.g., exhibitions or publications), followed by interviews with the stakeholders, evaluators may identify the values and purposes of small museums. Furthermore, evolving from the original framework, 'Four Domains of Values'[294] (Klamer, 2016), I propose the creation of the values-map to summarise and articulate

[294] See Section 2.2.d.

them[295], determining "what is worth in a small museum". In this sense, the first enquiry for this metaevaluation is: *Is the values-map an effective synopsis of stakeholders' values and the purposes of the museum, assisting in the progress of the investigation?*

2. Of all the theories, frameworks and perspectives of this study, one of the most important is to understand a cultural organisation as a hybrid organisation. The greater part of the Cultural Valorisation Method derives from this duality. To assess this matter is the second enquiry of this metaevaluation: *Is it possible to clearly identify a small museum as a hybrid organisation, distinguishing the Cultural Activities from the Support Activities?*

3. One of the main propositions of this study is to introduce the notion of 'purpose-drift'[296] (i.e., the deviation from the museum's purpose), identifying three managerial causes that may lead to it: managerialism[297] (i.e., misuse of managerial practices), bureaupathology[298] (i.e., misuse of bureaucracy), and marketisation[299] (i.e., misuse of marketing practices). The third enquiry of this metaevaluation is: *Is the threat of purpose-drift identifiable in a small museum?*

4. Methods to appraise informal education in museums are widely used, applying well-known techniques for assessment of opinions and preferences. But are these methods useful to investigate the Cultural Activities, assessing amateur-visitors' values and their valorisation[300]? In this study, I propose that the assessment of the valorisation of amateur-visitors' embodied cultural capital is possible through surveys, if these are applied in two different moments: just before and just after the visit. In this metaevaluation, the fourth enquiry is: *Is it effective to investigate the valorisation in the amateur-visitor's embodied cultural capital through a survey with paired questions?*

5. At first glance, the Support Activities of a museum can be divided into two clusters: management of collection, and general management. But the Cultural Valorisation method intends to be more specific, identifying and characterising the Support Activities in four clusters (i.e., Collection-related, Non-collection-related, Finance-related, and Stakeholder-related activities). The fifth enquiry of this metaevaluation discusses this split: *Does the division of Support Activities into four clusters, and the standards to determine their merit, make sense?*

In Section 8.4. I will resume these questions, addressing some comments on the application of the Cultural Valorisation Method.

295 See Section 7.1.c.

296 See Section 3.2.

297 See Section 3.2.a.

298 See Section 3.2.b.

299 See Section 3.2.c.

300 See Section 4.2.a.

8.2. – Context of the Scales Museum

Naarden is a district of the municipality, Gooise Meren, situated in the Gooi region in the Southeast part of the Dutch province of North Holland, with circa 17,000 inhabitants, in an area of 21 km^2. It was granted its city rights in 1300, and later developed into a complete fortified garrison. Besides the picturesque cityscape, the main attraction that brings Dutch and international tourists to Naarden is the fortress with its well-preserved star-shaped walls and a moat. Other major attractions include the Fortress Museum (*Vestingmuseum*), the Comenius Museum (which celebrates the Czech philosopher, pedagogue and theologian John Amos Comenius, who lived and died in Naarden in 1670), and the Church, concluded in 1440 with its beautiful painted wooden vault.

A lesser-known attraction of Naarden is the 'Spanish House'. Its construction dates back to the Middle Ages, since when it has served many purposes: first as a church, then as the Town Hall in the beginning of the 16th century. The name 'Spanish House' originated from a tragic event in 1572: in that period the Netherlands was invaded by the Spanish army. Since Naarden was a fortress, there was a great concentration of Spanish troops and an uneasy relationship with the local Dutch citizens. On December 1st that year, all of the 700 inhabitants of Naarden were lured to the former Town Hall, under the pretext that they would be given conditions of truce. Instead, the Spanish soldiers slaughtered them all. Then the city was plundered and burned, and the Spanish House remained destroyed until 1615. On its façade, there are three high relief artistic pieces referring to this event.

The story moves forward to the early 19th century when Napoleon Bonaparte invaded the Netherlands. In 1809 the Napoleonic army conquered Naarden; four years later the Spanish House was converted into the garrison bakery for the French troops living in the fortress: two large ovens that were built there to bake no less than 1,000 loaves a day still remain intact. From 1967 to 1992 the building housed the Comenius Museum, until it was relocated within Naarden.

The building that tells us this long and tragic story is now telling another: the Scales Museum. The driving force behind it is Mr. René Pas. For more than thirty years he has been an enthusiastic collector of weighing scales and other measurement instruments, a hobby that came from his work. As a member of the Measurement and Weights Collectors Association (*Gewichten en Maten Verzamelaars Vereniging*), the collection grew to the point where a greater part of it was stored at the warehouse of Mr. Pas' scales firm. Together with Mr. H. Buter, a colleague from the Collectors Association, they came up with the idea of starting a museum. Together, they created a foundation in 1991 to merge both collections and a museum that would exhibit the balances, weighing scales, weights, length and other measurements, and an archive of documents related to measurements – a unique museum in the Netherlands.

For twenty years, Mr. Pas and Mr. Buter searched for a place in Naarden to house their collection. The Spanish House was always their preference, but negotiations with the owner of the building, the Dutch National Monument Organisation (NMo – *Nationale Monumentenorganisatie*) did not evolve. After having housed the collection in other sites at the city, the Municipality and the owner finally agreed to allow the collectors to use the Spanish House to house the Scales Museum in 2012.

The Scales Museum seeks to trigger the curiosity of its potential audiences through its webpage:

> "*In our daily lives, we do not remember the origin of the kilo or the meter. What is calibration exactly and what does Napoleon* [Bonaparte] *have to do with it? How is it that a kilo is the same everywhere in the world? At the moon, is a kilo still a kilo?*" (Weegschaalmuseum website, 2017).

8.3. – The Cultural Valorisation Method at the Scales Museum

To develop this investigation, I followed closely the Cultural Valorisation method as described in Chapter 7, being as faithful as possible to the original description. Thus, in this section I must be systematic while applying the method. Steps A, B and C are investigative, so I will solely describe the actions that refer to investigation. Step D is analytical, so I must focus on the analysis of the information. Steps E and F are closing stages, focusing on the presentation of the results to the stakeholders. In Section 8.4., I will provide some comments about the process of developing this metaevaluation, with tips for improvement.

Over the course of four weeks in June 2017, I realised Step A, conducting a series of interviews with the most relevant stakeholders of the museum, indicated by Mr. René Pas. Later for two weeks, I developed Step B conducting surveys with amateur-visitors, and interviewed one expert-visitor. In my office I worked on Step C, analysing data and information collected in the first three weeks of investigation. By the end of July 2017, I fulfilled Step D meeting the entire Board of Trustees and some other guests of Mr. Pas, where I presented the first conclusions, and agreed about the grading[301]. Some of the data provided were incorrect, so I waited for the correct ones to conclude the process. By the end of August 2017, I wrote the two reports for Steps E and F. This entire process took me 12 weeks.

8.3.a. – Step A – Investigation on the purposes of the museum

In Step A, first I aimed to get acquainted with the museum, its personnel and operations, to then develop questionnaires that would guide the interviews, concluding with the creation of the 'values-map'. The interviews in this Step A care about the values of the Internal stakeholders and External stakeholders (as co-creators of content), aiming to identify the values that the museum aims to propose to its visitors.

During my first visit on June 7th 2017 I met the main stakeholder of the Scales Museum, chairman of the Board of Trustees and owner of the greater part of the museum's collection, Mr. René Pas, and Mr. Han Schwartz, the museum's director in charge of its daily operations. In this meeting, I learned the story of the museum; that it aims to promote the importance of scales for commerce and international trade: "*scales represents trust among parties in a fair-trade*" (René Pas).

[301] See Section 7.4.

In our conversation, I also learned another relevant historical fact that, besides the massacre in the 16th century and the garrison bakery, could create a unique narrative between the building and the collection of this museum. During the French invasion of the Netherlands in the 19th century, Napoleon Bonaparte ordered the country to adopt a single measurement standard for weights and distances. *"This links the history of the building with scales and other objects of the collection"* (Han Schwartz). *"That is a story that we try to tell at the museum"* (René Pas).

To become acquainted with the museum[302], that day I took a guided tour with Mr. Schwartz (not in the role of museum director, but as a tour guide). He showed how that until early 20th century the government periodically verified weights with embossed marks, to prevent fraud, and how important the adoption of universal standards was, as opposed to having various local gauges. The visit at Scales Museum took no more than 30 minutes. It consists of three exhibition halls, two on the ground floor and one larger on the upper floor (a second room upstairs was empty and closed). In total the space is rather small for the vast number of artefacts in display at the many windows. The tour was key to my understanding of how important the guide is at the Scales Museum.

At the museum's entrance hall, the staff on duty provides an explicative brochure (only in Dutch[303]) that tells the various stories of the building and the scales, but the engagement and dedication of the guide that made any visit successful. To promote visitors' involvement and enjoyment, the museum prepared two "weighting-quizzes", focused on young teenagers (11-14 years-old). The tour concludes with an interesting (although sad) story about weighing women during the Middle Ages to determine whether they were witches[304].

With these observations and experiences in mind, combined with the framework from the Cultural Valorisation Method, I prepared a series of questions to interview Mr. René Pas (the owner of the collection and head of the Board of Trustees), Mr. Han Schwartz (the museum director), Mr. Gerard Mei (volunteering as accountant), Mr. Ronald Huisman (former director, still volunteering as guide), and Mr. Carry Heierman (volunteering as member of the Board of Trustees). These meetings happened individually on June 14th and June 21st 2017. During these interviews I was expecting to be able to follow my questions strictly, applying the 'laddering technique'.

On June 14th 2017, I interviewed Mr. Pas and Mr. Schwartz individually. It was already clear that Mr. Pas is undoubtedly the most important stakeholder involved in this museum, so his interview was focused on his strategic view for the museum, while the one with Mr. Schwartz was leaning more towards operational aspects. However there was some overlap, to verify discrepancies among them. Mr. Pas' basic questions are available in Annex 2.a.. The questions for Mr. Schwartz were leaning towards daily operational matters, so I had clear in my mind always the four clusters that combined form the

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302 See Section 7.1. for this important procedure.

303 Just a couple of brochures are in English, but none in other languages. In particular Czech, since many Czechs go to Naarden to visit the Comenius Museum.

304 I save the end this story for your visit to the *Weegschaalmuseum*, in Naarden (the Netherlands).

Support Activities of the museum. The questions for Mr. Schwartz are available in Annex 2.b.

In the following week I met Mr. Mei (volunteering as accountant), Mr. Ronald Huisman (former director, still volunteering as guide), and Mr. Carry Heierman (volunteering as member of the Board of Trustees). Although required, Mr. Mei did not provide any reliable figures for the museum's accounting, delivered later by the end of August 2017, almost two months after our interview[305].

The questions for Mr. Mei are described in the section on the investigation of the budget[306], presented before. The questions for Mr. Huisman and Mr. Heierman also gravitated around the purposes of the museum and its operations.

As a result of these interviews, Mr. Pas demonstrated great interest on the themes 'scales' and 'standards', passion for the collection, and consequently for the museum: "*after all, I dedicated more than 20 years to get this place and build this museum*". With the Scales Museum, Mr. Pas aimed to advocate his passion: the importance of standards in the creation of civilisation. He realises that the museum requires a better curatorship, to attract youngster visitors below 10 years, and late teenagers between 15 to 18 years old: "*but they are not interested in scales*", he lamented. Mr. Pas imagines that new financial resources would help the museum to develop audio-guides, when visitors would not be so dependent on the volunteers that work as guides, acknowledging that these are "*very important for the museum*".

In this sense, it is possible to recognise Mr. Pas' Personal values towards his **passion** that he aims to propose to the visitors, but more importantly to the volunteers who de facto run the museum. Also Societal values are present by the importance of scales for **civilisation** (standards support fairness in communication and trade, fostering understanding among peoples). Also mentioned were the Transcendental values of history (this value appears threefold: the Spanish House, the Napoleonic era, and the entire history of the scales (demonstrating their technological development), and science (while technology derives from rational progress, as opposed to random measurements that served the interests of local rulers, but were not represented in other regions).

Mr. René Pas also mentioned that they are working on an agreement with the scholar from Amsterdam University (UvA), Dr. Rijkje Dekker, to renew the entire curatorship, but at the time of this investigation the deal had not progressed. He also mentioned the project of transforming the empty room upstairs into an 'escape-room', a game very much in fashion at this moment in the Netherlands, where a group is locked in a room and must solve a series of puzzles to get away from a "prison". The director Mr. Schwartz is very enthusiastic about this idea, mentioning it frequently – eagerness that is not entirely shared by Mr. Pas, more concerned about costs of implementation of the project and its worth. The Board of Trustees at the Scales Museum acknowledged the need to improve the Personal values of **education** and **enjoyment**, and plan to address this issue in the near future.

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305 See Section 8.3.c.3. for the Table 8. 15., with budget for 2016.

306 See Section 7.3.c.2.

According to Mr. Pas, the initial idea was to attract 3,000 to 6,000 visitors per year, a percentage from the much larger and better-known Fortress Museum (*Vestingmuseum*, also in Naarden). Mr. Schwartz informed me that the figures were circa 5,600 visitors per year (about 70 during weekends and 10 on working days). However, I question the accuracy of these figures, since during the period of this investigation when I spent three entire (week) days at the museum, I witnessed just a handful of visitors. At the time of the interview (in July 2017) there were no statistics available concerning the number of amateur-visitors. Later, I received a report with the official figure of visitors in 2016: total of 3,011 amateur-visitors (circa 60 visitors per week).

Every visitor or small groups of them have personalised visits with a guide. Usually Mr. Schwartz is the only staff member on duty (requiring him to leave the reception unattended during the tour), but if necessary, another of the various volunteers who live nearby can be easily reached. In fact the museum is run solely by volunteers. Mr. Ronald Huisman (former director of the museum, but still an enthusiastic volunteer-guide) defends *"this museum is about storytelling, and the interaction between the visitor and guide is a part of the identity of the Scales Museum"*. This comment suggests the importance of the volunteers promoting the Social Value, **engagement**, between the guide and the visitors. Resuming the role of the volunteers, the member of the Board of Trustees Mr. Heierman confirmed Mr. Huisman's comment *"in the small community of Naarden, there is a social pressure for volunteerism, so the museum serves this purpose as well"*. This was a very interesting comment, identifying the importance of the Societal Value of **volunteerism** – volunteers realise values by being guides at the Scales Museum.

The Scales Museum is poorly known – no advertisement, no social-media or any travel sites mention it. Mr. Carry Heierman speculates that the distribution of visitors' motivation is: 5% due to the building, 15% due to scientific or educational matters, and 80% due to nostalgia towards the collection – figures without statistical support. Mr. Heierman also proposed that the sentimental longing for the past, **nostalgia**, is a Transcendental Value, a conjecture that will be part of the survey in Step B. In his turn, Mr. Huisman hypothesised that most visitors are passers-by who find this museum by accident, not by design. The motivation of the visitors is also a topic of the survey.

As evaluator, I suggested adding some values to the investigation, although they were not mentioned in the interviews. A closer observation of the framework, Four Domains of Values, provided one interesting point of reflection: 'Which values is the museum not promoting to its visitors, but should?'. The visitors are not being touched by Social values, therefore **family** and **friendship** in the surveys in Step B. Concerning the collection, one aspect that was never mentioned, but may be explored in a new curatorship is the Transcendental Value **beauty**, since all these historical objects are aesthetically attractive and have designs that reflect their time.

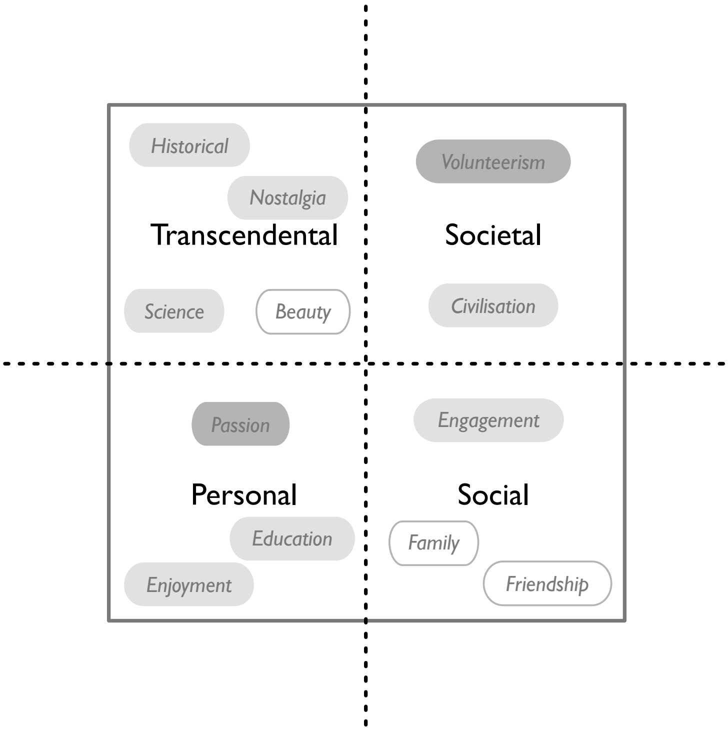

Diagram 8.1.: Values-map of the Scales Museum (elaborated by the author)

From the values represented in Diagram 8.1. above, there are three groups of values. The dark grey shapes represent the values identified during the interviews, addressed to the museum staff: Personal value – passion, and Societal value – volunteerism. The light grey shapes represent the values identified during the interviews addressed to amateur-visitors: Personal values – education and enjoyment, Social value – engagement, Societal value – civilisation, and Transcendental values – historical, nostalgia, and science. Finally the white shapes represent the values that I am proposing to be added in the investigation: Social values – family and friendship, and Transcendental value – beauty.

8.3.b. – Step B – Investigation of the Cultural Activities

This step is concerned with assessment of the Cultural Activities of the museum that support the values identified in Step A. Museum activities are the way the museum realise their values, and these activities are those related to the cultural aims of the museum[307]. Step B investigates whether the activities are important (worthy) and being well-done (meritorious).

8.3.b.1. – Interview with an expert-visitor

On June 14th 2017, the local newspaper *De Gooi en Eembode – Naarden en Bussum* published an article by Mrs. Yvette de Vries about the Scales Museum titled "New director

[307] See Section 5.2.c. and Section 6.2.

Han Schwartz of Scale Museum is full of plans – An educational programme for school youth and a renovation". The article stressed the Personal values 'education' and 'enjoyment', already identified during the interview with Mr. Schwartz. The goal is to shift its current audience, from the mostly elders to youngsters. Actually, the one-page article corroborates the interviews, reflecting the "official voice" of Mr. Schwartz.

On June 21st 2017, I interviewed Mrs. de Vries, who provided the perspective of an expert-visitor[308] – an interview that brought more insights than the article in the newspaper. Our conversations lasted one hour, where I asked her the questions available on Annex 2.c.. Mrs. de Vries is the sole expert-visitor that Mr. Pas and Mr. Schwartz suggested me to interview.

Mrs. de Vries reported that the museum could become a fascinating attraction to Naarden, which might connect various topics in a single site, but it was not so at the moment: "*nobody knows about this museum – it is not in local media, not reported as a greater attraction for the city, nor is known by local citizens*". Local newspapers need to find articles for their publications on a daily basis – if there was alternatively a local football match or a music show, the space for the publication of the article about the Scales Museum could have had another destination.

Mrs. de Vries also made some comments about the exhibition. According to her, a new curatorial perspective should "*connect the various stories of the museum: Spanish House, Napoleon Bonaparte who imposed standards, and the collection of scales – all must be part of one single story*". This aspect corroborates the interview with Mr. Huisman concerning 'storytelling'.

Being a mother and aware of children's needs, Mrs. de Vries noted "*children are not attracted to scales, so changes are necessary to create interest of children and teenagers*". When I mentioned the suggestion of the creation of an 'escape-room', Mrs. de Vries replied "*learning games and interactive games are fine, but the museum should be careful with competitiveness – youngsters are full of competitiveness in their lives, and may not want to have another round in a museum*".

As a marketing specialist, Mrs. de Vries criticised the museum for not developing proper marketing activities "*little is known about the visitors and the museum is virtually unknown by potential visitors*". Finally she addressed "*having worked in marketing, I suggest that the museum should have a clear message! Just one very clear message* [she insisted], *and repeat it in all communication*". Although this final statement seems contrary to her earlier comment that the various stories must be linked, I understand that Mrs. de Vries point is that, according to her, the Scales Museum do not have a clear identity or story to tell.

8.3.b.2. – Survey with amateur-visitors

By the end of June 2017, I developed the questionnaire for the survey with the amateur-visitors, to be distributed in July 2017. Following the guide presented before[309], the

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308 See Section 5.2.c.

309 See Section 7.2.b.

questionnaire is divided in two parts: the first half for visitors to answer before the visit, and the second half after the visit. The complete questionnaire is available as Annex 2.

This survey follows the Theories of Change[310] framework: the 'pre-visit-survey' is to be answered before the visit (identified as 'Pre'), and the second is the 'post-visit-survey', to be answered after the visit (identified as 'Post'). Every pair or trio of questions are concerning the values identified in Step A. The 'pre-visit-survey' and 'post-visit-survey' were delivered together, to ensure the link between the questions.

The first half ('pre-visit-survey') consists of questions regarding the motivations, preferences and cultural capital of the visitor, as well as three demographic questions. The second half ('post-visit-survey') consists of questions related to the visit and possible changes resulting from it (the outputs), besides having three open questions for free response. I mainly used Likert-scale questions ranging from 1 to 5 (plus the option "non-applicable") to identify opinions.

Although a small number of 62 respondents, in a population of 3,000 (the yearly visitation of the Scales Museum), the confidence level (i.e., probability that the sample reflects the attitude of the population) is circa 90%, and margin of error (i.e., the range that the population's responses may deviate from the sample) is circa 10%, imprecise for a full-scale investigation, but acceptable for the purpose of the metaevaluation in this pilot-case, to simply demonstrate in practice how the entire evaluation is to be carried out.

The group presented the following distribution, answered before the visit:

Age distribution	
Range (years old)	
10 to 15	6%
16 to 20	6%
36 to 55	24%
Plus 55	65%

Table 8.1.: Age distribution of Scales Museum's visitors in July 2017 (elaborated by the author).

310 See Section 4.3.a.

How often do you visit museums?	
Once every 6 months	18%
Once every 2 months	35%
Once every month	35%
More than once every month	12%

Table 8.2.: Museum visiting frequency of Scales Museum's visitors in July 2017 (elaborated by the author).

Why are you visiting the Scales Museum? (you can answer more than one)	
I love museums. I visit all museum whenever I get a chance	53%
I want to learn about Dutch history and historical facts (the Spanish house)	24%
I am interested in scales, standards and their technical aspects	35%
This is a social moment with my family and friends	18%
I am nostalgic about objects from my past, as old scales	29%
I am coming to see beautiful objects	41%

Table 8.3.: Visitors' motivation for visiting Scales Museum in July 2017 (elaborated by the author).

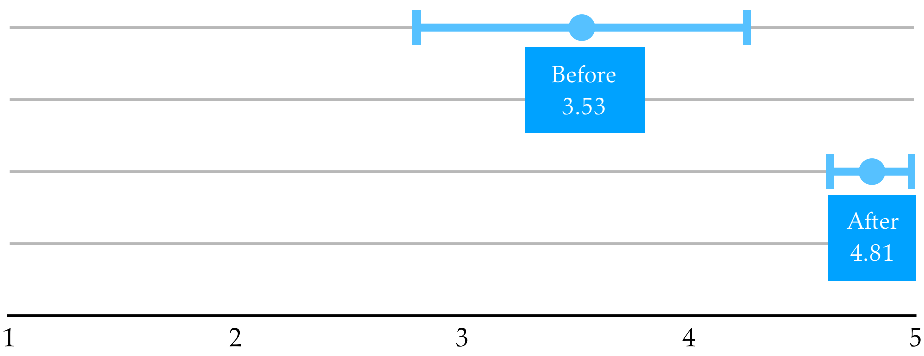
The group is rather homogeneous in age: mostly adults and seniors. There are just few (12%) "museum lovers" (visiting museums more than once a month), but combined with the number of respondents that visit museums once a month (35%), the total number of experienced museum-goers reaches 47%, indicating a population used to visiting museums, and maybe opinionated and critical.

Some are interested in beauty (14%). The Transcendental value 'nostalgia' motivated 29% of the group. However, the history of the building was not interesting a priori. The social attractiveness aspect of the museum is surprisingly low (just 18% of respondents indicated that Social values were important for their visit).

Questions Pre-1 and Post-1:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-1	I will like to visit the Scales Museum	4	3.53	1.50
Post-1	I am glad that I visited the Scales Museum	5	4.81	0.40

Table 8.4.: Scales Museum survey – Questions *Pre-1 and Post-1, and their statistical tabulation (elaborated by the author).*



Graph 8.1: Scales Museum survey – Questions Pre-1 and Post-1 (elaborated by the author).

These questions concern the value 'enjoyment'.

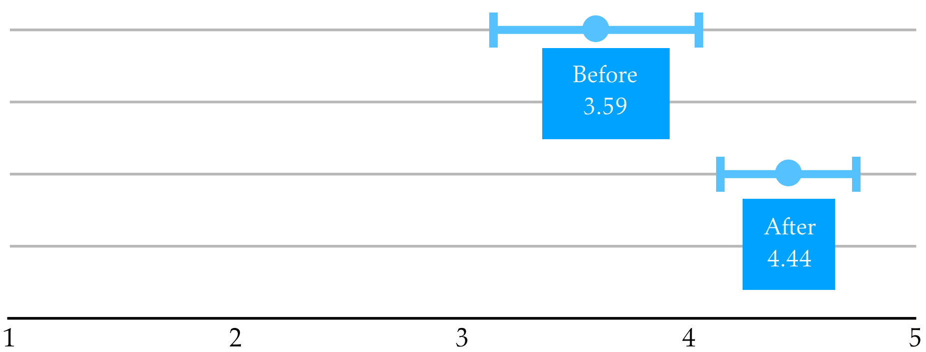
The question Pre-1 intends to capture the enthusiasm of the visitor in expectation to go to Scales Museum. Answers demonstrated low expectation (average 3.53), even with disagreements among respondents (standard deviation 1.50). However, after the visit, not just the opinion was rather positive (average raised to 4.81), but also opinions changed towards agreement (standard deviation 0.40).

This question demonstrated a pleasurable visit to Scales Museum.

Questions Pre-2 and Post-2:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-2	I expect to learn the Scales Museum	4	3.59	0.94
Post-2	I learned at the Scales Museum	5	4.44	0.63

Table 8.5.: Scales Museum survey – Questions *Pre-2 and Post-2, and their statistical tabulation (elaborated by the author).*



Graph 8.2.: Scales Museum survey – Questions Pre-2 and Post-2 (elaborated by the author).

These questions are concerned with the value 'education'.

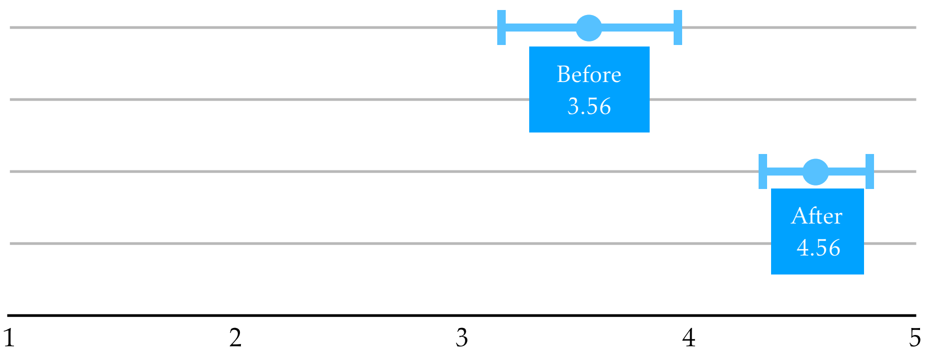
Before the visit, respondents already expected to have some learning (average 3.59), with some disagreement (standard deviation 0.94). The expectation for learning was confirmed by the positive output (average 4.44 after the visit) and good agreement among respondents (standard deviation 0.63).

In this sense visitors were not disappointed, even though there is room for improvement on the activity education.

Questions Pre-3 and Post-3:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-3	I expect to have fun at the Scales Museum	3	3.56	0.81
Post-3	I had fun in my visit to the Scales Museum	5	4.56	0.51

Table 8.6.: Scales Museum survey – Questions *Pre-3 and Post-3, and their statistical tabulation (elaborated by the author).*



Graph 8.3.: Scales Museum survey – Questions Pre-3 and Post-3 (elaborated by the author).

These questions also concern the value 'enjoyment'. I resumed the same value from questions Pre-1 and Post-1, differentiating "like" (questions Pre-1 and Post-1) from "fun" (questions Pre-3 and Post-3), to verify whether the visit was successful concerning this value.

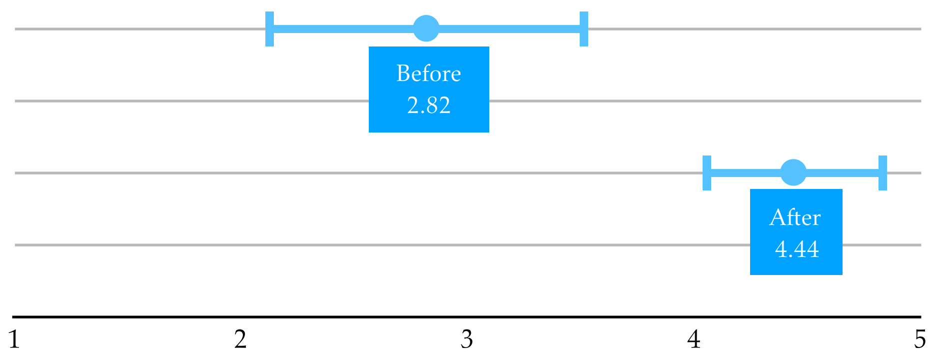
While the expectations of "like" (question Pre-1) and "enjoy" (question Pre-3) were similar (averages 3.53 and 3.56, respectively), visitors "liked" (question Post-1) the visit better (average 4.81) than "had fun" (question Post-3, average 4.56).

Although a positive result, the value 'enjoyment' deserves close attention to the playful aspect of the museum.

Questions Pre-4 and Post-4:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-4	When I visit a museum, I like to have a guide	2	2.82	1.42
Post-4	The volunteer-guide was important for my visit	5	4.44	0.81

Table 8.7.: Scales Museum survey – Questions Pre-4 and Post-4, and their statistical tabulation (elaborated by the author).



Graph 8.4: Scales Museum survey – Graph of questions Pre-4 and Post-4 (elaborated by the author).

These questions concern the value 'engagement', i.e., engagement of the amateur-visitor through a guide.

Before the visit, respondents were skeptical about the importance of the guide (average 2.82), even if the opinions diverged (standard deviation 1.42). After the visit, most respondents were positive about having a guide (average 4.44), with better agreement on this opinion (standard deviation 0.81).

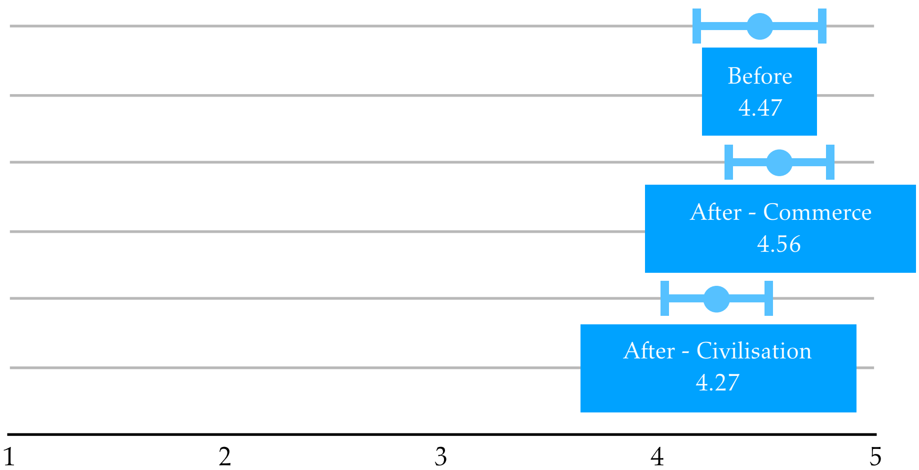
In the whole survey, the importance of the visit-guide was the item with greatest increase of grade as a consequence of the visit. It may demonstrate the good performance of these volunteers, and that the visit could not be done successfully alone (without the guide), due to faults in curatorship.

Visit-guides are important for a successful visit, so their motivation is strictly linked to museum success. An 11-15 years-old-respondent stated "the personal tour" as the strongest point of the museum.

Questions Pre-5, Post-5a and Post-5b:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-5	Scales are important instruments	5	4.47	0.62
Post-5a	Now I think scales are important instruments for commerce	5	4.56	0.51
Post-5b	Now I think scales are important instruments for civilisation	4	4.27	0.70

Table 8.8.: Scales Museum survey – Questions Pre-5, Post-5a and Post-5b, and their statistical tabulation (elaborated by the author).



Graph 8.5.: Scales Museum survey – Questions Pre-5, Post-5a and Post-5b (elaborated by the author).

These questions concern the Societal values 'civilisation' and 'science'.

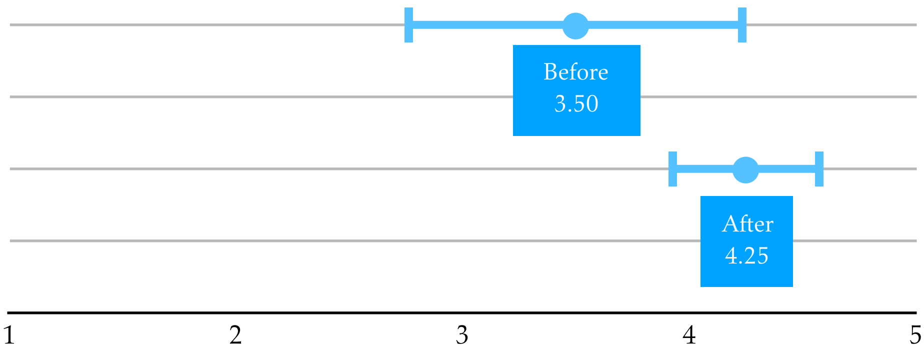
Before the visit respondents acknowledged that scales are important instruments (average 4.47 – standard deviation 0.62). The opinion was confirmed during the visit: question Post-5a concerning importance of scales for commerce (average 4.56 – standard deviation 0.51) and question Post-5b concerning scales in the development of civilisation (average 4.27 – standard deviation 0.70) demonstrated that visitors knew the importance of scales, and their opinion remained unchanged.

However, it is important to highlight that for this group of visitors, scales are better known as a utilitarian tool for commerce, than an instrument to foster civilisation. The investigation demonstrated that visitors are not receiving properly this message – the average of question Post-5b is lower than the average of question Pre-5, indicating that this Societal Value was not understood by the amateur-visitors. This aspect requires closer attention from the curator, since it is one that could connect all three stories of the Scales Museum: Spanish House, Napoleonic troops and the collection.

Questions Pre-6 and Post-6:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-6	Scales are historical objects	5	3.50	1.50
Post-6	Now I think scales are historical instruments	4	4.25	0.68

Table 8.9.: Scales Museum survey – Questions Pre-6 and Post-6, and their statistical tabulation (elaborated by the author).



Graph 8.6.: Scales Museum survey – Questions Pre-6 and Post-6 (elaborated by the author).

These questions concern the value 'historical', focused on the collection of scales.

Before the visit, the opinion whether scales are historical objects leaned towards positive (average 3.50), but it diverged widely (standard deviation 1.50). After the visit the opinion leaned slightly towards the positive side of the range (average 4.25), but there was more agreement on it (standard deviation 0.68).

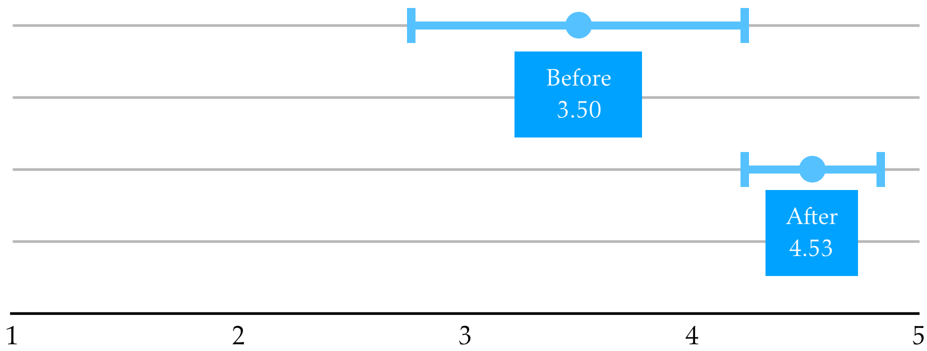
This question corroborates the opinion from the previous question: before the visit, the general opinion is that scales are humdrum and utilitarian tools for commerce with little relevance for civilisation (question Pre-5) or history (question Pre-6). Questions after the visit indicate a change in opinion (questions Post-5b and Post-6, respectively). Even with the positive output, these values shall receive better attention from museum staff.

One 36-55 years-old-respondent wrote: *"nice collection, interesting facts. Now I understand the historical importance of weighs, good atmosphere"*. Another 55+ years-old-respondent wrote *"the diversity about measurement through the centuries. It is positive the route from verification (of standards) to measurements is playful"*.

Questions Pre-7 and Post-7:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-7	Scales are beautiful objects	3	3.50	1.50
Post-7	Scales are beautiful objects	5	4.53	0.64

Table 8.10.: Scales Museum survey – Questions Pre-7 and Post-7, and their statistical tabulation (elaborated by the author).



Graph 8.7.: Scales Museum survey – Questions Pre-7 and Post-7 (elaborated by the author).

These questions concern the value 'beauty'. Although this point was not proposed by any interview in Step A, I added it in this questionnaire to verify whether visitors agree with this value.

Confirming previous observations for this group, before the visit scales were seen as simply humdrum and utilitarian objects, without any further meaning (average 3.50), although the opinion varied (standard deviation 1.50).

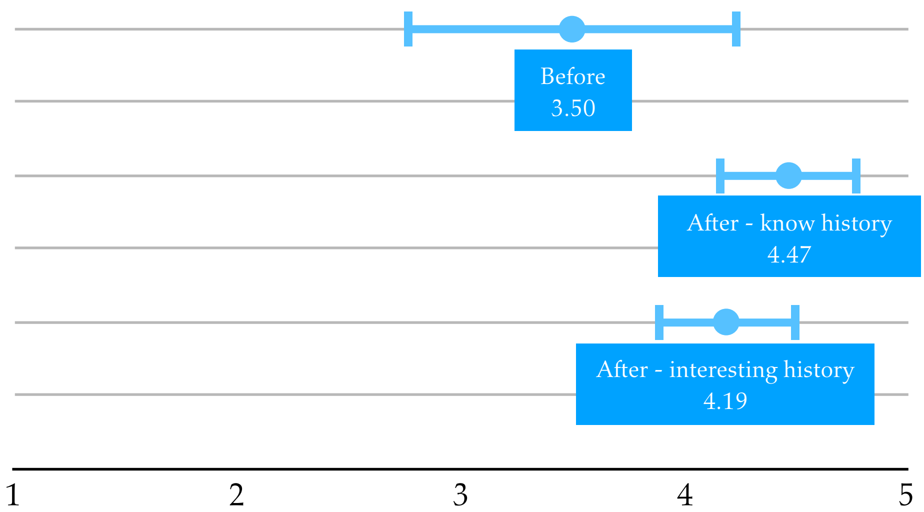
An outcome of this visit is to propose to visitors that scales reflect the aesthetic and design of their time, being considered beautiful objects (average 4.53), with agreement of opinions (standard deviation 0.64).

The positive response indicates that this value may be an aspect that the new curatorship may explore.

Questions Pre-8, Post-8a and Post-8b:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-8	I know the history of the building	3	3.50	1.50
Post-8a	Now I know the history of the building	5	4.47	0.64
Post-8b	I find the history of the building interesting	4	4.19	0.75

Table 8.11.: Scales Museum survey – Questions Pre-8, Post-8a and Post-8b, and their statistical tabulation (elaborated by the author).



Graph 8.8.: Scales Museum survey – Questions Pre-8, Post-8a and Post-8b (elaborated by the author).

These questions concern the 'historical' values of the building, rather than the collection.

Before the visit, question Pre-8 demonstrated that the history of the events that named the Spanish House, and later the bakery was forgotten from the school days (average 3.50), but with wide variation of opinions (standard deviation 1.50).

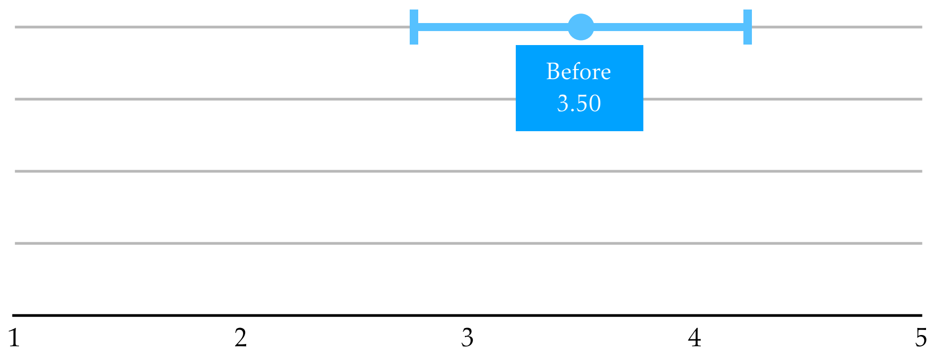
After the visit, question Post-8a (with average 4.47) showed that visitors got informed about the matter, or they were reminded about what they already knew. However, the comparison of question Post-8a with question Post-8b revealed that some visitors were less pleased with the dramatic history (average 4.19).

One possible interpretation is that these amateur-visitors learned at the museum, but perhaps some did not liked what they learned about (question Post-8b has lower average and higher standard deviation than question Post-8a).

Question Pre-9:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Pre-9	I will relax at the cafe after the visit	3	3.50	1.50

Table 8.12.: Scales Museum survey – Question Pre-9, and its statistical tabulation (elaborated by the author).



Graph 8.9.: Scales Museum survey – Question Pre-9 (elaborated by the author).

This question concerns about the value 'enjoyment'. This question do not pair with another from the 'post-visit-survey'.

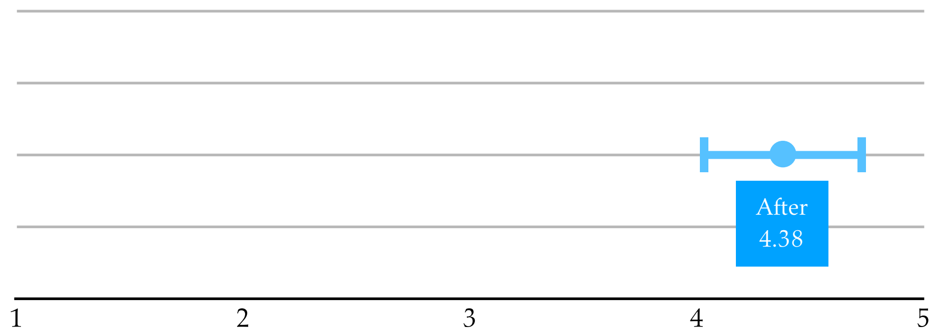
Given that Naarden is a cosy touristic city, it is natural that tourists plan to see as many places as they can, instead of staying in the same place. Consequently, they planned to visit the Scales Museum and have their coffee elsewhere (average 3.50).

In this sense, as a small museum, investments in coffee or other amusements may be secondary when the Board of Trustees are deliberating on the allocation of resources.

Question Post-9:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Post-9	I enjoyed the museum atmosphere	5	4.38	0.72

Table 8.13.: Scales Museum survey – Question Post-9, and its statistical tabulation (elaborated by the author).



Graph 8.10.: Scales Museum survey – Question Post-9 (elaborated by the author).

This question concerns the value 'enjoyment'. This question do not pair with another from the 'pre-visit-survey'.

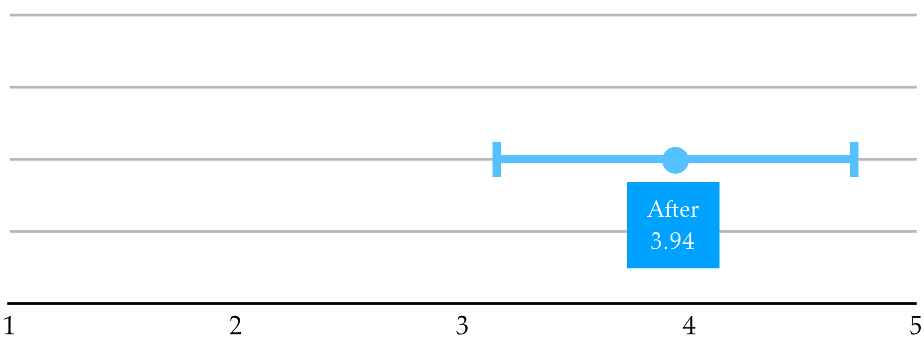
The perceived tone or mood of a place is atmosphere, ambience, or even aura. The staff sets up the cosiness of the museum, but it depends on the visitor whether they will enjoy and embrace it, in favour of a successful visit. Although positive, respondents of question Post-9 (average 4.38), with some agreement (standard deviation 0.72), suggest that there is room for improvement.

A 36-55 years-old-respondent address, "*the cosy atmosphere, with excellent guide and nice challenge from the riddles*" as the strongest point of the Scales Museum.

Question Post-10:

Moment	*Question*	*Mode*	*Average*	*Standard Deviation*
Post-10	The games are interesting, fun and educational	4	3.94	1.61

Table 8.14.: Scales Museum survey – Question Post-10, and its statistical tabulation (elaborated by the author).



Graph 8.11.: Scales Museum survey – Question Post-10 (elaborated by the author).

This question concerns the value 'education'. This question do not pair with another from the 'pre-visit-survey'.

An important part of the future plans for the Scales Museum are the games that they propose for the younger visitors. To develop these games is serious work, and require deep knowledge of the audience. As we will see later, greater part of this group of visitors do not fit in the target group of the games available at Scales Museum. A 55+ years-old-respondent wrote "*games are a fun way to learn*", another from 16-20 years-old-respondent wrote "*the guides are good and enthusiastic, and the games are challenging*".

For a 36-55 years-old-respondent, the aspects that deserve closer attention are the curatorship "*without human guide, it would be hard to know about the artefacts of the museum*". He concludes with further comment "*I liked the mix of sales and historical part of the museum. It is possible to learn about many aspects of the museum – the bakery oven is also nice, even somehow hidden*".

The comments of the last respondent sum up well visitors' opinions. The investigation of the achievement of Cultural Activities provided extensive material for the analysis that will be carried out in Step D.

8.3.c. – Step C – Investigation of the Support Activities

This step concerns the museum's Support Activities as presented in Chapter 5. Here I will follow the structure presented before[311], systematically discussing their findings.

I will restrict myself to present the information referring to Support Activities of the Scales Museum, and the way they were obtained, leaving to the next section of this investigation (Step D) the analyses and comments on this information, following the structure presented previously.

8.3.c.1. – Collection-related activities

The investigation about the conservation of the collection may vary a lot, depending on many factors, such as the nature of the collection (e.g., art, human history, natural history, science, or another), the geographical location of the small museum, or the condition of the venue. In the particular case of the Scales Museum, the artefacts are usually cast in iron or bronze, or carved in wood – scales are utilitarian objects, made to be durable.

According to Mr. Pas, who being the previous owner of the collection and expert in these objects may be considered as its conservator, from the Ten Agents of Deterioration[312] the only source of threats to the Scales Museum's collection is 'relative humidity' (threat #9). In fact, as it so happened in the case of the previous venue close to the fortress' moat, when the metal parts of the scales started to rust.

Scales and weighs are objects of relatively low market-value (considering theft – (threat #2) and designed to last, the activities in conservation of the collection are of low concern. Even if I had not visited the warehouse where the other scales are stored, Mr. Pas guarantees that other Agents of Deterioration are not a threat for this collection.

8.3.c.2. – Non-collection-related activities

As a small organisation[313], the staff is also small and performs various tasks. The director Mr. Han Schwartz treats daily issues, while Mr. René Pas and the Board of Trustees take relevant and strategic decisions. Mr. Schwartz is a retired professional with a background unrelated to management, he cares about the everyday activities as a deputy to Mr. Pas. His job consists of overseeing the correctness of the venue and collection, and arranging volunteer-guides when needed.

Without human and financial resources available, marketing activities are completely neglected. The museum staff has little (if any) knowledge of the motivations, profile and characteristics of the amateur-visitors. Mr. Schwartz showed me a card with a survey that was being developed, which solicits a basic profile of the amateur-visitors. But this limited investigation was still not finished, so its information is inconclusive. Marketing will also

[311] See Section 7.3.

[312] See Section 7.3.a.

[313] See Section 1.5.

be key to fundraising. The Scales Museum has no structure or proper authorisation to offer tax deductions for donors, but if it did, the museum would still not be successful since it remains unknown to the public – an aspect I will discuss in the following section.

Another important concern for the Scales Museum is the building. Certainly the venue is not an activity, but its management is, and poor management of this resource may lead to disastrous consequences: from the temporary halting of museum activities, to the permanent closure, or even destruction in case of a catastrophe.

As a historic site, the Spanish House is owned by The Dutch National Monuments Organisation (NMo – *Nationale Monumentenorganisatie*), which aims to "*safeguards cultural heritage for future generations*" (National Monuments Organisation, 2017), promoting the protection and conservation of national monuments. In this sense, the ownership and the preservation of the building is the responsibility of the NMo, but the museum must pay a rent of circa €18,300 per year[314], which affects strongly the budget of the the museum[315]. However, the Scales Museum should also constantly prove the proper and good use of the venue, in order to prevent NMo from changing its decision, canceling the rent agreement with the museum.

8.3.c.3. – Finance-related activities

This is a major concern for the Scales Museum. This impression is a consequence of the interview with Mr. Gerard Mei, the accountant of the museum. During the interview, Mr. Mei was not able to provide an accurate and up to date version of the balance sheet, as requested.

In fact, on July 28th 2017 I met the Board of Trustees to present the preliminary results of the investigation, based on data Mr. Mei provided verbally. In that meeting, Mr. Pas was astonished that an accurate and updated budget was unavailable, commanding Mr. Mei to provide it as soon as possible. On 20th of August (i.e., almost two months after my interview with Mr. Mei, and more than three weeks after the meeting), Mr. Mei sent me a corrected version of the budget[316].

Another important issue that affects the finances of the Scales Museum is that it is not registered to offer to donors the fiscal benefit ANBI. The Dutch Tax Administration may designate an institution to be a 'Public Benefit Organisation' (*Algemeen Nut Beogende Instelling* – ANBI), that allows to deduct taxes for donors. In this sense, this status would attract small and large donors for the museum, and even benefit Mr. Pas who still contributes heavily to the museum. To become an ANBI organisation will demand a dedicated work from a specialist, but the management of the museum may identify a retired professional to realise this in as a volunteer.

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314 See Table 8.15.

315 See Section 8.3.d.4. for the analysis the budget of Scales Museum.

316 See Table 8.15. In order to facilitate the reading of its comments, this table is available in Section 8.3.d.4., closest to the analysis of the Finance-related activities.

8.3.c.4. – Stakeholders-related activities

With most not-for-profit organisations, volunteers are key for the operation. The situation at the Scales Museum is no different. However, during the interviews they seemed demotivated concerning the future of the museum, as the member of the Board of Trustees Mr. Heierman said *"the museum must be better organised to move forward"*. The tour guide and former director Mr. Huisman mentioned, *"the volunteers are bringing life to the museum"*.

Volunteers are essentially motivated by the cause. However, the satisfaction that comes from knowing that their work, more than being well realised is contributing to the development of the museum, also contributes to volunteers' motivation. In this sense, the development from questions 'Pre-4' and 'Post-4' in the survey of the Cultural Activities proved that they make a difference. This information should be spread to all staff as motivational.

A second (but no less important) matter is the social aspect of the museum. For the Scales Museum, the most important group of stakeholders are the volunteers. They are everything for the museum, in particular the guides. The successful visits assessed as Cultural Activities are only possible because of the dedication of the guides. Their work is indispensable to the museum, and may be broad with new functions. However, the volunteers also realise their values in the museum – retired citizens may find at the Scales Museum a place to fulfil a social function.

8.3.d. – Step D – Analysis and pondering

Step A identified values of the Scales Museum. Step B verified the achievements of the values as Cultural Activities, and identified few anomalies. Step C identified the anomalies of the Support Activities. All this information is now to be analysed and pondered in Step D.

This Step D is divided in two parts: first the analysis of the information acquired before, and development of the table[317] that will summarise all the findings, accounting for their 'worth' and 'merit' (in grades). The importance of this table is that it will guide the development of action-plans for the museum: to praise the achievements, and overcome the failures.

The second part of Step D is to present these results to the main stakeholders of the museum, seeking agreement concerning the grades. On July 28th 2017 I visited Naarden for a meeting with the Board of Trustees and staff of the Scales Museum. As planned, first I presented the findings and arguments of Step A, Step B, and Step C. Then I proposed a discussion on the grades for Table 8.16., on which we finally reached an agreement.

[317] See Table 7.5. and Table 8.16.

8.3.d.1. – Analysis of Scales Museum's Cultural Activities

The Scales Museum is achieving its ultimate cultural purpose: promoting the importance of scales and standards to amateur-visitors. However, the achievement is due to the dedication and effort of the guides.

The exhibition requires urgent intervention from a curator with experience in historical, technical and educational museums, but above all, in small museums. This professional shall develop an entirely new visit, combining the stories of the Spanish House, the Napoleonic standardisation of weights and measures, the garrison's historical bakery, and the collection, adding values such as 'beauty' to the existing ones, 'education', 'enjoyment' and 'engagement'.

The new curatorship shall also improve the existing games focused on teenagers from 11-15 years-old. Youngsters from 16-20 years-old may be interested in the escape room, but before engaging in such a project, the museum ought to develop a deeper marketing research to be sure that it will be successful. The information available at the moment of this report is insufficient to sustain a decision.

Children younger than 10 years-old may be reached with other events – I suggest an annual family festival based on the bakery during the summer, where cooks will make bread with children using various scales from the collection, and baking the bread outside at the garden (children will interact with scales and enjoy their own production). This social event may engage families with the collection and the history of the building.

Also education may receive better attention from a new curatorship of the Scales Museum. An educator (in association with the curator) should develop visit plans for the two youngster groups mentioned: younger than 10 years-old, and between 11-15 years old. The museum may create a new category of volunteers called "ambassadors" who will visit every school in the region with a visit proposal with an educational program, aiming to attract one group of students (with their respective teachers) to the museum per week.

Games are important educational tools that deserve renewal. Only with more interaction and maybe new technologies, Scales Museum might attract the interest of youngsters, without relying solely on the competence and personal motivation of the guides.

The atmosphere of the museum is only attractive because of the efforts of the guides-volunteers, not because the place is attractive *per se*, nor because of the cafè which consists solely of one machine acceptable only in small offices.

8.3.d.2. – Analysis of Scales Museum's Support Activities – Collection-related

According to the list of Ten Agents of Deterioration[318], the conservation of the collection is not an issue at the Scales Museum. As mentioned, the solely source of threats to the Scales Museum's collection is 'relative humidity' (threat #9).

The Scales Museum is unaware whether other historical or technical museums might develop an interest in their collection. Few other European scales-museums exist –

[318] See Section 7.3.a.

Weegschaalmuseum could approach them to become partners developing a network of the same interest. Also technical or crafts museums could be part of a network where exhibitions would display the evolution of technics and aesthetics of the scales to different audiences, valorising the Scales Museum's collection.

The collection is being traded with passion, but in an amateurish way. If the Scales Museum is unable to hire a professional to be dedicated to its matter, or judge it not necessary, the Board of Trustees should consider having the Amsterdam University (UvA) scholar[319] to select which objects are more relevant to put on display, creating a new curatorship.

8.3.d.3. – Analysis of Scales Museum's Support Activities – Non-collection-related

Due to its constant care of the initiator Mr. Pas, the Scales Museum runs a low risk of purpose-drift[320]. Managerialism[321] (i.e., misuse of managerial practices), bureaupathology[322] (i.e., misuse of bureaucracy), or marketisation[323] (i.e., misuse of marketing practices) are issues more likely to occur in bigger and complex museums, as in the case of the British Museum presented before[324].

However purpose-drift may be a threat for the Scales Museum as well if it is adopted. The cosines and success of the museum comes from the atmosphere caused by the friendly approach of the volunteer-guides, who may become demotivated with more strictness if managerialism and bureaupathology enters the museum.

In this sense, just after the Finance-related activities that are the subject of the following Section 8.3.d.4., marketing is a key issue for the Scales Museum, in particular the ignorance about its visitors. A new curatorship depends on knowing the amateur-visitors. A curator needs this information to propose the design of an exhibition with "*a single message*" (as the journalist Mrs. de Vries stated in her interview), connecting the three stories (Spanish House, bakery and scales) in one coherent bundle.

Knowing and understanding the amateur-visitors is also key for a marketing professional to develop a proper promotion strategy for the museum, attracting not just individuals, but also groups of students from schools. As the journalist Mrs. de Vries mentioned, the museum is poorly known and is not part of the social mediator websites about tourism (such as TripAdvisor or Google Trips). For instance, on its website, the well-known travel guide Lonely Planet mentions three attractions in Naarden: Fortress Museum (*Vestingmuseum*), Comenius Museum, and the old Church (*Grote Kerk Naarden*). Although it is critical to be listed on travel guide sites and have an online presence, but to

319 See Section 8.3.a.

320 See Section 3.2.

321 See Section 3.2.a.

322 See Section 3.2.b.

323 See Section 3.2.c.

324 See Section 3.2.a. for the case of the British Museum.

do this and benefit from the marketing, it is important to know and understand what your audience will be. Thus, the first step in marketing is to know your audience. In this sense, the Scales Museum is embarking on marketisation – not the excess of marketing (or market-oriented practices), but the lack of them.

8.3.d.4. – Analysis of the Scales Museum's Support Activities – Finance-related

Maybe the most urgent concern this museum should have is finance. Although the information provided by the museum's accountant disclose a number of inconsistencies, the mere fact that it took two months from my request and one month from the request of the head of the Board of Trustees shows that there is no control in the budget of this museum. The information provided for the 2016 budget (i.e., the year before this investigation) of the Scales Museum is:

INCOME			
Retail	€	7.786	25%
Rent meeting room	€	3.835	12%
Sponsors	€	10.545	34%
Donation	€	8.566	28%
TOTAL INCOME	€	30.732	
EXPENSES			
Rent	€	(18.253)	59%
Fixed charges	€	(2.989)	10%
Office costs	€	(1.516)	5%
Public Relations	€	(796)	3%
Staff	€	(7.188)	23%
TOTAL EXPENSES	€	(30.742)	

Table 8.15.: Scales Museum budget for the fiscal year 2016 (elaborated by the author based on information provided by the Scales Museum).

The first observation concerns the fact that the Scales Museum is underfunded, reflecting the lack of diversification of income sources. The possible sources of income in a museum are five[325]: subsidies and grants from the government; sponsorship (B2B) and retail (B2C) from the market; and donations from members of the society. The 2016 income distribution of the Scales Museum is (in rounded numbers): €10,500 (34%) from sponsors, €7,800 (25%) from retail (B2C tickets and merchandise), €3,800 (12%) from

325 See Section 5.1.c.

renting out the meeting room, and finally €8,600 (28%) from a single donor. In 2016 the total income was €30,700.

In 2016, the total income was exactly the same figure of the total expenses – the Scales Museum is achieving the recommendation of a healthy not-for-profit organisation breaking even. However, only thanks to one donor – Mr. René Pas himself – who gives the amount required for the situation. Being a successful businessman, Mr. Pas can afford to donate to the museum the much-needed financial resources to break-even the budget.

The government is not involved in the Scales Museum, neither as a stakeholder, nor as an investor. In his interview, Pas mentioned that the Scales Museum at that time did not receive any subsidy from the government. Mr. Mei mentioned that even though the Municipality subsidised the inception of the museum with about €30,000 (once, in 2011/12), Mr. Pas had to donate €20,000 to reach the €50,000 required for the establishment of the museum.

However, although Mr. Pas' donations are embedded in his passion for this museum, other donors are not motivated to follow his example, which leads to the second anomaly: the ANBI certificate. If not all, most not-for-profit organisations in the Netherlands have this status that allows donors to deduct taxes from donations. ANBI incentivises donors to give, that might encourage new donors, and will be a compensation for the current donors – including Mr. Pas himself. This is one of the highest priorities of the Scales Museum.

Another priority, that will also allow the museum to hire the much needed professionals (like curator, educator and market specialist) is to balance the sources of income; above the others the government. The values 'education' and 'volunteerism' are also goals of the government of any developed society, and the Scales Museum may demonstrate good achievements in both. However, it will do much more if the museum will be able to redo its curatorship, education programme and develop its marketing strategies. This is a pure example of a win-win situation. By proving that the Scales Museum is doing a good job with low financial resources, the government will agree to invest in developing the museum's Cultural Activities.

As identified in the analysis of the Cultural Activities[326], the much-needed renewal of the curatorship will require financial resources, unavailable at the time. Such new-curatorship project might be an interesting opportunity to attract new funders, and to stronger the bounds with current funders.

8.3.d.5. – Analysis of the Scales Museum's Support Activities – Stakeholders-related

The interviews concluded that (together with the collection) volunteers are the major strength of the Scales Museum, in particular the guide-volunteers.

Volunteers realise their values being volunteers, and knowing that their in-kind-donation (i.e., their work) is helping the organisation to realise it purpose. The real issue in these cases is how to keep the volunteers motivated and engaged. In this sense, the market

[326] See Section 8.3.d.1.

specialist (together with the museum's management) should know "what motivates the volunteer?", and fulfil and incentive this motivation.

At the time this investigation took place, it was clear that no other stakeholders were catching the eye of the Board of Trustees. The same marketeer should evaluate the motivations and possible interests that policy-makers (i.e., government), sponsors, donors, and society could have in relation to the Scales Museum. With this information, the Internal stakeholders may plan relationships with them, tailored to gain financial and public support.

8.3.d.6. – Pondering the findings

On July 28th 2017, I met the Board of Trustees of the Scales Museum. First I presented the comments above, followed by the presentation of Table 8.16. below, that accounts for the 'worth' and 'merit' of each finding.

That event was designed to be a working meeting, rather than simply a presentation. I screened a preliminary version of the Table 8.16. below, presenting them a single line at the time. Line-by-line, I showed to the Board a single 'finding', its related 'activity', and my "judgement" concerning it's 'worth' and 'merit', justifying my grades, repeatedly remembering them what 'worth' and 'merit' mean. I ask for agreement with my grades. It was a long and somehow tiring meeting, but most were satisfied with the result – certainly those criticised (e.g., the accountant) was uncomfortable with the grades. Table 8.16. presents its final version.

A	B	C	D	E
Id.	Findings	Activities	Worth (1 to 3)	Merit (1 to 3)
CA	education	amateur-visit (alone)	3	2
	education	amateur-visit (guide)	3	3
	engagement	amateur-visit (guide)	2	3
	enjoyment	amateur-visit (guide)	2	3
	enjoyment	atmosphere	2	3
	enjoyment	atmosphere - cafe	1	1
	beauty	curatorship	2	1
	civilisation	curatorship	3	1
	education	curatorship	3	1
	historical	curatorship	3	2
	nostalgia	curatorship	2	1
	science	curatorship	3	1
	education	education (games)	3	1
	engagement	education (games)	3	2
	enjoyment	education (games)	3	2
	shared passion	motivation for scales	1	2
SA	budget control	finance control	3	1
	ANBI status	funding	3	1
	few donors (large)	funding	3	1
	few donors (small)	funding	3	1
	lack of grants	funding	3	1
	low income - retail	funding	3	1
	low income - sponsorship	funding	3	1
	no subsidies	funding	3	1
	museum is unknown	marketing	3	1
	unknown visitors	marketing	3	1
	volunteerism	stakeholders management	3	2

Table 8.16.: Table of the findings and activities of Scales Museum, based on Table 7.5., sorted by the activities (elaborated by the author).

The 'findings' are clustered according to the 'activities' that realise them. For instance, the activity 'curatorship' realises the values 'beauty', 'civilisation', 'education', 'historical' (aspect of the museum), 'nostalgia' and 'science'. This activity 'curatorship' is highly important for the museum (demonstrated by the mid-high 'worth'), but has been done poorly (demonstrated by the mid-low 'merit').

With the data from Table 8.16., after the meeting (and in preparation for the development of the reports in Step E and Step F), I was able to create the Diagram 8.2. below, following the instructions from Diagram 7.2.[327].

Merit	*3*			- Amateur-visit (guide)
	2			- Amateur-visit (alone) - Education (games) - Volunteers management
	1	- Atmosphere (cafe) - Shared passion		- Curatorship - Finance control - Funding - Marketing
		1	*2*	*3*
		Worth		

Diagram 8.2.: Quadrant diagram displaying the pairs 'findings-activities' according to their respective 'worth' and 'merit' (elaborated by the author).

Observing Diagram 8.2. above, it is clear the focus areas are for the Board of Trustees and museum staff to focus their efforts in making the Scales Museum a healthy organisation.

The utmost importance is to concentrate in three areas, placed in the lower right corner of the diagram: 'high worth' and 'low merit'. Scales Museum has to work on a new 'curatorship', creating a new narrative that should involve the three stories: the Spanish House, Napoleonic invasion and Scales. The new curatorship might be promoted as a "new museum", attracting visitors and prospective donors to the organisation in a fundraising campaign, while the ANBI status is requested from the central Dutch government. At the same time, museum staff should increase the control over its budget. All four activities are strictly related.

The second group of activities that deserves attention is 'high worth' and 'mid merit'. In fact, the "new curatorship" might address (at least partially) issues such as non-guided visit and old-old-fashioned quizzes. Concerning the volunteers, as they are performing

327 See Section 7.4.d.

their tasks well, museum staff must guarantee that their motivation and engagement remains high.

At the time this investigation took place, it was clear that the Scales Museum should take seriously its position as a social place. It was impressive the positive results concerning the engagement between amateur-visitors and the guides – these volunteers are essential to a successful visit, changing the opinion of a number of visitors concerning willing to have a guide while going to a museum. Furthermore, besides the Scales Museum gaining from these volunteers, it also provides opportunity of work for the local retired and ageing population in Naarden, who being a volunteers, may find in the museum a suitable activity for their lifestyle – the Scales Museum is an alternative for this social purpose. This social aspect of the Scales Museum should be stressed while presenting these results to External stakeholders.

Finally, the Scales Museum should abandon the idea of promoting 'passion for scales' and to create a museum cafe. Both are placed in the lower left corner, graded 'low worth' and 'low merit', indicating that these ideas might just consume resources with no gain.

8.3.e. – Step E – Internal reporting

I provided the Internal Report to the Scales Museum in September 2017. In the document I started describing briefly the Cultural Valorisation Method: its perspectives and justifications, covered in the chapters of Part 1 of this study. Here this point is redundant.

Essentially, the final Internal Report consists of all the text presented in Section 8.2, from its inception to Section 8.3.d.6., including all graphs, tables and diagrams.

8.3.f. – Step F – External reporting

For External stakeholders this report is an important verifier, since it is produced by an external evaluator without strings attached to the museum. The External report of the Scales Museum has two aspects: present the educational achievements of the museum, and state that the museum has plans to develop these achievements with the contribution of subsidies, grants or sponsors.

However, at the moment of this investigation, the Scales Museum has no close ties to neither External stakeholders, making this report unnecessary. But if it had been done, it would have focused on values like 'education', which includes 'civilisation', 'historical', and 'science', dear values for any government. This report should also highlight the Scales Museum as an working and social alternative for the retired ageing local population, bringing them the well-being of being lively and constantly active.

8.4. – Does the Cultural Valorisation Method work? – comments on this metaevaluation

Having concluded the evaluation of the Scales Museum, I must now resume to the five enquiries related to the core of the method I proposed for this metaevaluation of the Cultural Valorisation Method in Section 8.1.

Enquiry 1: Is the values-map an effective synopsis of stakeholders' values and the purposes of the museum, assisting in the progress of the investigation?

The construction of the values-map is possible after all the interviews with the stakeholders. This tool fulfilled its two important roles: guiding and summarising the investigation of Step A.

The use of the 'Four Domains of Values'[328] (Klamer, 2016) as a framework was more than instrumental for the interviews, it was essential for the evaluator to master it and have it in mind during the interviews, steering the investigation to cover all the aspects of the framework. While inquiring about potential values, first I steered the questions to Personal values, then to Social values, Societal values and finally to Transcendental values. But, since the interviewees are unaware of the framework, if they decide to address their values in a different order, the evaluator must recognise the relevant information when mentioned, and organise them accordingly.

The framework also guided the observation of values the stakeholders neglected. For instance: the Social values were underrepresented in the interviews. As evaluator, I observed this omission and proposed to include values to fulfil this dimension and tested it. I also observed a characteristic of the collection that the stakeholders neglected: Transcendental value 'beauty', which I also proposed and tested in the surveys.

Concerning the circumstances of the interviews, I observed difficulties in just one aspect: during the interviews with Internal stakeholders (in Step A) I was expecting to be able to strictly follow the questions prepared in advance, applying the 'laddering technique'[329] as described. But during the process I realised that I should be more flexible in an in-depth interview, since the interviewer is usually disperse or unfocused, wandering from one topic to another. To make the technique functional, I started with the first question and led the investigation in a conversational way. I used my questions as starting points, and used the laddering as a mindset, i.e., asking "whys" as much as possible, but not in a systematic (and maybe annoying) way.

Later in the programme, in the meeting on July 28th 2017 with the Board of Trustees described before[330] when we pondered the findings, the values-map proved to be a clear and simple pictorial diagram, operational to communicate the findings to the stakeholders, explaining the assumptions and theories that supported the investigation.

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[328] See Section 2.2.d.

[329] See Section 2.2.e.

[330] See Section 8.3.d.6.

Enquiry 2: In a small museum, is it possible to clearly identify its characteristic as a hybrid organisation, distinguishing the Cultural Activities from the Support Activities?

The archetypes of the Cultural Activities and Support Activities were clearly noticeable during the interviews. For instance, the passion for the collection of the Scales Museum when this theme was presented to Mr. René Pas during the interviews, and how he clearly changed his attitude when the questions were directed towards the Support Activities, demonstrating boredom. In a similar but opposite direction, all other interviewees demonstrated greater interest in their own contribution to the operation of the museum, including being guides, rather than to the collection and other Cultural Activities of the museum.

However, according to the characteristics of small museums I proposed in Chapter 1[331], one important point is that they operate with few (5 or less) employees, each one handling multiple responsibilities. In this sense, in small museums the boundaries between the Cultural Activities and the Support Activities are blurred. Mr. Han Schwartz, the director of the Scales Museum, on duty most of the opening hours, is performing Support Activities. But he also cares about the visit and its educational aspects such as the games developed for children, and was proposing new interactions between the collection and the audiences, all of these are part of the Cultural Activities.

Furthermore, the distinction between the Cultural Activities and Support Activities eases the understanding of museums as hybrid organisations. During the investigation, keeping in mind the differences between these two clusters of activities made the research much easier and more straightforward.

Enquiry 3: Is the threat of purpose-drift identifiable in a small museum?

Due to its nature, it is difficult to assess directly purpose-drift[332], as much as the threats of managerialism, bureaupathology and marketisation. Actually, these are issues that shall be in the mind of every manager of a cultural organisation while making decisions.

Similar to a ship that temporarily deviates from its route to avoid an obstacle, but resumes its planned track as soon as it overcomes the hurdle, managers in cultural organisations may rationally and intentionally lean momentarily towards decisions that will reflect in the use of more or less managerial-, bureaucratic- or market-oriented practices. Thus, it is difficult to determine whether a small museum is incurring in purpose-drift in a single-interaction evaluation programme.

During the interviews with Internal stakeholders, it was possible to observe that the Scales Museum was not suffering from managerialism or bureaupathology – none of the members of the staff or volunteers mentioned aspects of the museum's operation that could lead to these threats. It is possible that an evaluator more demanding and with greater attention to managerial practices would judge the underuse of managerial practices

331 See Section 1.5.

332 See Section 3.2.

and bureaucracy, insisting that the Scales Museum should improve these practices for the benefit of control and accountability.

However, marketisation may be observed externally to the museum. For this, the evaluator may benefit from the interview with the expert-visitor. This audience is able to help assess whether the museum is over- or under-leaning towards market-oriented practices, providing an external perspective whether this might damage the museum's reputation. For instance, the Scales Museum is suffering from underuse of marketing practices since it ignores its audiences, to create museum products to attract new amateur-visitors, or to motivate new donors. I detected this form of marketisation during the interview with Mrs. Yvette de Vries, an expert-visitor of the Scales Museum.

In this sense, the causes that may lead to purpose-drift are identifiable in a small museum through the interviews, requiring the evaluators to be aware of these issues and careful in their observations, rather than quantitative methods.

Enquiry 4: Is it effective to investigate the valorisation in the amateur-visitor's embodied cultural capital through a survey with paired questions?

The Logic Model[333], that proposes the development of actions along a time-frame, was the inspiration for this form of investigation. The rationale is to apply two similar questionnaires to a museum to identify (probable) changes: one before and one after the visit.

Just before the visit, the audiences enter the museum with their embodied cultural capital[334] and values that they accumulated throughout their lives, as "inputs". Just after the visit, the Logic Model hypothesises that, as "outputs" of a successful visit, it is possible to notice some changes in the audiences' knowledge, skills, attitude, or awareness towards the topic of the exhibitions. Long-term and permanent changes, that in the Logic Model are named "outcomes" and "impacts", require time to happen, and are not identifiable in this investigation.

The method proved to be efficient in this metaevaluation. Probably the most noticeable example is the pair of questions Pre-4 and Post-4, concerning the desire and benefit of having a human-guide at the museum. As mentioned above[335], "*Before the visit, respondents were sceptical about the importance of the guide (average 2.82), even if the opinions diverged (standard deviation 1.42). After the visit, most respondents were positive about having a guide (average 4.44), with better agreement in this opinion (standard deviation 0.81)*", implying that their preference for having a guide changed only because of this visit. To determine whether this valorisation in the amateur-visitors' embodied cultural capital is permanent, evaluators must assess the same aspect some time after the visit, unfeasible for a small museum due to resource constraints.

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333 See Section 4.3.a. and Section 4.3.b.

334 See Section 4.2.a.

335 See Section 8.3.b.2.

Enquiry 5: Does the division of Support Activities into four clusters, and the standards to determine their merit, make sense?

The answer for this question is similar to the Enquiry 2 above. In a few words: yes, it makes sense. Although the strict "departmentalisation" or formal division of responsibilities may be indistinguishable in a small museum, since each staff member develops multiple tasks, there are specifications. The division of the Support Activities in the four clusters, as proposed by this study, is clearly noticeable.

At the Scales Museum, the Collection-related activities are in control by the former owner of the collection and now head of the Board of Trustees Mr. René Pas. He is not a trained conservator, and might be unaware of all the requirements concerning the lasting and handling of the collection, but for the reality of this small museum, Mr. Pas is the voice to be heard. The Scales Museum benefited from the list 'Ten Agents of Deterioration'[336], and might be guided by it for further developments in aspects that all stakeholders are unaware of.

Mr. Han Schwartz is in charge of the Non-collection-related activities of the museum, running its daily operations. He is also in charge of the Stakeholders-related activities, managing the staff, and motivating and organising the activities of the volunteers. Possibly due to work overload or lack of formal education, these activities are underperformed, in particular those concerning marketing and fundraising. It is precisely in the Finance-related activities, i.e., budget control and fundraising that lay the worst aspect of the Scales Museum. The accountant of the museum who is in charge of these activities is underperforming, leading the museum to require constant contribution of financial resources from members of the Board of Trustees. This was clear since it took him several weeks to provide a (unreliable) budget statement of the previous year.

In this sense, the division of the Support Activities into four clusters of activities: Collection-related, Non-collection-related, Finance-related, and Stakeholder-related activities, although maybe not formal in a small museum, makes sense for the understanding and analysis of the museum as a hybrid organisation seeking its sustainability.

Final words of Chapter 8

To this date, this metaevaluation was the only application of the Cultural Valorisation Method in a real case, without agreement for follow ups. However, it was remarkably rich providing two significant major learnings concerning the method and the role of the evaluator.

This metaevaluation demonstrated that the perspectives and frameworks I proposed for the Cultural Valorisation method work, and that they may bring benefits for the museums under scrutiny. All aspects of a small museum are covered and organised into Cultural Activities and Support Activities, and further into their four clusters of activities: Collection-related, Non-collection-related, Finance-related, and Stakeholder-related

336 See Section 7.3.a.

activities, and all of them must be balanced to prevent a deviation from the museum's purposes.

Another major learning is that the evaluators applying the Cultural Valorisation method ought to have the model and structures clearly in their minds. As every small museum is a unique organisation, the structure I propose in this study shall not reflect the actual internal organisation of the museums being evaluated. In this sense, it will depend on the evaluators to translate the information from the investigations into the structure of this method: Cultural Activities and Support Activities (and this into the four clusters of activities). In this sense, the roles of the evaluators will be all three discussed before: "judges" while they are assessing the worth and merit of activities, "methodologists" while they are systematically applying the method, and "facilitators" while they reflect on the image of the small museum in their analysis, helping them to see themselves in the struggle for organisational sustainability and cultural relevance.

Conclusion –
Museums must care of both canvas and chassis

Turn! Turn! Turn! (To Everything There Is A Season)
(Book of Ecclesiastes/ Pete Seeger)

To everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time to every purpose under heaven.

A time to be born, a time to die
A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep.

A time to build up, a time to break down
A time to dance, a time to mourn
A time to cast away stones
A time to gather stones together.

A time of love, a time of hate
A time of war, a time of peace
A time you may embrace
A time to refrain from embracing.

A time to gain, a time to lose
A time to rend, a time to sow
A time for love, a time for hate
A time for peace, I swear it's not too late.

This folk-rock song became the epitome of an "anti-war song" in the version The Byrds released in late 1965 as the Vietnam War escalated. The melody was composed by Pete Seeger in 1959, but the lyrics were drawn almost verbatim from the Book of Ecclesiastes, which according to tradition, was written by King Solomon towards the end of his reign. Ecclesiastes 3:1-8 provides us a list of 14 "oppositions" or "complementary couplets": born – die, plant – reap, kill – heal, laugh – weep, indicating two extremes of the same dimension.

In the conclusion of this Ph.D. dissertation, I may disclose to the reader how important this Biblical passage was for me (and as a consequence, these song lyrics). In a poetic way, King Salomon demonstrated not just the importance of time frames and life cycles, but also the duality of various aspects of things.

Some may take this knowledge for granted, but with my "technical" background – first studying and working in geology, then with my three masters before turning to the cultural sector: business administration, marketing, and logistics –, seeing the "other side" is an acquired practice.

The duality of things permeates my study, as much as the importance of seeking an equilibrium between them. Let me illustrate this point. The very first book I read that deal with this aspect of my research was the volume edited by the Italian sociologist Domenico De Masi[337]. In "*L'emozione e la regola – i gruppi creativi in Europa dal 1850 al 1950*" (The emotion and the rules – the European creative groups from 1850 until 1950), De Masi (2000) investigated thirteen *avant-garde* movements, such as the Vienna Secession (Austria), the Bauhaus (Germany), and the Central Restoration Institute of Rome (Italy), that were successful in reconciling apparently disparate internal aspects: their collective creativity and their internal structure, and the need to maintain the (dynamic) equilibrium between the extremes.

At the time, in 2002, I was still working for the strategic planning department of the world's largest mining corporation, so this book opened my eyes to new horizons. It was the first time I learned concepts that contradicts the stereotypes: "artistic anarchy" versus "Taylor efficiency", advocating for the possible compatibility of both archetypes.

In the same year, my interest in museums awakened when I worked as volunteer in fundraising at the Lasar Segall Museum (São Paulo, Brazil). For the first time, I saw the internal procedures and difficulties of a cultural organisation, and how important the balance between the cultural and business aspects of these organisations is. That volunteer work showed me the path that changed my life: first towards cultural management, then cultural economics. This Ph.D. dissertation celebrates the end of the first learning cycle, when I present the ideas and concepts I developed through these years.

When asked about my studies I usually replied "*I am developing an evaluation method for small museums, considering the balance between their cultural and support aspects*". Although the description is now complete and accurate, the story of this study was not straightforward, going through a series of… turns. Let me try to make sense of them.

337 Who later would be known by his studies on 'creative idleness'.

When I had to decide what to study, I was quick to answer: museums. Then, I naturally had in mind the large museums that enchant everyone with their grandiose buildings, exquisite collections and elaborate exhibitions. Those are the places that the contemporary philosopher Alain de Botton proposed to be the places where we currently display what we most delight and revere (de Botton, 2012). He might have had in mind the large and superstar museums (e.g., Louvre, MoMA, Uffizi or Rijksmuseum) when he declared that museums should be regarded as the "new cathedrals".

However, in 2012 I was already developing this research on museums when I visited the Coffee Museum (Ribeirão Preto, Brazil), with my supervisor and a fellow Brazilian professor, described in the very first pages of this volume. There we faced a rich and relevant but degraded collection, in a wonderful but poorly preserved venue[338]. That visit opened my eyes to the archetype that contrasts with Alain de Botton's cathedrals – as chapels, small museums attract attention and gain relevance offering an intimate, cosy and focused perspective of specific themes. The lack of grandiose buildings, exquisite collections and elaborate exhibitions may lead small museums to remain unnoticed – the fanfare that plays loudly for the large museums' endeavours, plays softly for small museums.

Soon, I realised that the literature on small museums is scarce, so my research aimed to close this gap. Authors on economics and management seems to care more about larger organisations than the smaller[339] ones. Although scholars in cultural economics and cultural management are more inclined to study small cultural organisations (such as individual artists or small creative groups), investigations on successful artists and the larger cultural organisations appear to attract more attention. The museum sector is no different.

However, in general practitioners do not care about these academic characterisations, even though there are those who should be more interested in these matters. They are: foundations, associations such as ICOM and its North-American counterpart AAL, or governments, who invest, study, support and organise the cultural sector. These players left open this gap, and should realise that, even though they are fulfilling analogous purposes, small museums are structured and operate differently from their larger counterparts.

Small museums are usually focused on one main theme, e.g., one region, one artist, one collection, or one historical event. A small museum is run by few staff members, who perform multiple tasks, with low budgets (usually barely breaking-even), in a rather informal structure. The staff uses the help of a larger number of volunteers, who also perform key functions at the organisation. Finally, as small businesses, small museums usually have the constant and influential figure of their "initiators" or "owners": an individual or organisation that started the museum, and usually still commands their actions.

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338 This complete story is available in the very first pages of this volume.

339 Though some research is available on small businesses, family and personal matters, larger part of the literature deals with corporations.

From the very beginning, my intention was to contribute to the museum sector, helping to develop stronger museums, and to be part of the academic conversation on cultural economics and cultural management. But why developing an evaluation method? While I am far removed from being an inquisitor, I advocate that evaluation programmes are positive pursuits for any organisation. It brings not just the benefit of connecting organisations' purposes and values to their actions and results, but offers the opportunity to identify and separate achievements from failures, promoting the first and correcting the second.

Back to my corporate years, I worked with evolution methods for quality. During this time, I learned that evaluations are systematic investigations of an evaluand's worth and merit. This concept uses three key terms: systematic, worth and merit. To be 'systematic' implies that evaluations follow fixed plans, methods or systems[340]. 'Worth' denotes relevance: "what is valuable or important?", "what is necessary?" or "what is useful?". 'Merit' denotes achievement: "are you doing well, what you should be doing?" or "can it be improved?".

'Worth' and 'merit' are complementary, but different and independent of each other. The ideal situation is when worthy activities are realised meritoriously, while the worst scenario is when an activity is unworthy, and being performed without merit. The first should be promoted, while the second may be terminated (its is a completely waste of resources). Certainly, other combinations are also possible.

In this dissertation, I stress the 'worth' and 'merit' of small museums' activities, proposing perspectives and structures of analysis that might help small museums to remain relevant and healthy organisations, while fulfilling their own purposes – whatever they might be.

Having museums in mind, I investigated the current evaluation methods in the cultural sector. I learned that most evaluation methods are nowadays taking care of just one "side of the story", i.e., either the educational aspect of a museum, or its economic side: "Informal Learning" versus "Contingent Valuation". Disappointed with what I found, I asked myself "how come this sector does not account for the two sides of their object-of-study?" – it is evident that the balance is missing.

Evaluators play an important role in this matter, so I became interested in this character. An evaluator might be a "judge" (the one who separates successes from failures), a "methodologist" (the one who understands and follows a method, eliminating biases and establishing causal inferences about the object-of-study), or a "facilitator" (the one who explains the results and helps the organisation to overcome their issues). However, more than these three roles, assessors are expected to be fair, but not necessarily impartial. Let me explain this apparently strange statement: as a physician who aims for good health while examining the patient, or a court judge who aims for justice while examining the evidences, if I am evaluating a museum, I do want it to flourish culturally and become a sustainable organisation, while fulfilling its own purposes. Restating the quote attributed

340 As the Cultural Valorisation Method this study introduces.

to Johann Wolfgang von Goethe that corroborates and summarises this point: "*I can promise to be sincere, but I cannot promise to be impartial*".

To evaluate, assessors ought to know their object-of-study. To understand an organisation, it is necessary to know its very essence – its *raison d'être*. Economists and management scholars studying corporations insist on stressing the strategic definitions 'vision' and 'mission'. However, since I started to learn about the cultural sector, these two statements sounded unfit for a cultural organisation: 'vision' and 'mission' address "where you intend to reach" and "what will you do", rather than the essential "who you are" – a question that led me to investigate their 'purposes'.

But how to investigate 'purposes'? The alternative I follow here is to go after stakeholders' values, as "purposes reflect values". But, just as individuals have difficulty articulating their values, organisations also struggle to communicate their purposes. To structure the understanding of values, I used Arjo Klamer's Value Based Approach. Although it was published recently (Klamer, 2016), and to this date few other authors have applied it, I have been following its development since 2010, participating in frequent conversations, seminars and lectures with the author.

I stress the use of 'purposes' and 'values' instead of 'vision' and 'mission', but the critique of the latter two is not my contribution. What I do propose to the academic conversation, and do suggest practitioners to carefully consider, is the threat of decisions that might divert organisations from their purpose, i.e., 'purpose-drift'. In my investigation, I examined and compiled three possible causes that might lead to 'purpose-drift': managerialism (i.e., misuse of managerial practices), bureaupathology (i.e., misuse of bureaucracy), and marketisation (i.e., misuse of marketing practices).

It is important to highlight here that 'misuse' refers both to 'overuse' as much as to 'underuse' – e.g., in the investigation of the Scales Museum, I identified marketisation as a cause of purpose-drift – but instead of the usual 'overuse', when commercialisation is everywhere, in this museum it is clear that the 'underuse' of marketing leads to all the detriments that this could cause. The notion of 'purpose-drift' and the three threats are proposed first in this study, so to gain relevance they ought to be known, debated and accepted by a broader audience, especially practitioners and scholars.

As mentioned, like an airplane that temporarily deviates from its route to avoid a storm, but resumes its planned track as soon as it overcomes the hurdle, managers in cultural organisations may rationally and intentionally lean momentarily towards decisions that will reflect in the use of more or less managerial-, bureaucratic- or market-oriented practices. The deviation from the museum's purpose – i.e., "divergence from museum's raison d'être" – is the ultimate threat for the organisation, so the constant care of every museum is to seek balance.

Scholars must consider these threats while developing their studies and courses. A poorly-informed small museum manager, who in good faith seeks education in schools, in academic literature or hands-on textbooks, ought to be alerted that using managerial methods developed for corporations unadjusted to cultural organisations may produce more harm than benefit to the museum. My study is a starting point.

While studying cultural management during my Master's programme, I learned from cultural economists the importance of what they called the "essential tension" between the cultural and economic (or managerial) sides of the cultural sector (or cultural organisations). This "opposition" or "complementary couplet" influenced my research.

The "essential tension" is a characteristic of a hybrid organisation – here I propose that this is the only way to understand and analyse museums as organisations. Following the poetry of King Salomon, let me differentiate the two sides. On the one side is the normative identity (or ideological, aesthetic, artistic or cultural), related to the purpose of the organisation, praised by the 'culturalists' who care about culture and creativity, and behave according to Gareth Morgan's 'brain metaphor'. On the other side is the utilitarian identity (or economic, managerial or pragmatic), related to the functioning of the organisation, represented by the 'utilitarians', who behave according to Morgan's 'machine metaphor'. Both identities are important for a museum to realise its purposes (whatever they might be).

I advocate museums as hybrid organisations, and that the (dynamic) balance between the sides is essential – notions that are still neglected in the cultural sector. I question studies that disregard this hybrid characteristic. I challenge the literature on cultural economics and cultural management because they influence practitioners in the way they run their museums, and disregarding the existence of these two archetypes of activities does not do justice to the reality of museums.

The illustration of this balance is at the very cover image of this study. On the left side of that image, the larger pebble represents the very purpose of the museum, i.e., the normative (or ideological, aesthetic, artistic or cultural) elements. They are related to the purpose of the organisation – here I cluster them as Cultural Activities, i.e., those mainly developed by curators, museologists, researchers and educators. On the right side of the image, the four smaller piled pebbles represent the utilitarian (economic, managerial or practical) elements. They are related to the functioning of the organisation – here I bundle them as Support Activities, i.e., those mainly carried out by managers, marketeers, accountants, and clerks.

By no means the Cultural Activities and the Support Activities are mutually exclusive. They are strictly linked to each other, and ought to be well balanced. In this sense, a museum may have a great collection and develop magnificent exhibitions, but when its roof caves in, or its security is flimsy, or financial resources become scarce, or volunteers are demotivated, the museum may have to close the doors anyway. Likewise, its organisation can function splendidly, but when the content does not lure its audience to valorise their embodied cultural capital with their production, the museum could close just as well. Balance matters.

Museums' Cultural Activities are based on their collections, and the correlated tasks are linked to their meanings. But the sole displaying of these artefacts may not determine that a museum is achieving its purposes. Leading museums go beyond objects – they use them to create an environment where amateur-visitors may embrace the museum's exhibitions, becoming co-owners of the artefacts (as shared-goods), co-creating meanings and valorising their culture – hence the title of my Ph.D. dissertation: Cultural Valorisation.

Amateur-visitors are not passive in a museum. Although enjoyment is important, museum-going is not as ordinary as walking in a park. Museums are places where informal education happens: amateur-visitors' embodied cultural capital may be created or changed, i.e., it is valorised. The desirable outputs of a successful museum visit are changes in knowledge, attitude, or awareness towards the very topic of the exhibit, providing the visitors the ability to co-create afterwards new values and meanings.

Imagine the case where a museum strives to "inspire people towards art". All the Cultural Activities of this museum should lead their visitors to step out the museum "inspired towards art" – an expected change in either knowledge, skills, attitude, motivation or awareness. If the museum is successful in doing so, the activities responsible for this positive result are successful, deserving to be praised – the museum should apply evaluation methods properly developed to determine this success.

However, the Cultural Activities are not self-sustaining. The example of an art piece presented before makes clear my point: in an oil-on-canvas painting, the aesthetics, meanings and messages are set at the surface of the canvas. But, behind the canvas, there is a wooden-frame that stretches and supports it, making possible the enjoyment of the art – the reason of existence of the chassis is to keep the canvas open and accessible. By itself, the canvas is unable to disclose its art, likewise by itself the wooden-frame is pointless – it is the coexistence of both that makes artistic appreciation possible. The Cultural Activities are similar to the canvas, while the Support Activities operate as the chassis.

Inspired by a proposition from Stephen E. Weil (1985), in this study I re-propose the division of the Support Activities of a small museum into four clusters:

- Collection-related activities – those related to the conservation of the collection, based on standards.
- Non-collection-related activities – encompassing the management activities of the museum, including strategy and marketing, but also maintenance and operation of the building and its facilities.
- Finance-related activities – responsible for budget control and fundraising. In this study I advocate for balancing it among various sources of income.
- Stakeholders-related activities– concerned with the identification and motivation of the stakeholders of small museums:

- Internal stakeholders – the producers of content: Board of Trustees, initiator, cultural-professionals (i.e., the producers), support-professionals, and volunteers.
- External stakeholders, I divide them in two groups:
    - Co-producers – those who provide and assist the producers: policy-makers, sponsors, donors, and the society.
    - Audiences – based on their characteristics, they are divided into two groups: expert-visitors and amateur-visitors.

I foresee the potential surprise it may cause in some when I propose "collection-related activities" as part of Support Activities, but this is a rational and conscious distinction. An artefact of the collection plays a dual role: it will "perform" a Cultural Activity when it is placed in a gallery for exhibitions or being studied, i.e., when it is used to convey values, ideas and meanings, fulfilling cultural or artistic purposes. However, when the museum staff is considering the conservation of the same artefact, they are performing Support Activities.

All the perspectives, theories and considerations reviewed previously in this conclusion address my second research question *"How to understand a small museum as a cultural organisation?"*. However, as this Ph.D. dissertation is also about the design of an evaluation method for small museums formalised in the research question *"How to evaluate a small museum?"*, the ultimate claim answering this question is my creation.

Each museum is unique. Although similar, museums differ and should always be treated accordingly. I question methods that apply the same set of criteria and general benchmarks for different organisations – in particular when they assume the same purposes for all museums. A meaningful evaluation method ought to be flexible and adaptable enough to encompass various distinct purposes individually, but be structured and predictable enough to assess the worth and merit of the different activities in a defensible manner. The Cultural Valorisation Method aims to be such a method, and is divided into six steps.

- Step A is the investigative step of the museum's purposes, values, and worthy activities. The conclusion of this step is the creation of the 'values-map', grounded on the Values Based Approach.
- Step B is the investigative step of the Cultural Activities. It assesses whether the values, purposes and worthy activities identified in Step A are performing as expected, i.e., if they are meritorious. Step B shall address the question: "is this museum realising its own (cultural) purposes?"
- Step C is the investigative step of the Support Activities, assessing whether museum managers are able to guarantee organisational sustainability. The investigation will be divided into four categories of resources-related activities, as guidelines.

- Step D is the analytical step, when the evaluator combines all the findings from the previous steps, accounting for their 'worth' and 'merit'. The final product of this step is the development of a table and a diagram that will combine the Cultural Activities with the Support Activities in a single list, proposing the prioritisation of certain actions.
- Step E is a closing step, it is about the development and presentation of the Final Report for Internal stakeholders.
- Step F is a closing step, it is about the development and presentation of the Final Report for External stakeholders, aiming to close any information gap between the small museum and its stakeholders, demonstrating how worthy and meritorious the museum's activities are.

I am aware that the Cultural Valorisation Method is still in its youth. To reach its maturity, it requires further criticisms, contributions, and applications (in particular, by different evaluators than me). I acknowledge that although it is functional, evaluators other than me may propose adjustments and developments based on their own experiences and skills. However, I my method provides a logical basis with which evaluators may begin their investigations of small museums, leading ultimately to their improved organisational health.

After having completed the development of the method, I used it once in a Dutch small museum, as a metaevaluation. Being the matter "balance" so important for my entire research, ironically, I applied it at the… Scales Museum (*Weegschaalmuseum)*, in Naarden, the Netherlands. In an informal follow-up conversation, I was informed that my final report led to some changes, such as the accounting control and the nomination of a volunteer to lead marketing. Other activities, such as the necessary remodelling of the exhibition, were delayed due to lack of resources.

The evaluation of the Scales Museum demonstrated that the perspectives and frameworks I proposed for the Cultural Valorisation Method work, and that they may bring benefits for the museums. All aspects of a small museum are covered and organised into Cultural Activities and Support Activities (these into its four clusters of activities), and all must be balanced to prevent the deviation from the museum's purposes.

An important learning from this single exercise refers to the role of evaluators applying the Cultural Valorisation Method. They ought to master the models and structures of the method. During the investigation, interviews provided scattered information that evaluators should translate in terms of the method to make sense of them. Evaluators' training and engagement is key, after all, they are "judges" while they are assessing the worth and merit of activities, "methodologists" while they are systematically applying the method, and "facilitators" while they reflect on the image of the small museum in their analysis, helping them to see themselves in the struggle for organisational sustainability and cultural relevance.

In addition to the benefits to small museums, the propositions of my study are a blueprint that may be adapted to a variety of cultural organisations, such as the performing arts, libraries or cultural centres. With their own specificities, the structure that I propose here may promote their organisational sustainability, giving justice to their purposes. Moreover, though small museums are central to this dissertation, medium- and large-sized museums may also gain while adopting the concepts proposed here.

While developing this study I had two main audiences in my mind: scholars and practitioners. I expect practitioners to be more interested in my first research question "*how to evaluate a small museum?*", while scholars may be keener to discuss the second research question, "*how to understand a small museum as a cultural organisation?*". However, since my investigation is really about "*a comprehensive and pondered perspective for the evaluation of small museums*" – the subtitle of this Ph.D. dissertation –, I would like to invoke King Salomon's poem again and state that the main takeaway I expect to leave both scholars and practitioners with is that there are two sides to every matter and it is critical to consider the (dynamic) equilibrium between these two sides to ensure the health of the organisation.

For scholars in general – cultural economists and cultural managers in particular –, more than a positive review of this study, I expect to have contributed to the scholarly conversation, which will make me accepted in the academic community.

Practitioners are pragmatic, being more interested in what may be useful for their own organisations. They ask "*what can work?*". For them, there is a sense of urgency, since small museums are struggling for survival on a daily basis – they have no have time to lose – the method that benefited the Scales Museum, could have also benefited the Coffee Museum and many others.

Funders[341] are also pragmatic. They want to know whether their funds have been well spent. But, they ought to care about the museums' organisational sustainability as much as the production of content and, may benefit from the Cultural Valorisation Method because it addresses both.

The museum sector, represented by associations such as ICOM, besides being interested in ways to make museums stronger organisations, may benefit from the Cultural Valorisation method in its characterisation of small museums, recognising them as an important part of the sector, and giving them their due worth and consideration.

In essence, I developed this Ph.D. dissertation to be an inspiration for small museums, going beyond evaluation – it also aimed to make small museums aware of various aspects of the organisation in a structured manner. Museum managers must perceive their museums as hybrid organisations, and constantly consider the balance between the Cultural Activities and Support Activities, continuously preventing 'purpose-drift'.

Small museums that care about the concepts, frameworks and perspectives described in this study will be more likely to develop a strong organisational structure that will allow them to fulfil their purposes.

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341 I.e., governments with subsidies, foundations with grants, corporations with sponsorships, and philanthropists with donations.

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Annexes

Annex 1 – Johnson & Johnson's credo[342]

"Our Credo

We believe our first responsibility is to the doctors, nurses and patients, to mothers and fathers and all others who use our products and services. In meeting their needs everything we do must be of high quality. We must constantly strive to reduce our costs in order to maintain reasonable prices. Customers' orders must be serviced promptly and accurately. Our suppliers and distributors must have an opportunity to make a fair profit.

We are responsible to our employees, the men and women who work with us throughout the world. Everyone must be considered as an individual. We must respect their dignity and recognize their merit. They must have a sense of security in their jobs. Compensation must be fair and adequate, and working conditions clean, orderly and safe. We must be mindful of ways to help our employees fulfill their family responsibilities. Employees must feel free to make suggestions and complaints. There must be equal opportunity for employment, development and advancement for those qualified. We must provide competent management, and their actions must be just and ethical.

We are responsible to the communities in which we live and work and to the world community as well. We must be good citizens – support good works and charities and bear our fair share of taxes. We must encourage civic improvements and better health and education. We must maintain in good order the property we are privileged to use, protecting the environment and natural resources.

Our final responsibility is to our stockholders. Business must make a sound profit. We must experiment with new ideas. Research must be carried on, innovative programs developed and mistakes paid for. New equipment must be purchased, new facilities provided and new products launched. Reserves must be created to provide for adverse times. When we operate according to these principles, the stockholders should realize a fair return."

342 As mentioned in Section 3.2.

Annex 2 –
Investigation at Scales Museum

Annex 2.a. – Questions prepared for interview with Mr. René Pas

- Why to build this museum? What is the internet on creating this organisation?
- Why Naarden?
- Why this historical place?
- Why education? (as stated in museum's page?)
- Which are the interests of the stakeholders
    - Do they have any voice on the museum?
    - Policy-makers? Do they have any interest on the museum?
    - Collectors? (René Pas/ H. Buter)
- Why are scales so relevant that deserves a museum in such historical place?

Annex 2.b. – Questions prepared for interview with Mr. Han Schwartz

- How are you managing the collection?
- Which care you take towards the conservation of the collection?
- How do you manage and conserve the building, as it is a historical site?
- How is the museum addressing financial issues?
- How the staff motivate the volunteers?

Annex 2.c. – Questions prepared for interview with Mrs. Yvette de Vries

- Why writing about the Scales museum?
- What is the importance of Scales museum for the city?
- Why Municipality Naarden do not invest on it?
    - How they see the museum?
    - Who is interested in the museum?
- How to increase its relevance?
- Who are museums' visitors?
- What attract visitors? History? Scales?
- What visitors get from it?

Annex 2.d. – Questionnaire prepared for survey with amateur-visitors

Erasmus University Rotterdam

WEEGSCHAAL Museum
Weegschalen, maten en gewichten

Dit is een overzicht van uw bezoek aan het Weegschaalmuseum.
Door deze vragen te beantwoorden, helpt u het museum om de kwaliteit ervan te verbeteren.
Beantwoord de eerste pagina voor uw bezoek en de tweede pagina na uw bezoek.
Wij wensen u een goed bezoek!

This is a survey about your visit to the Weegschaalmuseum.
Answering these questions you will help the museum to improve its quality.
Please answer the first page before your visit, and the second page after your visit.
We wish you a good visit!

Beantwoord deze vragen voor uw bezoek

Geef alstublieft aan wat u van de volgende uitspraken vindt. *Please tell us how much you agree with the statements*	*Ik weet het niet*	*1*	*2*	*3*	*4*	*5*
1. Ik vind het leuk het Weegschaalmuseum te bezoeken *I like to visit the Weegschaalmuseum*	O	O	O	O	O	O
2. Ik verwacht van het Weegschaalmuseum te leren *I expect to learn at the Weegschaalmuseum*	O	O	O	O	O	O
3. Ik verwacht dat ik veel plezier heb in het museum *I expect to have fun at the museum*	O	O	O	O	O	O
4. Wanneer ik een museum bezoek, heb ik graag een gids *When I visit a museum, I like to have a guide*	O	O	O	O	O	O
5. Weegschalen zijn belangrijke instrumenten *Scales are important instruments*	O	O	O	O	O	O
6. Weegschalen zijn historische objecten *Scales are historical objects*	O	O	O	O	O	O
7. Weegschalen zijn mooie objecten *Scales are beautiful objects*	O	O	O	O	O	O
8. Ik ken de geschiedenis van het gebouw *I know the history of the building*	O	O	O	O	O	O
9. Ik ga lekker relaxen in het café na het bezoek *I will relax at the café after the visit*	O	O	O	O	O	O

Erasmus University Rotterdam

WEEGSCHAAL Museum
Weegschalen, maten en gewichten

Beantwoord deze vragen voor uw bezoek

Je leeftijd?

Your age?

- ○ – 10
- ○ 11 – 15
- ○ 16 – 20
- ○ 21 – 25
- ○ 26 – 35
- ○ 36 – 55
- ○ + 55

Hoe vaak bezoekt u musea?

How often do you visit museums?

- ○ Ik bezocht nooit musea
  I never visit museums
- ○ Eens per jaar
  Once a year
- ○ Eens per 6 maanden
  Once every 6 months
- ○ Eens per 2 maanden
  Once every 2 months
- ○ Eens per 1 maand
  Once every 1 months
- ○ Meer dan een keer per maand
  More than once a month

Waarom bezoekt u het Weegschaalmuseum?
(Je kunt meer dan één antwoorden)

Why are you visiting the Weegschaalmuseum?
(you can answer more then one)

- ○ Ik hou van musea - ik bezoek musea wanneer ik kan
  I love museums – I visit all museum whenever I get a chance
- ○ Ik wil leren over de Nederlandse geschiedenis en historische feiten (het Spaanse huis)
  I want to learn about Dutch history and historical facts (the Spanish house)
- ○ Ik ben geïnteresseerd in weegschalen, normen en hun technische aspecten
  I am interested in scales, standards and their technical aspects
- ○ Dit is een sociaal moment met mijn familie en vrienden
  This is a social moment with my family and friends
- ○ Ik ben nostalgisch over voorwerpen uit mijn verleden , zoals oude weegschalen
  I am nostalgic about objects from my past, as old scales
- ○ Ik kom om mooie objecten te zien
  I am coming to see beautiful objects

Erasmus University Rotterdam

WEEGSCHAAL Museum
Weegschalen, maten en gewichten

Beantwoord deze vragen na uw bezoek

Geef alstublieft aan wat u van de volgende uitspraken vindt. *Please tell us how much you agree with the statements*	*Ik weet het niet*	*1*	*2*	*3*	*4*	*5*
1. Ik ben blij dat ik het Weegschaalmuseum bezocht heb *I am glad that I visited the Weegschaalmuseum*	O	O	O	O	O	O
2. Ik heb geleerd tijdens mijn bezoek *I learned during my visit*	O	O	O	O	O	O
3. Ik had plezier in mijn bezoek aan het museum *I had fun in my visit to the museum.*	O	O	O	O	O	O
4. De gids was belangrijk voor mijn bezoek *The guide was important for my visit.*	O	O	O	O	O	O
5. Nu denk ik dat weegschalen belangrijk zijn voor de handel *Now I think scales are important instruments for commerce*	O	O	O	O	O	O
6. Nu denk ik dat weegschalen belangrijk zijn voor de beschaving *Now I think scales are important instruments for civilisation*	O	O	O	O	O	O
7. Nu denk ik dat weegschalen historische objecten zijn *Now I think scales are historical objects*	O	O	O	O	O	O
8. Weegschalen zijn mooie objecten *Scales are beautiful objects*	O	O	O	O	O	O
9. Ik ken nu de geschiedenis van het gebouw *I now know the history of the building*	O	O	O	O	O	O
10. Ik vind de geschiedenis van het gebouw interessant *I find the history of the building interesting*	O	O	O	O	O	O
11. Ik heb genoten van de museumsfeer *I enjoyed the museum atmosphere*	O	O	O	O	O	O
12. De spellen zijn interessant, leuk en educatief *The games are interesting, fun and educational*	O	O	O	O	O	O

Erasmus University Rotterdam

WEEGSCHAAL Museum
Weegschalen, maten en gewichten

Beantwoord deze vragen na uw bezoek

Het sterkste punt van het bezoek was…
The strongest point of the visit was…

De aspecten die verbetering vereisen, zijn…
The aspects that require improvement are…

Alle andere opmerkingen?
Any other comments?

Hartelijk dank
Thank you

Nederlandse samenvatting

Culturele Valorisatie

Een uitgebreid en evenwichtige perspectief voor de evaluatie van kleine musea

Kleine musea verschillen van grote musea. Het zijn kleine organisaties met een beperkt budget, weinig personeel dat verschillende taken uitvoert en veel vrijwilligers die verantwoordelijk zijn voor sleutelfuncties. Kleine musea richten zich meestal op één hoofdthema, zoals één regio, één kunstenaar, één collectie, één onderwerp of één historische gebeurtenis. Hoewel ze om een aantal redenen relevant zijn, krijgen kleine musea weinig aandacht van belangrijke verenigingen. Dus de fanfare die luid speelt voor de moeilijkheden waarmee grote musea worden geconfronteerd, zal zacht spelen voor kleine musea, een reden waarom kleine musea voorzichtig moeten zijn met de waarde van hun interne activiteiten, en hun juiste realisatie.

Evaluatie is de discipline die het personeel van organisaties helpt hun interne activiteiten te verbeteren (het bevorderen van prestaties en het corrigeren van fouten). Bovendien zijn ze ook essentieel om organisatorische prestaties te tonen aan externe doelgroepen die ondersteuning willen verkrijgen. Deze studie introduceert een evaluatiemethode voor kleine musea, rekening houdend met de balans tussen hun culturele en zakelijke aspecten.

De doelen van een organisatie zijn de fundamentele redenen voor het bestaan ervan, die meestal worden weerspiegeld in hun producties. Musea moeten trouw zijn aan hun doeleinden. Deze studie stelt 'doelafwijking' voor, verwijzend naar de omweg van doelen van de organisatie, als gevolg van een teveel of een tekort aan managementpraktijken (managerialisme), bureaucratie (bureau-pathologie) of marketing (vermarkting).

Een belangrijk perspectief dat deze studie hanteert is: musea zijn hybride organisaties. Deze organisaties hebben twee identiteiten die naast elkaar bestaan: de normatieve die verband houdt met het doel (hier Culturele Activiteiten genoemd) en de utilitaire (hier Ondersteunende Activiteiten genoemd) met betrekking tot de activiteiten van musea. Culturele Activiteiten en Ondersteunende Activiteiten zijn door hun aard in conflict. Het evenwicht tussen beide conflicterende identiteiten is cruciaal voor het succes van hybride organisaties.

Culturele Activiteiten worden gevormd door tentoonstellingen, publicaties, rondleidingen en andere producten. Ze zijn bedoeld om de doeleinden van belanghebbenden te vervullen, met name het evoluerende culturele kapitaal van bezoekers, als direct gevolg van het bezoek. Ondersteunende Activiteiten zijn activiteiten die de duurzaamheid van de organisatie garanderen. Ze zijn onderverdeeld in vier categorieën: incasso-gerelateerde activiteiten, niet-incasso-gerelateerde activiteiten, finance-gerelateerde activiteiten en stakeholder-gerelateerde activiteiten. De stakeholders van musea zijn verdeeld in drie groepen: intern (personeel), extern (met directe invloed in het museum) en bezoekers. Bezoekers splitsen in professionele bezoekers en amateur-bezoekers.

De Culturele Valorisatiemethode, geïntroduceerd in deze studie, is een evaluatieprogramma ontworpen voor kleine musea die als hybride organisaties worden beschouwd, gericht op het langetermijnevenwicht van de culturele activiteiten en ondersteunende activiteiten, naar de oprichting van relevante en duurzame musea. Verdeeld in zes stappen, evalueert de Culturele Valorisatiemethode beide soorten activiteiten afzonderlijk, en combineert vervolgens beoordelingen in één gerangschikte lijst met bevindingen om managers te helpen bij hun besluitvormingsproces: prestaties belonen en fouten corrigeren. In het laatste hoofdstuk beschrijft dit proefschrift de toepassing van de Culturele Valorisatiemethode in het Weegschaalmuseum in Naarden (Nederland), waarin het evaluatieprogramma wordt geanalyseerd en becommentarieerd.

English abstract

This study introduces the Cultural Valorisation, an evaluation method developed for small museums, considering the balance between their cultural and business aspects. Small museums are underrated organisations; although similar to large museums, they have distinctive characteristics: low budget, polyvalent staff and indispensable volunteers. Purposes are the fundamental reasons for their existences. Museums must be faithful to their purposes – deviating from them may be harmful. This study introduces 'purpose-drift', as consequence of either excess or deficiency of managerial practices (managerialism), bureaucracy (bureaupathology), or marketing (marketisation). Museums are hybrid organisations, where two identities coexist: one normative, related to their purposes (named Cultural Activities), and another utilitarian, concerning museums' operations (named Support Activities). Cultural and Support Activities may be in conflict due their nature; so their balance is crucial for the sustainability of hybrid organisations. Cultural Activities, as exhibitions, aim mainly to contribute tho the evolving cultural capital of visitors, as direct consequence of the visit. Support Activities aim to guarantee organisational sustainability. They are divided in four clusters: Collection-related, Non-collection-related, Finance-related, and Stakeholders-related activities. Stakeholders are individualised in three groups: Internal (staff), External (direct influencers), and visitors (professional- or amateur-visitors). The Cultural Valorisation is an evaluation method designed for small museums considering their hybrid characteristic, aiming at the long-term equilibrium between the Cultural and Support Activities, contributing to relevant and lasting museums. In six steps, the method evaluates both types of activities separately; then combines assessments into one ranked list of findings. It intends to assist managers on their decision-making process: rewarding achievements and correcting faults. This dissertation concludes describing the application of the Cultural Valorisation Method at the Scales Museum (the Netherlands), analysing and commenting the evaluation programme.

J. Aldo Do Carmo

Profile

Cultural Economist with specialisation in Cultural Management, Marketing and Entrepreneurship, developing Ph.D. in the study of Cultural Organisations, in particular in the management of museums.

High Education

Ph.D. in Cultural Economics

Erasmus University Rotterdam (EUR) — Rotterdam, NL
Erasmus School of History, Culture and Communication (ESHCC) — 2020

Dissertation:
"Cultural Valorisation – A comprehensive and pondered perspective for the evaluation of small museums"
Supervisors: Prof. Arjo Klamer (EUR-ESHCC) and Prof. Luca Zan (Università di Bologna – UNIBO)

Master in Cultural Management

Alma Mater Studiorum – Università di Bologna (UNIBO) — Bologna, IT
Facoltà di Economia – Dipartimento di Scienze Aziendali — 2010
Graduate in Innovation and Organisation of Culture and the Arts – GIOCA

Thesis: "Collaboration among Museums: A scenario of the museum sector, their forms of collaborative behaviour and configurations towards relevance"
Supervisors: Prof. Cristina Boari and Prof. Arjo Klamer

Master in Marketing

Fundação Dom Cabral (360 hours) — Belo Horizonte, BR
2002

Master in Logistics

Universidade de São Paulo Escola Politécnica (672 hours) — São Paulo, BR
2001

Master in Business Administration (MBA)

Fundação Dom Cabral — Belo Horizonte, BR
(988 hours) — 1992

Bachelor in Geology

Universidade de São Paulo — São Paulo, BR
Instituto Geociências – IGc — 1990

Short courses

Copenhagen Business School – CBS

Foundations of Strategic Management (7,5 ECTS) — Copenhagen, DK
Sustainable Development and Competitive Advantages (7,5 ECTS) — 2007

Articultura

Fundraising and Sponsorship for Arts and Culture (126 hours) — São Paulo, BR
2005

London School of Economics - LSE

International Business Strategy (45 hours) — London, UK
1997

Professional experience (academic)

University of Amsterdam – UvA Amsterdam, NL
Amsterdam Business School 2020– now
Faculty of Economics and Business
Section Entrepreneurship & Innovation

Teacher: Bachelor Theses (as supervisor), Managing Creativity, Project: Company Assignment.

Erasmus University Rotterdam – EUR Rotterdam, NL
Erasmus School of History, Culture and Communication – ESHCC 2010–2019
Master Cultural Economics and Entrepreneurship

Teacher: Bachelor Theses (as supervisor), Creative Economy and Creative Organisations, Cultural Economics, Cultural Economics Perspective, Cultural Management, Cultural Marketing, Cultural Organisations, Creative Cities, Economic Aspects of Cultural Industries, Master Theses (as second reader), Money and Fine Arts, Values of Culture.

Maastricht University Maastricht, NL
Faculty of Social Sciences – FASoS 2015–2017
Master Arts & Heritage: Policy, Management & Education

Teacher: Cultural Policies, Cultural Management, Cultural Entrepreneurship, Creative Cities, Museum Meanings, and Master Theses (as supervisor).

Universidade Federal do Rio Grande do Sul – UFRGS Porto Alegre, BR
Master in Creative Economy 2014

Lecturer: Economics and Management of Arts and Culture, with Prof. Arjo Klamer and Prof. Leandro Valiati.

Universidade de São Paulo – USP Ribeirão Preto, BR
Master in Management 2012 and 2013

Lecturer: Economics and Management of Arts and Culture, with Prof. Arjo Klamer and Prof. João Luiz Passador.

Conferences

AIMAC 2013 – International Conference on Arts and Cultural Management Bogota, CO
2013

Paper: The Cultural Monitor: a new instrument for the evaluation of cultural activities, with Arjo Klamer and Claudine de With

ACEI 2012 – Association of Cultural Economics International Kyoto, JP
2012

Paper: "How Magic is Cinema? – Assessing the Effects of the Artistically Successful Cinema Cluster in Paulínia, Brazil"

ACEI 2010 – Association of Cultural Economics International Copenhagen, DK
2010

Paper: "Collaboration among Museums: Forms of Collaborative Behavior and Configurations"

ELBE 2008 – Encontro Luso Brasileiro de Estratégia Lisbon, PT
2008

Paper: "Competição por recursos em instituições culturais: o caso do Museu Lasar Segall"

Lectures and Seminars

Maastricht University
EmployMaas hacks Maastricht employability
Moderator on Cultural Entrepreneurship
Maastricht, NL
2018

Common Knowledge
The Artist and the Others and Jan Van Eyck Academie
Moderator on Cultural Policies
Maastricht, NL
2016

Dramalogen
Teacher: Cultural Entrepreneurship and Collaboration, with Dr. Frans Brouwer
Halmstad, SE
2014

University of São Paulo
Faculdade de Economia e Administração – FEA
Master in Strategic Management
Guest lecturer: Cultural Management and Cultural Economics
São Paulo, BR
2012

Alma Mater Studiorum – Università di Bologna
Master GIOCA – course Public Administration
Guest lecturer: Latin America and Brazil
Bologna, IT
2010

Professional experience (corporative)

Articultura

Sponsorship and Fundraising Planner – Project: Recife Carnival
São Paulo, BR
May 2005 – Dec 2006

Companhia Vale do Rio Doce – CVRD

Chief Strategic Planner
Senior Marketing Analyst
Key Account Manager – Port and Railroad Container Logistics
Mine Geologist
Minas Gerais and São Paulo, BR
May 1992 – Mar 2005

Professional experience (Volunteer)

Erasmus University Rotterdam Erasmus School of History, Culture and Communication (ESHCC)
Rotterdam, NL
Oct 2013 – Mar 2014
Sep 2014 – Mar 2015

Mentor and leader of ESHCC Master and Bachelor students trained as cultural entrepreneurs – students planned and realised visual-art exhibitions

Museu Lasar Segall
São Paulo, BR
Aug 2004 – May 2007

Marketing Consultant and Fundraiser

Languages

Portuguese – Mother language
English – Fluent
Italian – Fluent
Spanish – Intermediate
French – Basic
Dutch – Basic

Citizenships

Brazilian and Italian

Membership

ICOM Netherlands — Since 2009

ICOM Italy — 2007 – 2008

Grant

Alma Mater Studiorum – Università di Bologna
Facoltà di Economia — 2009

Grant for international research in the Netherlands

"Learn and become who you are"

– Pindar (518 BC – 438 BC)

Second Pythian Victory-Ode (line 73).

What does your conscience say? – "You shall become the person you are"

– Friedrich Nietzsche

The Gay Science (1882). Aphorism 270.

Cultural Valorisation

A comprehensive and pondered perspective for the evaluation of small museums

"When asked about my studies, I usually replied:
"I am developing an evaluation method for small museums, considering the balance between their cultural and support aspects"".

In this study, the author investigates small museums, characterise them and propose Cultural Valorisation Method – an evaluation method that aims to help small museums to organise themselves to be sustainable (i.e., lasting) organisations, while they pursue their cultural purposes.

Aldo Do Carmo advocates that purposes are fundamental reason of being of an organisation – usually reflected in their productions –, and that museums should be faithful to them. He introduces 'purpose-drift' as the deviation from the own purposes of the organisation.

Adopting the perspective that museums are hybrid organisations, i.e., combining two identities, the author characterises the Cultural Activities (related to museum's purposes) and Support Activities (concerning museums' operations). These clusters of activities may be in conflict due to their nature, and the dynamic equilibrium between them is crucial for the success of hybrid organisations.

The Cultural Valorisation Method – an evaluation programme designed for small museums considering their key characteristics, aims the long-term equilibrium of the Cultural Activities and Support Activities, towards the creation of relevant and lasting museums.