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Exploring performance in cultural organizations: Handel & Hendrix in London

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*A mia mamma Teresa
La mia prima sostenitrice
Il mio esempio da seguire
Il nostro Angelo Custode*

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INTRODUCTION

Creative industries have peculiar features, that make them challenging to be managed. This is partly due to their passion-driven character and the nature of their product, which is not always tangible or commercial. Moreover, their non-profit characteristic makes them financially fragile and extraneous to the management discourse. For these reasons, researchers have tried to investigate these realities to reach a better understanding of this world. In particular, an interesting debate is the one concerning performance definition and measurement for cultural organizations. The purpose of this dissertation is to give my personal contribution to this specific object of research, through the analysis of Handel & Hendrix in London, for which I worked as an intern.

Handel & Hendrix in London is a small and young cultural organization. It is located in Mayfair, central London, which is a strategic touristic area, famous both for shopping and business. It is not a mere museum, but an historic house where both the great musicians George Frideric Handel and Jimi Hendrix lived. The Handel House was opened to the public in 2001, while the portion of the building including the Hendrix Flat was recently restored and opened in February 2016. The opening of the Flat brought huge changes, and the most important one is probably the diverse public. The organization need to understand how to manage the unusual and unique association between Handel and Hendrix. They have to adapt their activities, communication program and tone of voice to the new and diversified audience, understanding how to approach the Hendrix's fans, without forgetting the Handel's ones. Being a young and small cultural organization means that survival, growth and success are key issues in its activity. Thus, Handel & Hendrix in London is a perfectly suitable case study for the analysis of performance. During my internship there, from February to April 2017, I collected data on the organization and translated them into different indicators, in order to investigate the diverse sides of performance.

In last decades, scholars have been arguing on the multidimensionality of performance, which should be considered through different perspectives that go far beyond the financial aspects. This is true especially for organizations like the cultural ones, which might not be successful in monetary terms but have other points of strength. Creative industries are strictly connected to an abstract dimension, where the value of a product often depends on subjective biases and personal attitudes. As a matter of fact, it is not

always possible to translate these aspects into quantitative data, nonetheless they have to be included in the performance computation. Considering performance through its diverse dimensions means to integrate financial data with those other relevant aspects, which are able to define an organization's merit in artistic terms and its positive impact on society.

To reach my objective, I started my work with a review of the existing literature on this topic, to understand how different scholars approached it. Within the theories considered, I selected the model by Hadida as the most suitable for my specific case study. The model was, in fact, developed as a result of an analysis of different works, and thus specifically addresses the cultural organizations' world. It takes into consideration four diverse performance dimensions: commercial performance, artistic merit, societal impact and managerial performance. I used this framework to analyse my case study Handel & Hendrix in London.

This dissertation is divided in five chapters which are structured as follows. Chapter One is about the history of Handel & Hendrix in London as a cultural organization, the idea that brought to its opening and how it has evolved in these years. In the final part of this section I also explain the reasons why I chose to investigate its performance.

The second chapter includes a review of the previous literature on performance management in cultural organizations. After considering other model of performance analysis, I focus on the model by Hadida, justifying my choice in the end.

The third section explains how I conducted data collection, exploiting my internship period at Handel & Hendrix in London. I was given some secondary data from the staff, and integrated them with primary ones, coming from my direct observation, interviews and surveys.

Chapter 4 is about the empirical analysis on the case study. On the basis of Hadida's framework, I decided which aspects of Handel & Hendrix's activity could have an impact on each performance dimension. In commercial performance I included data on financial assets and total attendance to the house. As for artistic merit, it firstly lies in the greatness of the two musicians Handel and Hendrix, since they both had a fundamental role in the history of music and, thus, still count millions of fans worldwide. In this dimension I also included the opinions of the organizations' stakeholders, from the visitors to the staff and press. Societal impact is difficult to access, since it is hardly reducible into quantitative data. However, I include in this section the valorisation of Mayfair area and the rich

education program of the organization. Finally, managerial performance includes all those activities that managers are actuating to continuously improve every aspect of the historic house.

In the last chapter, I propose an addition to the model of Hadida: including social media analytics in the computation of performance. Social networks are strong communication channels which have become fundamental in nowadays businesses. Given the range of people they are able to reach and their almost zero cost, they appear to be a very attractive to cultural organizations. Thus, I firstly conducted an analysis on how the major museums worldwide use social networks, to understand how they exploit these powerful communication means. Secondly, I focused again on Handel & Hendrix in London: I analysed its presence online by using its social media statistics. Finally, in the last part of this section, I tried to highlight pros and cons of considering social media as potential performance indicators.

Performance definition and measurement is a necessary tool in the management of every business, but cultural organizations need special precautions in this sense. Through the analysis on my case study Handel & Hendrix in London, I try to give my contribution to this field of research. As scholars observed in the years, considering merely financial data means to exclude some of the most important aspects of the cultural organizations' activity. My application of the model by Hadida to Handel & Hendrix in London reflects this idea, showing the necessity of observing performance from different perspectives.

1. HANDEL AND HENDRIX IN LONDON

Handel & Hendrix in London is an historic house located in Mayfair, central London. The building includes two residences which are separated by a wall: the house of the composer George Frideric Handel at 25 Brook Street, and the Jimi Hendrix's flat at the top floor of 23 Brook Street. The House is now open to the public as a museum, but also hosts concerts and events.



Figure 1: Handel & Hendrix in London, view of the building from Brook Street. Source: Art Fund website

The organization mission is to “promote knowledge, awareness and enjoyment of Handel and his music to as wide a public audience as possible. We strive to inspire, educate and inform through the interpretation of the Georgian house at 25 Brook Street, where Handel lived and composed for 36 years, through live music performances, educational and

outreach activities and collecting, exhibiting and interpreting objects related to Handel's life and works.

In addition, we aim to promote the continuing and diverse musical and cultural heritage of 23 Brook Street through its association with Jimi Hendrix who lived here in the late 20th century.”¹

1.1 History

The history of this house started in 1723, when George Frideric Handel moved at the 25 Brook Street. The German composer lived in the house until his death, in 1759. The idea to convert his house into a museum came out in early 20th century.



*Figure 2: Portrait of George Frideric Handel by Thomas Hudson, on display in the Composition Room of Handel's House.
Source: Handel & Hendrix in London website*

In 1967, Jimi Hendrix moved from United States to London, looking forward to develop his career of musician. During his very first night in London he met Kathy Etchingham, with whom he started a relationship that lasted two years and a half. At the time, he was living in a flat that was rented by George Harrison. However, Hendrix used to play his guitar late at night, causing the complaints of the neighbours, so he had to find a more quiet area to move in. In July 1968, Kathy Etchingham rented a flat at the upper floor of 23 Brook Street, where she moved with Jimi.

¹ Source: Handel & Hendrix in London website



Figure 3: Photographer Barrie Wentzell captured Jimi Hendrix in his bedroom in 1967. Source: personal postcard

The couple chose Mayfair because the neighbourhood was mainly made up of offices, so it was just a lucky coincidence that their flat was adjacent the Handel's house. In fact, although the distinctive English Heritage blue plaque was already positioned on the front of the building to signal that Handel lived in that house, the couple figured it out later. Kathy and Jimi lived in the flat until April 1969, before they broke up. The year later, Jimi Hendrix died in London, at the Samarkanda Hotel in Notting Hill.



Figure 4: Handel and Hendrix's blue plaques. Source: English Heritage website

In 1979, during a party to commemorate the bicentenary of Handel's death, the musicologist Stanley Sadie started to investigate the possibility to finally convert the Handel House into a museum.

In the early 1990s Stanley, together with his wife Julie Anne, founded the Handel House Trust, aimed at raising funds for the purchase of the building and its restoration. In April 1996 the Trust was awarded a Heritage Lottery Fund grant, and negotiations were opened with the Cooperative Insurance Society, who had held the freehold since 1971, for the purchase of the lease. It was hoped that the whole of 25 Brook Street and the upper floors of 23 Brook Street would be purchased for the new museum. However, at the time the freeholders decided not to release the retail unit on the ground floor of 25.

In June 2000, The Handel House Trust signed the lease for the upper floors of Nos. 25 and 23 Brook Street and within a month, construction work began. After extensive renovation work, the Handel House Museum opened to the public on November 8, 2001.

In 2007 the Handel House Trust acquired a 999-year lease for the whole of 25 Brook Street, and a two-stage Master Plan was developed to restore Jimi Hendrix's flat on the upper floors of 23 Brook Street and the ground floor and basement of Handel's house at 25 Brook Street. As a first phase of the Master Plan, again assisted by the Heritage Lottery Fund grant, a new studio space, extended lift access to all floors and additional visitor facilities were developed and the Jimi Hendrix's flat opened in February 2016.

The renovation work that led to the opening of Jimi Hendrix's flat at the 23rd Brook Street has changed a lot the museum, not only in terms of its facilities but also in its structure and public. Before the opening, there was only one person in charge of supervising the volunteers, so they had much more responsibilities. Due to the new rooms opened, the museum needs to rely on more volunteers. Actually, there are three volunteer supervisors and about 90 volunteers. When it was only the Handel house, the museum was visited by historians or people fascinated by history and classical music. The opening of the Jimi Hendrix's flat has brought not only to a broader audience, but also to a very differentiated one: visitors of all the ages and very different backgrounds come to the House now.

A second phase of renovation will take place in the next years, again possible thanks to the capital coming from the Heritage Lottery Funds. The plan is to restore ground floor and basement of the Handel House. When Handel lived there, the kitchens were in the basement of the building. At the moment, visitors cannot see that space, since it is rented to a shop. The rental agreement is ending in few years, so the idea is to include that space

in the exhibition, in order to give visitors the possibility to understand how the whole building was at the time Handel lived there. As we will see later in the financial analysis, the main challenge for the organization in the coming years will be to make its activity work without relying on the rent of the shop.

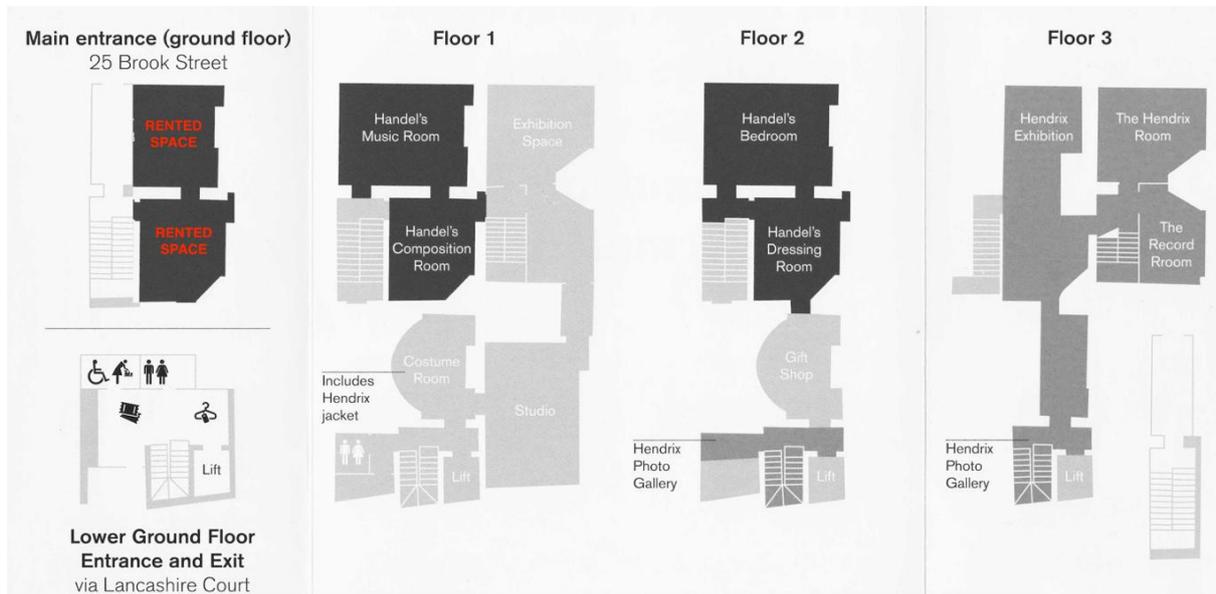


Figure 5: Map of the building. Source: Handel & Hendrix's leaflet for visitors

1.2 Structure

The organization actually counts nine employees:

- Director: Elizabeth Nicholson
- Head of Learning and Curator: Claire Davies
- Communications Manager: Sean Doherty
- Front of House Supervisors: Angharad Howell, Elena Millis, Nicole Melotte
- Administrator: Minna Lapinoja
- Senior Facilities & Operational Manager: Simona Tocco
- Learning and Participation Officer: Jamie Williams

The functioning of its activity is possible thanks to the work of 91 volunteers, who manage the historic rooms and manage the ticket office and the gift shop.

Handel & Hendrix in London is not a mere museum, but an historic house. Visitors can pay the ticket to visit the house as a museum, of course, but the idea of Handel & Hendrix in London is to make them feel the atmosphere of the two historic residences, as if George Frideric Handel and Jimi Hendrix were still there.

Their mission is not only to keep the atmosphere of the two houses alive, but also to promote music through concerts, events and workshops. Weekly classical concerts take

place in the Handel House, but at the same time the management is trying to develop a schedule of Hendrix themed events. For instance, on the first anniversary of the Hendrix Flat opening, they organized the Hendrix Flat Party. In collaboration with the Hard Rock Café, the building was completely decorated as in the '70s, with the opening of some special rooms which are usually closed to the public, like the one where Jimi guested George Harrison for one night. The event was completely sold out and was a huge success, so that they have proposed a similar party in August, on the 50th anniversary of the Hendrix's exhibition in Woodstock Festival.

Handel & Hendrix in London has a well established Learning Program, aimed at involving children in Music world, not only through visits at the House but also through workshops in the schools. Children can thus meet composers and musicians, listen to their music and interact with them.

1.3 Reasons to investigate performance of Handel & Hendrix in London

I was an intern at Handel and Hendrix in London from February to April 2017. In my opinion, it is a very dynamic environment. During my time at Handel and Hendrix in London, given my interest for cultural organizations, I decided to investigate their activity as part of my dissertation.

Cultural organizations are complex settings, because of their pluralistic nature. The intrinsic motivation is a characteristic of this industry, as well as the passion-driven character. Moreover, cultural organizations have always been financially fragile, and this issue makes them difficult to manage. In the last decades, many scholars tried to investigate these realities and reach a better understanding of this world. However, we still know little about how they work, stand and survive. Capturing what is "Performance" in a cultural organization, I try to contribute to this broader understanding of how these complex organizations work.

In particular, Handel & Hendrix in London is a small and young cultural organization. Even if the Handel House officially opened to the public in 2001, so they are already experienced in this field, the Hendrix flat opened only in February 2016. As we have seen before, the opening of the flat brought huge changes: not only in terms of number of visitors, but also in terms of audience. The management is therefore learning how to deal with both the dimensions, adding some Hendrix's events to the well established Handel's ones.

“We are still a baby in terms of the Hendrix Flat. Let’s say as the Handel house we are like a teenager, but Hendrix is just a little baby. We still have so much to learn and to work on. I would say we are doing very well, but I think there is a lot more than we can do.”

(Elena Millis, Volunteer Supervisor)



Figure 6: Handel and Hendrix's bedrooms. Personal pictures

Being Handel & Hendrix in London a young and small cultural organization, issues of survival, growth and success are paramount. The objective of my dissertation is therefore to try to define success and measure performance of a cultural organization, determining which variables have to be considered as relevant in the case of Handel & Hendrix in London.

In my work, I wish to understand which are the strengths and the weaknesses of Handel & Hendrix in London, defining its performance through different dimensions. In order to reach my objective, I exploited my time there to collect data, ask the volunteers to respond to a survey and I also interviewed the staff, to have different points of view and opinions on this topic.

2. REVIEW OF PREVIOUS LITERATURE ON PERFORMANCE MANAGEMENT IN CULTURAL ORGANIZATIONS

Creative industries are “*characterized by a series of features that make it a challenging environment in which to operate and compete*”². Firstly, cultural organizations deal with a wide range of resources, which sometimes are not easy to measure due to their qualitative and heterogeneous nature. Secondly, they provide a complex and multiple product, which is not always tangible or commercial in nature. Finally, these institutions are often public or non-profit entities, and financial assets might not be representative of their successful management.

Before we try to go deeper into this sector, it is fundamental to clarify the difference between Creative Industries and Cultural Organizations.

2.1 Cultural Organizations and Creative Industries

Creative Industries as defined by the Department for Digital, Culture, Media and Sport (DCMS) in the UK, are “*those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property*”.

Addressing specifically the object of my dissertation, we need to clarify the position of Handel & Hendrix in London within the world of Creative Industries. Handel & Hendrix in London belongs to the category of cultural organizations. To clarify this concept, I refer to the definition by the US National Center for Charitable Statistics (NCCS): “*arts, culture, and humanities organizations are private non-profit organizations whose primary purpose is to promote appreciation for and enjoyment and understanding of the visual, performing, folk, and media arts; the humanities (archaeology, art history, modern and classical languages, philosophy, ethics, theology, and comparative religion); history and historical events; and/or communications (film, video, publishing, journalism, radio, television)*”³. Among the others, as specified by NCCS, the definition includes “*museums and halls of fame; historic preservation programs; organizations that provide services to artists, performers, entertainers, writers, or humanities scholars; programs which promote artistic expression of or within ethnic groups and cultures; art and performing art schools, centres, and studios*”.

² A. Zorloni, 2010, “Managing performance indicators in visual art museums”, Museum Management and Curatorship

³ M. O’Neill, 2002, “Non-profit Nation: A new look at the Third America”

To deeper understand the world of cultural organizations, it is also useful to clarify the definition of museum. The International Council Of Museums (ICOM) adopted in 2007 the following: *“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.”*⁴ Museums are the representation of the desire to preserve cultural heritage, and their main activities are acquisition, conservation, research, communication and exhibition. However, their function is not only to give visitors the chance to observe original artefacts or to walk through historical buildings: their purposes include study, education and enjoyment.

At this point, we need to specify that my case study has a multi-dimensional nature. Even if Handel & Hendrix in London is included between the class of historic houses, which are houses that have been transformed into museums, it presents some peculiar characteristics that makes it impossible to be limited to that category. It hosts live performances and a variety of activities that goes far beyond the ones of a mere museum. This feature has to be kept in mind in the following chapters, during the analysis of its performance.

2.2 Economics and the Arts

Nowadays, administrators in the arts sector are facing a double challenge. They have to create understanding and accessibility in order to involve as many people as possible in the arts. Plus, they need to professionalize their management and marketing techniques to adapt their organizations to the ever-changing environment in which they operate⁵. Thus, they need to think to their organization as a business, looking at it from both an artistic and a managerial point of view.

This process of economisation of the arts does not come without difficulties. The main reason is that decision-makers in this sector often come from an artistic background, and are less experts in managerial disciplines⁶. However, applying management principles to

⁴ ICOM Statutes, adopted by the 22nd General Assembly in Vienna, Austria on August 24th, 2007

⁵ J. Scheff, P. Kotier. 1996, "Crisis in the Arts: The Marketing Response" California Management Review, Vol. 39, n° 1, p. 28-52

⁶ P. Dimaggio, 1987, "Non-profit Organizations in the Production and Distribution of Culture", The Non-profit Sector: A Research Handbook, W.W. Powell, ed. (p. 195-220). New Haven, CT: Yale University Press

the world of Arts has become fundamental for the functioning of cultural organizations, which operate in an increasingly competitive environment. Thus, even if Economics and the Arts may seem completely opposite, these two fields need to interact and support each other.

From a process point of view, scholars tend to assume that art and business constitute distinct and contradictory points of reference for those involved in creative production. The general assumption is that economic logics tend to overlook artistic logics, endangering creative processes. Thus, there exists a *“conflicting relationship between art/creativity on the one hand and business/management on the other”*.⁷ This tension between Art and Business comes from the belief that economisation of creative industries affects the intrinsic motivation of creative work. Bourdieu conceptualized the idea that individuals are driven by specific logics of practice during creative production. Between these logics are economic and artistic logic of practice. The former is market-oriented, with a central idea that *“individual benefits are gained from exchanging goods and services via markets of whatever kind”*⁸. The latter is, by contrast, driven by the desire to produce *l’art pour l’art*, to give a contribution to Art as a greater good.

Even if the controversy that emerges between economic and artistic points of view in the creative process is far from being solved, these two dimension are forced to interact. Cultural organizations are characterized by a series of features that makes them challenging to be treated as the usual objects of the management discourse, like commercial activities. In most cases, cultural organizations are non-profit organizations and might also be part of the public sector. The common characteristic of Art organizations is that *“they are professional organizations, where a substantive-aesthetic culture prevails over the culture of management, generic and a-specific in itself”*⁹. However, although they may need special precautions in their management, they cannot be excluded from a business logic for several reasons.

First of all, the heavy economic weight of this sector points out this necessity. For instance, cultural tourism is estimated to reach the percentage of 40% of the global tourism flows¹⁰.

⁷ D. Eikhof, A. Haunschild, 2007, “For art’s sake! Artistic and economic logics in creative production”, *Journal of Organizational Behavior*

⁸ P. Bourdieu, 1990, “The Logic of Practice”. Cambridge: Polity Press

⁹ L. Zan, A. Blackstock, G. Cerutti, Maestro C. Mayer, 2000, “Accounting for art”, *Scandinavian Journal of Management*

¹⁰ L. Zan, 2003, “Economia dei musei e retorica del management”, Mondadori Electa S.p.A., Milano

Secondly, cultural organizations often rely on government support. This area cannot be justified as essential, thus critics question the legitimacy of these direct (i.e. funds) and indirect (lowered cost for donors, favoured taxation policy) public aids to the artistic industry¹¹. It is very difficult to determine benefits coming from arts participation, and this debate is far from being solved.

Finally, cultural organizations deal with the economic discourse since *“making heritage resources available for visitor enjoyment is an economic activity”*¹². The visiting of cultural sites like museums or historic houses is an important generator of income: economic interests are involved. Given that in the public and private charitable sectors success should not be measured in strictly monetary terms, it remains that *“the heritage industry is rooted in the law of supply-and-demand and guided by business principles”*¹³.

2.2.1 A model for Arts Management

As we have seen, arts management may be a very tricky subject. The following matrix, developed by Zan (2000), represents this multi-dimensional nature of management in the cultural organizations' world.

First, he makes a distinction between substantive and procedural aspects, clarifying that he refers to the concept of substantive and formal meaning of economy, developed by Polanyi (1977). According to his distinction, the formalist approach is based on the *“scarcity of means for providing to human needs”*, and has at the centre of its analysis rational individuals, whose objective is only to maximize their gains. On the other end, the substantive approach investigates the role of economy within society, and *“deals with the institutional forms taken by the process of satisfaction of human needs in different societies, its main concern is sufficiency rather than efficiency”*¹⁴. Thus, substantive aspects are those that refers to actual, historic and social elements, while procedural deals with the practices that could lead to improvements at a substantive level. Zan use as instances of substantive elements the *“amount and kind of funding available, of expenses and costs,*

¹¹ Craik, J. 2005. "Dilemmas in Policy Support for the Arts and Cultural Sector." Australian Journal of Public Administration, Vol. 64, n° 4, p. 6-19

¹² M. Mallam, 1989, "Can Heritage Charities Be Profitable?", Heritage Interpretation vol.1: The Natural and Built Environment, David Uzzell, ed., pp. 44-50. Chichester: Wiley

¹³ , R.L. Janiskee, 1996, "Historic Houses and Special Events", University of Carolina

¹⁴ N. M. C. Machado, 2011, "Karl Polanyi and the New Economic Sociology: Notes on the Concept of (Dis)embeddedness", RCCS Annual Review, Portugues Journal Revista Crítica de Ciências Sociais

possibly matching them with the amount and nature of inflows and income”. As for the procedures, he makes the example of “actions and/or decisions in terms of funding and fundraising, expenditure allocations or monitoring cost”.

Secondly, Zan clarifies the definition of effectiveness and efficiency. The former is intended as the “degree of achievement of goals and purposes on the part of relevant actors”¹⁵, while efficiency is the relationship between input and output.

Thirdly, Zan highlights that effectiveness is multi-dimensional, especially with regards to cultural organizations and museums, and needs to take into consideration the interest of the various stakeholders.

Finally, Zan explains the columns of the table. Both substantive and procedural aspects must refer to efficiency problems (supply-side) and market-related effectiveness aspects (demand-side) and to collection-related effectiveness issues (back-office).

	EFFECTIVENESS		EFFICIENCY
	Historical – Aesthetic judgement (Back office)	Customers’ satisfaction (Demand-side)	Acquisition and use of resources (Supply-side)
Substantive aspects	<ul style="list-style-type: none"> - Value of collections - Development of collections - Maintenance etc. 	Satisfaction of different segments of public: <ul style="list-style-type: none"> - Visitors - Schools - Scholarly community 	Financial Resources: <ul style="list-style-type: none"> - Collected/self-generated - Costs and Overall productivity Human Resources: <ul style="list-style-type: none"> - Quali-quantitative dimensioning - Labour productivity - Personnel satisfaction
Procedural aspects	Activities and practices of: <ul style="list-style-type: none"> - Collecting - Documentation - Acquisition - Conservation 	Practices of: <ul style="list-style-type: none"> - Research - Services to the customer - Education - Loans - Marketing - Exhibitions and relative criteria 	Logic and practices in managing resources: <ul style="list-style-type: none"> - Financial - Human

¹⁵ Luca Zan, 2000, “Management and the British Museum”, Museum Management and Curatorship

2.3 Performance definition in cultural organizations

The most important concept emerging from the debate on management of cultural organizations is that in this sector *“product performance must be viewed as multi-dimensional, because cultural goods have a two-fold nature: they are at the same time artistic products and economic products”*¹⁶. Basically, scholars sustain that financial metrics are not enough to investigate an organization’s performance and that *“systems based primarily on financial performance lack the focus and robustness need for internal management and control”*¹⁷.

An approach based only on financial values could be counterproductive for organizations. Thus, my dissertation is aimed at questioning how should cultural organizations define performance and which multi-dimensional variables should be included in its measurement.

Del Barrio (2009) classified studies conducted on museums’ efficiency into two groups:

- 1- Works aimed at measuring a museum’s performance through a series of indicators (performance indicators). The purpose of these studies is to identify indicators or ratios enabling comparisons to be drawn among the chosen museums’ activities.
- 2- Studies trying to measure the efficiency of a set of units using frontier techniques. These approaches allow comparisons between museums, and not merely between their activities. *“A museum is felt to undertake an economic activity in which certain inputs or resources are transformed into outputs or performance. The problem lies in attempting to define this transformation process, an obstacle which may be overcome through the use of parametric or non-parametric¹⁸ models.”*¹⁹

Del Barrio chose a method of research which falls into the second groups of studies, since it is focused on a set of museums located within a specific Spanish region. The purpose of the study is to obtain results which enables efficiency comparisons between the museums, and not between their specific activities.

¹⁶ R.E. Caves, 2000, “Creative industries: Contracts between arts and commerce”, Cambridge: Harvard University Press

¹⁷ Atkinson, A.A., J.H. Waterhouse, R.B. Wells. 1997, “A Stakeholder Approach to Strategic Performance Measurement”, Sloan Management Review, Vol. 38, n° 3, p. 25-37

¹⁸ *Parametric models include distributions that can be described using a finite number of parameters, while non-parametric are more flexible in capturing information from data and thus are used to calculate the relative efficiency of service producers, where parametric approaches would be too restrictive.*

¹⁹ M. J. Del Barrio, L. C. Herrero, J.A. Sanz, 2009, “Measuring The Efficiency of Heritage Institutions: A Case Study of a Regional System of Museums in Spain”, Journal of Cultural Heritage

By contrast, since my dissertation is focused on a unique case study, I need to deeply investigate its efficiency, activity by activity. Thus, I need to analyse Handel & Hendrix in London's performance through the use of diversified performance indicators.

2.4 Measuring Performance through the Balanced Scorecard

A common approach to performance measurement is the Balanced Scorecard (BSC), a framework created by Robert Kaplan and David Norton in 1992. Their methodology was developed through a research on a sample of companies whose intangible assets were central for value creation²⁰. Thus, the main idea was to integrate the measurement of these intangible assets into the strategic planning and management system, which is usually focused mainly on financial metrics.

BSC serves as a framework for evaluating performance as it relates to the organization's strategies, by emphasizing the linkages between current operations, performance measurement and strategy²¹. As we have already said, the main idea is that managers should not have to focus only on financial nor operational measures, because there is not a single indicator which can provide a clear and complete representation of performance. Still maintaining financial metrics as important indicators of companies' success, BSC links them to other three different performance perspectives: Customer, Internal Business and Innovation and Learning.

Given this multi-dimensional approach, this model can be applied to diverse businesses. Moreover, since it takes into account intangible assets and various performance indicators, scholars applied it to cultural organizations. An article published by Weinstein and Bukovinsky on the International Journal of Arts Management had as its objective "*to show that the BSC process is an effective and proven measurement tool for Arts and Culture Organizations (ACOs). [...] We intend to demonstrate that, while BSC is not a new management tool, its application is influenced by the unique characteristics of ACOs*"²². The following paragraph synthetizes the process of developing BSC for a cultural organization.

²⁰ R. S. Kaplan, 1990, "Measures for Manufacturing Excellence", Boston: Harvard Business School Press

²¹R. S. Kaplan, D.P. Norton, 1992, "The Balanced Scorecard: Measures that Drive Performance", Harvard Business Review, (January-February): 71-79.

²² L. Weinstein, D. Bukovinsky, 2009, "Use of the Balanced Scorecard and Performance Metrics to Achieve Operational and Strategic Alignment in Arts and Culture Not-for-Profits", International Journal of Arts Management, Vol. 11, No. 2 (WINTER 2009), pp. 42-55

2.4.1 Developing a Balanced Scorecard for cultural organizations

The first step to build a BSC is to clarify an organization's mission and vision. Strategy should be translated into short- and long-term objectives, in order to allow managers to monitor and evaluate progresses.

Secondly, critical success factors (CSFs) have to be identified. CSFs are "*characteristics, conditions, or variables that have a direct and serious impact on the effectiveness, efficiency, and viability of an organization, program, or project*"²³. This list should be not too long to be effective: a common mistake is to consider everything as critical.

The third stage is to translate the CSFs into measurable, specific activities. These supporting activities are those that must be successfully completed to meet the CSFs' objectives.

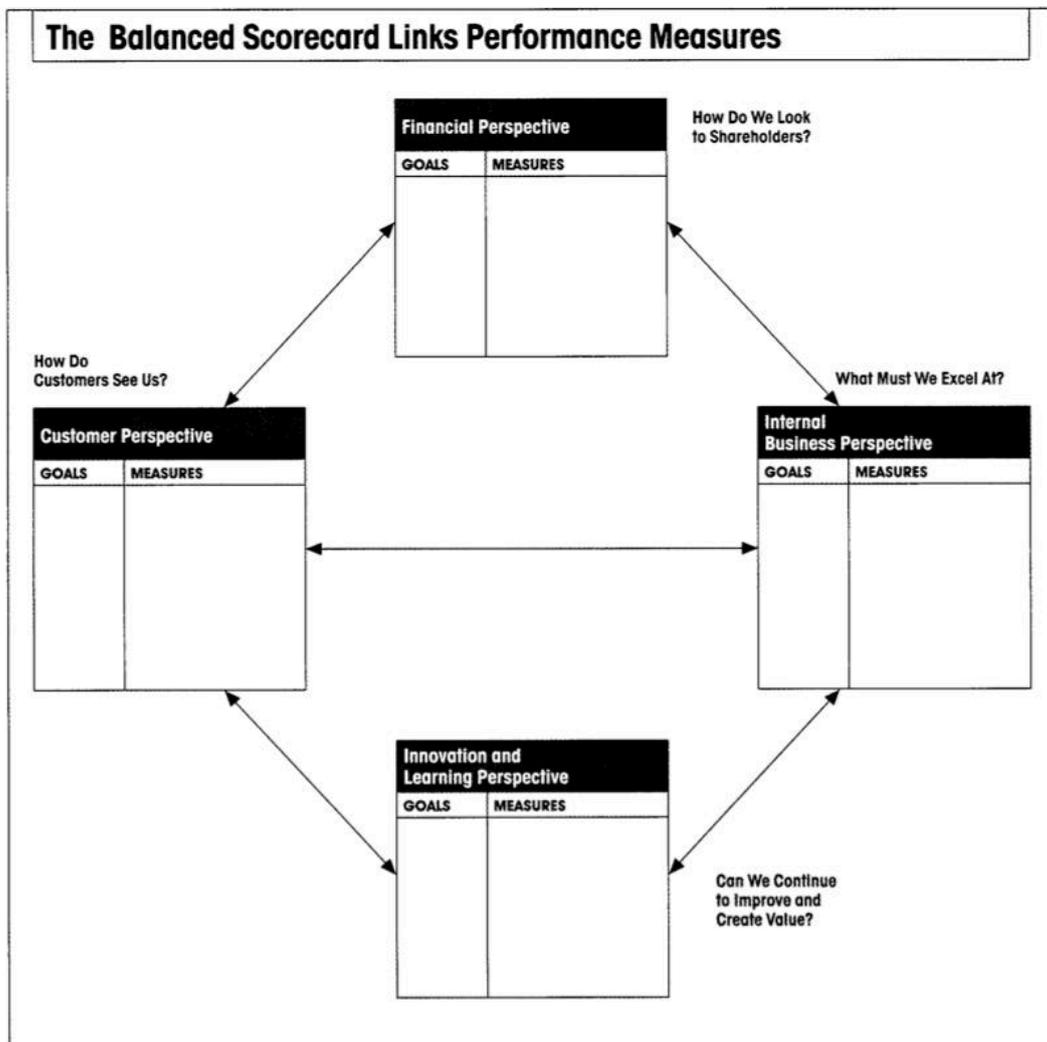
Finally, it is important to identify which metrics can give a clear evaluation of the supporting activities. In this phase, BSC uses four different facets, or factors of organizational performance.

- I. *Financial perspective*. It provides a measure on the financial results of actions and decisions related to the operations. For cultural organizations, common metrics are cash flows, net income, excess of revenues over expenditures, ability to meet budget, average ticket revenues.
- II. *Customer perspective*. It gives feedbacks on the ability to satisfy customers. Typical measures in for-profit business are market share, customer satisfaction and customer retention, market growth rate. On the other hand, artistic organizations may take into account the number of season tickets sold, average audience size per performances, number of donors and new donors.
- III. *Internal business perspective*. This facet evaluates to what extent an organization performs its core processes, which are fundamental to succeed. Common examples for firms are manufacturing excellence and efficiency, responsiveness to customers or quality of customer services. As for cultural organizations, indicators are number of new performances, ability to attract guest performers, diversity of offerings, quality of reservation service and positive reviews by critics.
- IV. *Innovation and learning perspective*. This final dimension evaluates how well the organization prepares for the future. Its typical metrics are employee satisfaction,

²³ Source: www.BusinessDictionary.com

training, research and development. In the arts industry, metrics should catch the ability to retain performers, composition of new works, investment in equipment and instruments.

These four facets, which are represented in the following schema²¹, are strictly interrelated and give birth to a performance measurement system, providing feedbacks on performance of critical activities and guidelines for decision-making processes. Managers should look at the business from these four points of views, which are seen as the drivers for creating long-term shareholder value.



2.4.2 BSC's drawbacks

Balanced scorecard methodology has gained great acceptance by both for-profit and not-for-profit organizations. However, Eldenburg and Wolcott²⁴ highlighted the cons of this approach. Firstly, BSC implementation might be very expensive and time-consuming.

²⁴ L.G. Eldenburg, S.K. Wolcott, 2005, "Cost Management: Measuring, Monitoring and Motivating Performance", Hoboken, NJ: John Wiley

Secondly, there might be difficulties in the identification of the appropriate metrics and objectives.

Other critics emerge from the work by Heinz Ahn in 2001, who wrote an article on his experience in the process of elaborating the BSC. His case study was a business unit of the ABB Industrie AG, a leading worldwide supplier of electronic systems and automation products. His article underlines difficulties in introducing the BSC, both in its development and in its application. Firstly, developing the Balanced Scorecard may be difficult due to a *“lack of decision-making aids for companies both when generating and linking the strategic goals, and when generating the measures and their values to be attained”*²⁵. The process of considering too many cause-and-effect chains was complex, as well as the definition of measures. Moreover, lifecycle development is always unpredictable, and thus make it hard to derive future-oriented statements. Basically, Ahn found guidelines in literature insufficient for setting targets and measure in the development of the Balanced Scorecard. As for its application, even Ahn highlights the great amount of time and energy required: recording and monitoring the defined measure, which in his specific case were twenty-five, needed a huge effort.

Finally, empirical researches show that sometimes this system has difficulties in selecting and evaluating the right performance measures and this might compromise *“the ability of the information system to cost-effectively provide timely, reliable and valid data”*²⁶.

2.5 Hadida’s Model

Another very important work on the topic of performance measurement for cultural organizations is the one by Professor Allègre Hadida, from the University of Cambridge. She builds a composite framework of performance in the creative industries, drawing on an extensive literature review. She considers the previous researches on the topic of performance definition for creative industries.

Her sample is based on 182 different studies, 159 articles, 5 book chapters and 18 monographs, all published within January 2012 and included within five social sciences disciplines: management, cultural policy, cultural economics, psychology and sociology.

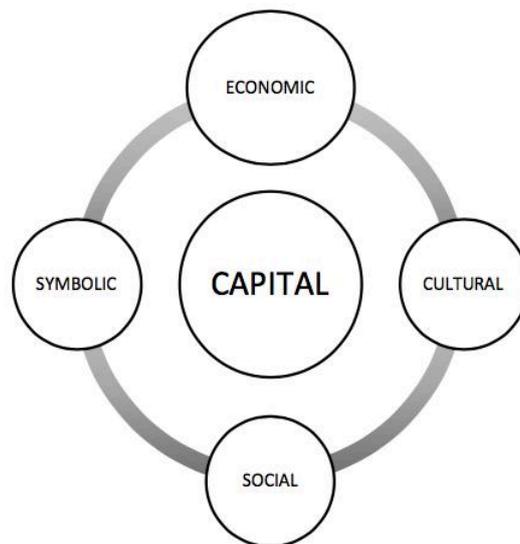
²⁵ H. Ahn, 2001, “Applying the Balanced Scorecard Concept: An Experience Report”, Elsevier Science Ltd, Long Range Planning, vol 34

²⁶ K.S. Cavalluzzo, C.D. Ittner, 2004, “Implementing Performance Measurement Innovations: Evidence from Government” Accounting, Organizations and Society, Vol. 29, n° 3/4, p. 243-267.

She highlights points in common and differences in the previous literature and uses her observation to build her final model.

First of all, she starts quoting the work of *Bourdieu (1986)*, which identifies three forms of capital: economic, cultural and social. Economic capital includes the financial assets, access to liquidity, monetary incomes. Cultural capital deals with long-lasting dispositions for and ownership of academic knowledge, skills and cultural goods. Finally, social capital is defined as the resources accumulated through belonging to a durable network of institutionalized relationships. One last form is the symbolic capital, which transcends all the others as a form of prestige, an acknowledgement of competence and authority for its owner.

These four categories of capital are well represented in literature and put the premises for the taxonomy of performance.



First of all, symbolic capital represents a dimension of value and performance in the creative industries, as they all display a significant ratio of “symbolic contents” to “functional usage”.

The other three forms of capital are well reflected in three core dimensions of performance:

- *Commercial Performance* (economic)
- *Artistic Merit* (cultural)
- *Societal Impact* (social)

The first two are traditionally key components of creative industries performance research. The last dimension considers the effects of these activities on the community they are developed by and for which.

Although it is less considered in the literature, Hadida speaks about a fourth potential dimension: *Managerial Performance*. It is defined as “*creative managers’ commitment to and effectiveness in the execution of their functions*”²⁷.

In literature, two distinct categories identify the levels of analysis of performance in creative industries, to which the taxonomy is applied:

- *Process level*. This analysis focuses on the creative production process. It considers the roles and contributions of the individual creative worker, the creative project team, and the creative group to this process.
- *Outcome level*. This level of analysis focuses on the creative outcome and its distribution and consumption. It looks into the creative project, the creative organization, and the creative network of organization

2.5.1 Commercial Performance

The commercial value of creativity and art is difficult to determine objectively. Nonetheless, the recent process of “*extension of economic discourse to museum organizations*”²⁸ puts pressures on the management of these institutions. This trend is leading museums to be treated as real companies, that need to become market-orientated and to focus on an efficient use of resources. For this reason, financial and economic perspective has to be carefully monitored.

Creative organizations may lack the technological capability to generate qualitative information, but accountability is fundamental for the functioning of them as businesses. Researches in this field main focus on the value chain on the distribution and consumption of the creative outcome. Analysis of creative project performance focus on creative products and cultural goods.

This set of indicators includes the total attendance, the box office receipts and the financial statements. These dimension are fundamental for the functioning of cultural activities. However, economic impact should not be overestimated, creative activities also entail significant investments and social costs.

²⁷ A. L. Hadida, 2015, "Performance in the creative industries." In: Jones, C., Lorenzen, M. and Sapsed, J. (eds.) *The Oxford handbook of creative industries*. Oxford: Oxford University Press

²⁸ L. Zan, 2000, Dip. to Discipline Economico Aziendali, University of Bologna, “Managerialisation processes and performance in arts organizations: The Archaeological Museum of Bologna”

2.5.2 Artistic Merit

This dimension derives from institutionalized assessments of artistic recognition. Together with Commercial Performance, Artistic Merit is one of the pillars of performance literature and are often investigated in conjunction. They are both measured in aggregate terms and try to measure artistic quality.

*"Artistic quality, is acknowledged as the most important and the most difficult to measure."*²⁹

Most indicators of artistic merit are factual and tangible, and thus can be reported objectively and quantified. They can both come from experts and non-experts: the former are more precise in their judgements and there is usually a high agreement among them. However, non-expert spectators' opinions are necessary to evaluate the whole performance.

Artistic merit encompasses both short-term peer- (nominations and awards, ratings by professional critics) and expert-based evaluations and longer-term expert-based evaluation ("best of all times" rankings).

Arts consumers' experiences of the creative outcome and the supporting services built around it *"should form the basis for performance measurement and the development of reward systems"*³⁰. Especially for performing arts, atmospheric attributes and service quality of the creative consumption experience, which is distinctly predicated upon:

- Consumers' perception of HOW the experience is delivered
- Consumers' perception of WHAT is delivered

2.5.3 Societal Impact

Existing literature points out that some indicators of artistic merit may be conferred on subjective political or socially constructed criteria, rather than objective intrinsic value or quality. Even if some scholars states the usefulness of these dimension on the definition of the overall performance in the creative industries, most of them consider Societal Impact as fundamental.

Studies of the creative class demonstrate its members' contribution to regional development. Creative projects and organizations may be publicly commissioned to increase the exposure to arts and culture of specific communities, cities and regions, and

²⁹ A. Zorloni, 2010, Managing performance indicators in visual art museums

³⁰ Boorsma M., 2006, "A strategic logic for Arts Marketing. Integrating customer value and artistic objectives", International Journal of Cultural Policy, vol.12, p.87

to improve their ability to attract and support arts-related activities. There could be also policies aimed at protecting and shoring-up national culture.

The societal impact dimension of performance is crucial to the justification of the public funding and societal importance of the creative industries. Exposure to art has a “civilising effect” on society and “excellence in culture occurs when an experience affects and changes an individual”. The societal impact of the creative industries is therefore potentially incommensurable, which makes it extremely difficult to determine. This partially justify why this core dimension is still under-researched.

2.5.4 Managerial Performance

Managerial performance is defined as creative managers’ commitment to and effectiveness in the execution of their functions. This potential dimension is taken into consideration only in a very small part of the existing literature (five articles out of 182 reviewed). According to Hadida, this section is less considered as it might be seen as a prerequisite to the other three dimensions, as organizing effectively the activity of a cultural organization might be fundamental for its functioning.

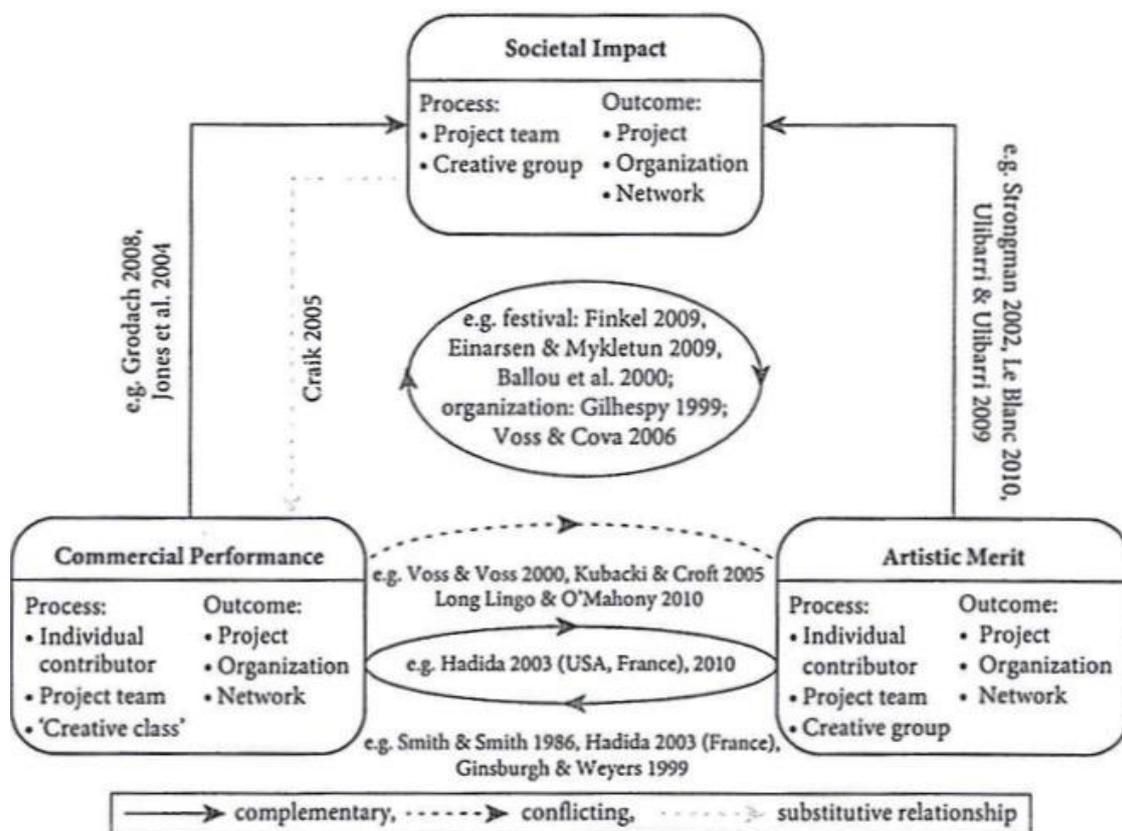


Figure 7: Hadida's model is based on three fundamental dimensions of performance, plus the managerial one

2.5.5 Correlations between dimensions

The arrows of the model are there to represent the direction and nature of interconnections among and within performance dimension.

- Full arrows: complementary relationships
- Dash arrows: competing or conflicting relationships
- Dotted arrows: substitutive relationships among dimensions

Commercial Performance and Artistic Merit have an ambiguous relationship and the majority of scholars notes its antagonistic nature. For instance, economic logic may represent an obstacle to innovative artists, who wish to maintain artistic integrity and refuse to forfeit it to commercial objectives. Creative and cultural products also face competing aesthetic and market imperatives. Nonetheless, the two dimensions have also a complementary aspect and recognition of artistic merit can be converted into prizes that can enhance customer awareness and induce customer trial, and thus may positively influence commercial performance.

Commercial Performance and Artistic Merit have both a complementary relationship with Societal Impact. Seeing economic and societal dimensions as connected is fundamental for the development of business competitiveness. Moreover, societal impact may also be a direct consequence of the former. For instance, the successful promotion of a cultural heritage site leads to increasing its social impact, supporting tourism and local socio-economic development.

Finally, Hadida states that a negative performance in one dimension may become positive through time in that same dimension or in another one. This is the so-called “so bad, it’s good” phenomenon. Thus, she makes some suggestions for further researches:

- To provide more systematic definitions and measurements of managerial performance in creative industries performance research.
- To focus on the underlying foundations of the existing tension between artistic merit and commercial performance
- To develop more integrative studies of performance across dimensions, industries and units of analysis, inducing a shift away from the actual focus, quasi-exclusively on commercial performance.

2.6 Selection of Hadida's model for the purpose of my dissertation

Even though the Balanced Scorecard methodology is very common in literature and is suitable for those kind of organizations that rely deeply on intangible assets, it was not developed specifically for cultural organizations. On the other hand, Hadida's model addresses directly creative industries and represents a summary of literature on the topic of performance indicators, taking into account very diversified indicators.

All these things considered, I have decided to select Hadida's model for the purpose of this dissertation. Following her scheme, I considered the four dimensions of performance and related them to my case study.

3. DATA COLLECTION METHODOLOGY

As we have seen in the previous chapter, performance definition and measurement is a very broad concept, especially when applied to cultural organizations. For this reason, Hadida's model takes into consideration a variety of dimensions and subjects.

Applying her model to Handel & Hendrix in London means to examine very diversified data, that could potentially influence performance's variables in some ways. In order to reach the objective of this dissertation, data were collected through various methods.

3.1 Primary data

Primary data are those collected specifically for the purpose of the research, thus are new and original.

To collect primary data, I used both surveys and descriptive researches through observation, direct communication and personal interviews.

3.1.1 Surveys

I asked volunteers to respond to an online survey, which was delivered through their newsletter. I worked on a sample of 30 respondents.



The survey was made up of closed and open questions and was structured in four parts. The first part was aimed at understanding the respondent's attitude toward the

organization, with questions on the length of their volunteering and on the way they think it has changed after the Hendrix Flat opening.

The second part was addressed to social media users only and was designed to investigate their usage of social networks.

The third part examined volunteers' opinions on the success of Handel and Hendrix in London, questioning also which could be performance indicators according to them.

Finally, the last part addressed the composition of volunteers' population, their age and their genre.

3.1.2 Observation and direct communication

I used my internship time at Handel & Hendrix in London to observe from the inside my case study, and try to see it through the eyes of people involved in its activity. I spent time in the rooms with volunteers, that told me about how the museum had changed through the years and, especially, after the opening of the Hendrix's Flat. Some of the volunteers have been at Handel & Hendrix for a decade, thus they are witnesses of these huge changes and their testimonies are fundamental to the objective of this research.

3.1.3 Personal interviews

To have a better overall comprehension on Handel & Hendrix in London as a cultural organization, I organized some personal interviews with the staff. First of all, interviews' aim was to understand which performance indicators should be considered as relevant for cultural organizations, according to the respondents. Secondly, their purpose was to infer to what extent respondents believe that Handel & Hendrix in London is successful, and which are its strengths and weaknesses. The questions were structured as follows:

- *How long have you been working at Handel & Hendrix?*
- *How do you think the museum has changed after the Hendrix's Flat opening?*
- *In which terms do you think the success of a cultural organization should be measured?*
- *Do you think that Handel & Hendrix in London is successful as a cultural organization?*
- *In your opinion, which are its strengths and weaknesses?*

Staff members are biased by their role within the organization, and thus see performance from very different points of view:

- During the interview with the Director Elizabeth Nicholson, attention focused mainly on Commercial and Managerial Performance.

- In the meeting with the Head of Learning and Curator Claire Davies and the Learning and Participation Officer Jamie Williams, focal point shifted to the Learning Program and the importance of Music in the historic house. Their words were very useful especially in the definition of Handel & Hendrix in London's Societal Impact.
- Sean Doherty, Communication Manager of the organization, concentrated mainly on opinions and reviews of visitors and stakeholders of the House.
- Finally, the three Front of House Supervisors Angharad Howell, Elena Millis and Nicole Melotte helped in defining the importance of the Volunteer Team's work in the activity of Handel & Hendrix.

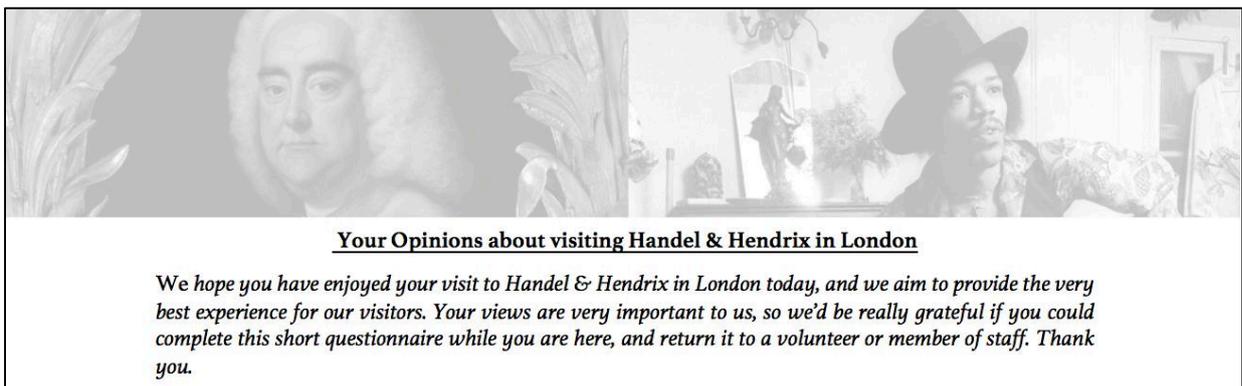
3.2 Secondary data

Secondary data are those collected not specifically for the purpose of the research. I used both data coming from the organization and from third parties.

3.2.1 Management statistics

As for secondary data, I was given by the management some statistics on the tickets sales and number of visitors of the House from its opening in 2001.

Moreover, Handel & Hendrix in London provides a survey at the exit of the House, for visitors willing to leave feedbacks. I worked on a sample of 107 responses to investigate visitors' opinions.



This survey is mainly made up of closed questions, aimed at discovering the reasons for visiting the House or attending an event, understanding whether visitors' experience is positive or not and their motives.

Finally, I was given the access to social media pages and their analytics (Facebook and Twitter).

3.2.2 Financial data

As for financial data, being Handel & Hendrix in London a charity, its financial statements are available online at <http://www.charitycommission.org.uk>, by typing its Charity Number 1006009. I used them as one of the metrics to define its Commercial Performance.

3.2.3 Visitors' reviews

To deepen knowledge on visitors' opinions, it is fundamental to take into consideration also reviews available online. For the purpose of my dissertation, I considered comments and feedbacks on TripAdvisor, Google and Facebook and tried to summarize them in general trends to extract the overall perception of visitors towards their experience in the House.

3.2.4 Statistics of other Historic Houses

Considering the fact that Handel & Hendrix is located in a very touristic city, it is interesting to compare its statistics to those of its "competitors". Many historic houses have become museums in London, so I selected four of them to set a benchmark. All of them are located in the City centre (Zone 1 or 2 of the Tube) and have been the House of important artists: Sir John Soane, Charles Dickens, Lord Leighton, and John Keats.

- Sir John Soane Museum, located in 13 Lincoln's Inn Fields, is probably the most famous House in London. At the architect's request, the house has been left untouched since his death and open to the public for free.
- Charles Dickens Museum, in 48 Doughty Street, is the writer's family home, where he wrote his masterpieces like "Oliver Twist".
- Leighton House Museum is in 12 Holland Park Road. The Victorian artist had precise requirements in building it as a studio-house. Being he a music lover, the House hosts concerts and events, and it's similar to Handel & Hendrix in this sense.
- Keats House is in Hampstead, at 10 Keats Grove. It is the home of the Romantic poet John Keats, now converted into a museum and literary centre.

I found their data on visitors through the website www.statista.com, where possible, and their financial data through their Charity Number.

4. HADIDA'S MODEL APPLIED TO HANDEL & HENDRIX IN LONDON

As Hadida's model is designed specifically for cultural organizations, in this chapter I try to apply it to my case study Handel & Hendrix in London. Taking into consideration her four dimensions, I highlight which features of Handel & Hendrix's activity influence the various performance indicators.

4.1 Commercial performance

Cultural and creative organizations are currently on a path that lead them progressively to a more managerial approach. Even if these institutions are not focused on profit, for the functioning of their activities it is fundamental to take into account financial and economics aspects. This is even more important for an organization like Handel & Hendrix, which is private and thus cannot rely on public funds.

In this first performance indicator we include not only data on financial assets but also the total attendance to the historic house and its events.

4.1.1 Financial Data 2016

Being Handel and Hendrix in London a charity, its balance sheet is available online by typing its Charity Number 1006009.

Unlike most of cultural organizations, Handel & Hendrix in London has a considerable income coming from the rent of the space at the ground floor, which is on a rental agreement that is expiring in three years. As we have seen, the main challenge in the following years will be to keep the activity work without this income. The idea is to include that space in the exhibition, in order to make visitors see the whole building, as it was when it belonged to Handel.

Income Resources

Data below show the incoming resources per year from 2014 to 2016. Fundamentally, the increase in "Donations and legacies" in 2015 and 2016 is due to the funds coming from the Heritage Lottery Funds for the capital project that lead to the opening of the Hendrix Flat (£334.263 in 2015 and £518.864 in 2016).

Financial statements for cultural organizations divides income in earned and voluntary. Earned incomes are defined as those coming from trading of goods and services.

Voluntary incomes include donations, legacies and grants from which the donor receives no material benefits. Legacies are those donations left to charities in the will of the donor, thus after his or her death. Legacy fundraising is the single biggest source of voluntary income to charities and non-profit organizations in the UK and many other nations.³¹

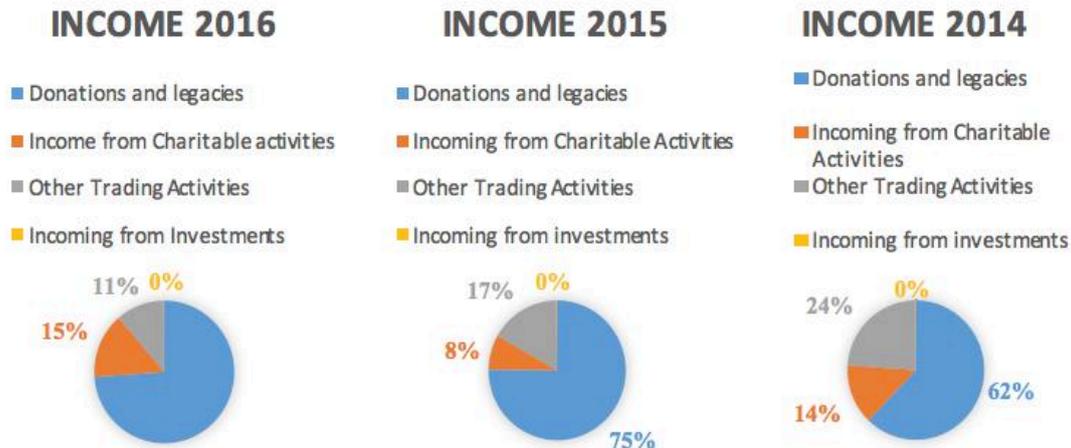
Trading activities remains constant, since they include the rent of the ground floor, rented to the shop Arsenal of London for 210.000£ per year. Incoming from investments refer instead to bank interests.

INCOMING RESOURCES 2016	Total funds	Percentage
Incoming resources from:		
Donations and legacies	£1.377.482	73,90%
Income from Charitable activities	£276.019	14,81%
Trading Activities	£209.816	11,26%
Incoming from Investments	£688	0,04%
TOTAL INCOME AND ENDOWMENTS	£1.864.005	100,00%

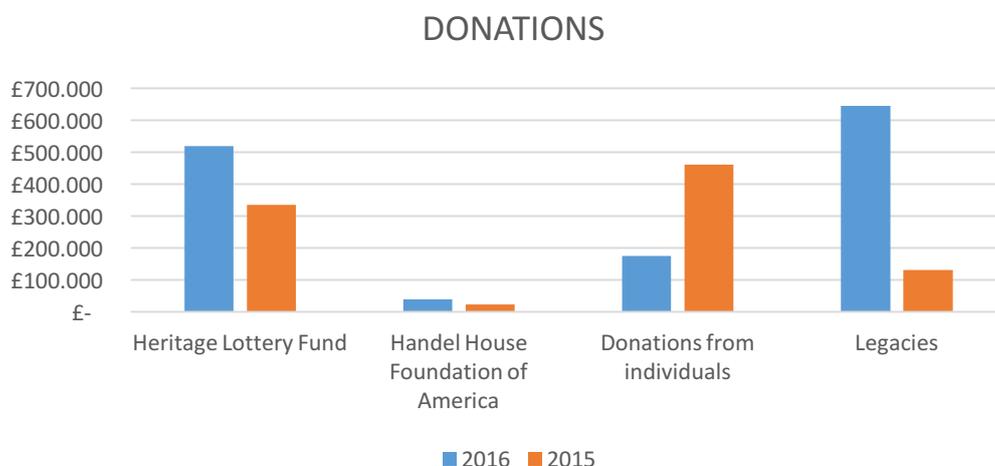
INCOMING RESOURCES 2015	Total funds	Percentage
Incoming resources from:		
Donations and legacies	£948.161	75,17%
Incoming from Charitable Activities	£101.665	8,06%
Trading Activities	£210.000	16,65%
Incoming from investments	£1.483	0,12%
TOTAL INCOME AND ENDOWMENTS	£1.261.309	100,00%

INCOMING RESOURCES 2014	Total funds	Percentage
Incoming resources from:		
Donations and legacies	£ 550.058	62,18%
Incoming from Charitable Activities	£ 123.224	13,93%
Trading Activities	£ 210.690	23,82%
Incoming from investments	£ 633	0,07%
TOTAL INCOME AND ENDOWMENTS	£ 884.605	100,00%

³¹ Source: Radcliffe Consulting, leading worldwide legacy fundraising consultancy

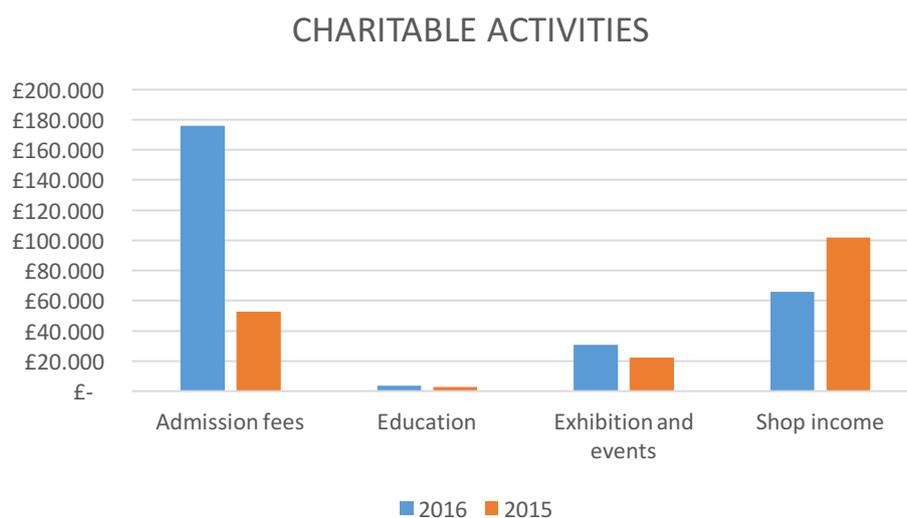


As we can see, in 2015 and 2016 Donations have a heavier weight on Total Incomes than in 2014, due to the funds for the capital project. As for Charitable Activities, they are on a positive trend and are almost triplicated between 2015 and 2016. This might be due to increasing incomes from the selling of tickets after the opening of the Jimi Hendrix's Flat. Going deeper into details, we can understand which incomes are included in each category.³² Donations include the funds coming from the Heritage Lottery Fund, plus legacies and donations from individuals and the Handel House Foundation. As we can see in the following bar chart, 2016 was a good year for legacies, which are obviously unpredictable. However, individual's donations were lower, despite an increase on the funds coming from the Handel House Foundation of America. Finally, as we have said before, the major portion of funds coming from the Heritage Lottery Fund was given to the House in 2016.



³² See Appendix I for details

Charitable Activities of Handel & Hendrix in London include income coming from the museum and education activities, the events and the income from the shop. We can see that the opening of the Hendrix's Flat lead to a huge increase in incomes from Admission fees, which is justified by the great peak in number of visitors, as we will see in the analysis of Total Attendance (4.1.2). Incomes from Exhibition and Events are on a growing path too, despite a reduction of incomes from the gift shop's activity.



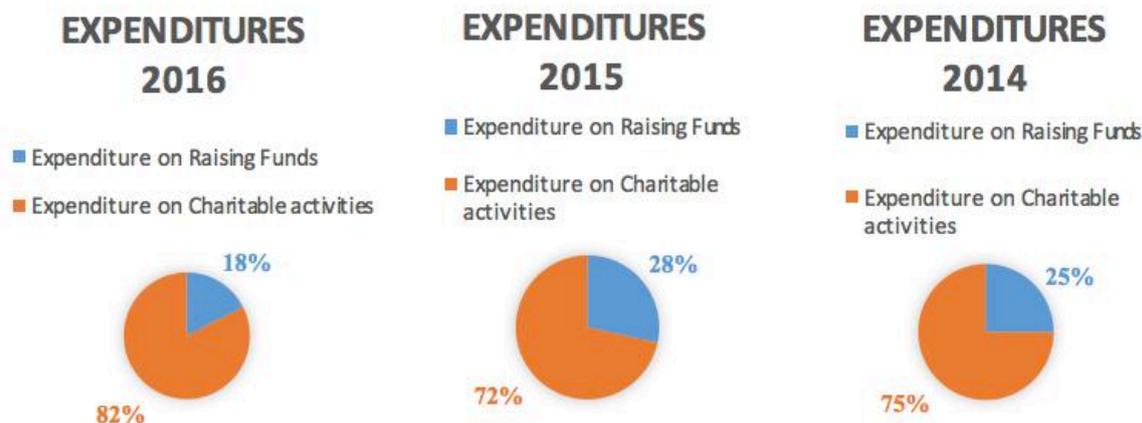
Expenditures

Tables below shows the expenditures of Handel & Hendrix in London for the last three years. Expenditures in Raising Funds include costs of generating funds and marketing activities. Governance costs, which on average are approximately £25.000- £30.000 per year, are included in the voice “Expenditure on Charitable activities”.

EXPENDITURES 2016	Total Funds	Percentage
Expenditure on Raising Funds	£166.818	17,54%
Expenditure on Charitable activities	£784.310	82,46%
TOTAL EXPENDITURES	£951.128	100,00%

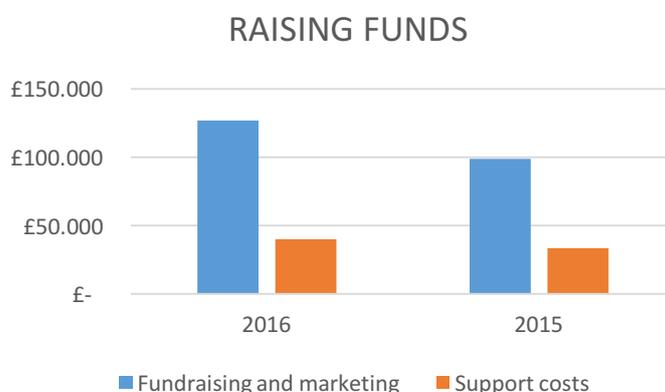
EXPENDITURES 2015	Total Funds	Percentage
Expenditure on Raising Funds	£162.366	28,40%
Expenditure on Charitable activities	£409.330	71,60%
TOTAL EXPENDITURES	£571.696	100,00%

EXPENDITURES 2014	Total Funds	Percentage
Expenditure on Raising Funds	£158.536	25,05%
Expenditure on Charitable activities	£474.402	74,95%
TOTAL EXPENDITURES	£632.938	100,00%



As we can notice from the previous pie charts, the proportion between Expenditures on Raising Funds and those on Charitable Activities stay generally the same. However, the heaviest weight of charitable activities in 2016 is justified by an increase of these expenditures that became twice as much in 2015.

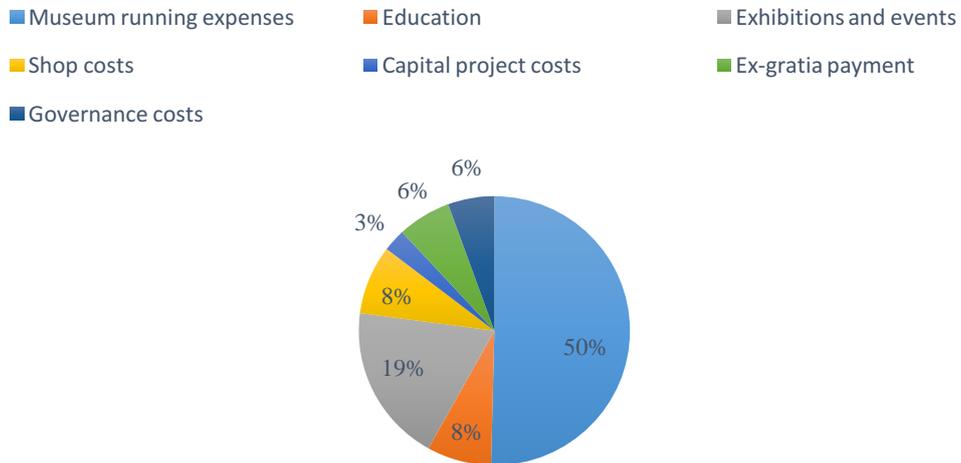
Going deeper into details, we can see how expenditures are divided within the previous macro categories.³³ As the following bar chart demonstrates, expenditures on raising funds are divided into Fundraising and Marketing and Support costs. As we could expect, both of them increased in 2016, for the growing need for communication due to the opening of the Hendrix's Flat



³³ See *Appendix II* for details

As for charitable activities, costs refers to precise micro categories, as the following pie chart shows.

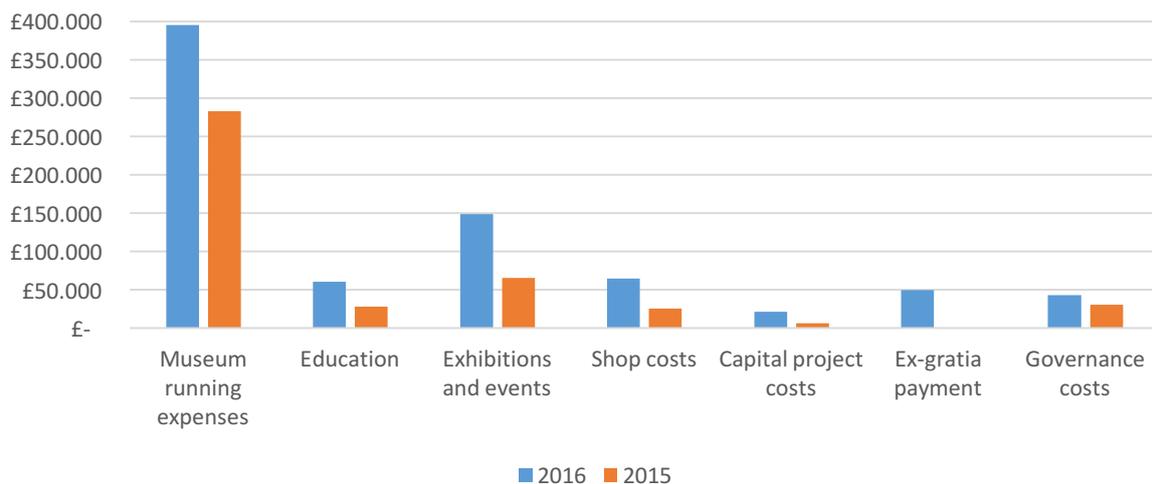
EXPENDITURES ON CHARITABLE ACTIVITIES 2016



As we could expect, the main portion of expenditure address the museum running expenses, followed firstly by costs for exhibitions and events, and secondly by education and shop. In 2016 the capital project covered 6% of the total expenditures.

The following bar chart compares these expenses in 2015 and 2016. Expenditures are much higher in 2016, again due to the new opening that brought to an increase in costs.

CHARITABLE ACTIVITIES

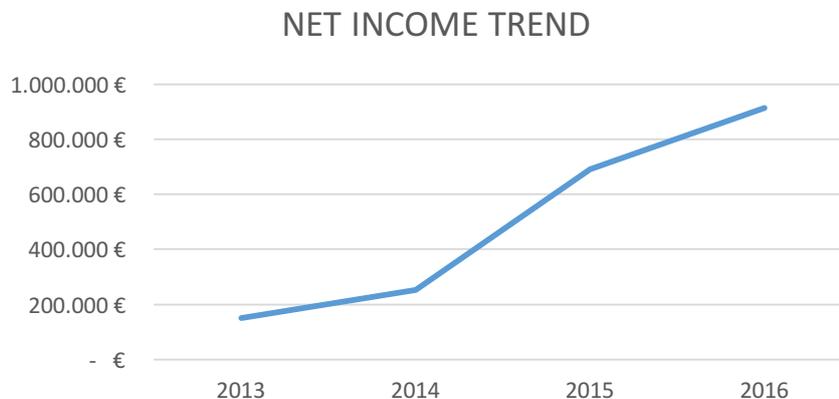


Net Income

As for the Net Income, Handel & Hendrix in London is on a very positive trend, with an amount in 2016 which is almost six times as the amount of 2013.

2013	2014	2015	2016
150.504 €	251.667 €	689.613 €	912.877 €

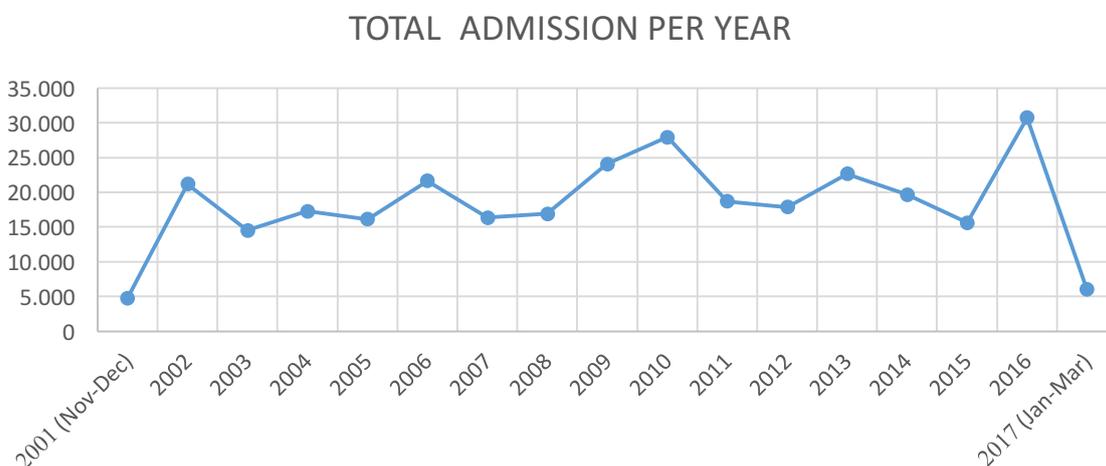
As we can observe in the graph, the peak occurs in 2016 with the new opening.



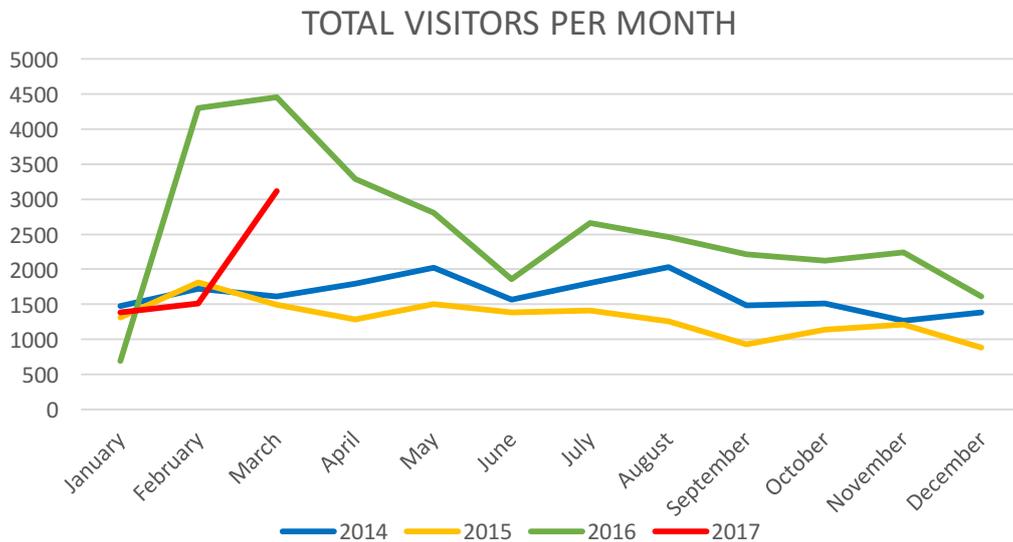
However, if we take into consideration the mere museum activity, actually the House is not able to run its activity without external supports. This is a common characteristic of creative industries, which makes scholars discuss. The main challenge for this organization will be to functioning without the resources from the rental agreement of the shop at the ground floor, which is actually a good source of incomes.

4.1.2 Total Attendance

Handel House opened in November 2001. Since then and until 2015, the average attendance is about 19.000 visitors per year. In 2016, after the opening of the Hendrix Flat in February, the attendance reached 30.716 visitors. As for 2017, only in the first three months of the year visitors were already more than 6.000. The following graph, updated to March 2017, gives an idea of this path.



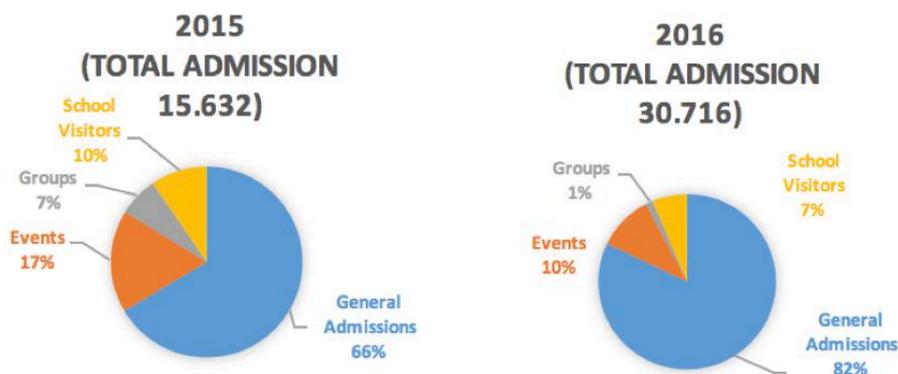
Going deeper in details, we notice that total attendance at Handel & Hendrix in London has increased since the opening of the Hendrix Flat. The following chart represents the total attendance of visitors (including both General Admission to the house, Admission to the Events and School Groups). Data are again updated to March 2017, and shows a very positive trend in the first three months of 2017.



A part from the expectable peak occurred with the opening of the Flat in February 2016, it is interesting to notice how the visitors have increased with respect to the recent years. The opening of the Flat has brought to the House a wider and different public.

Visitors distribution

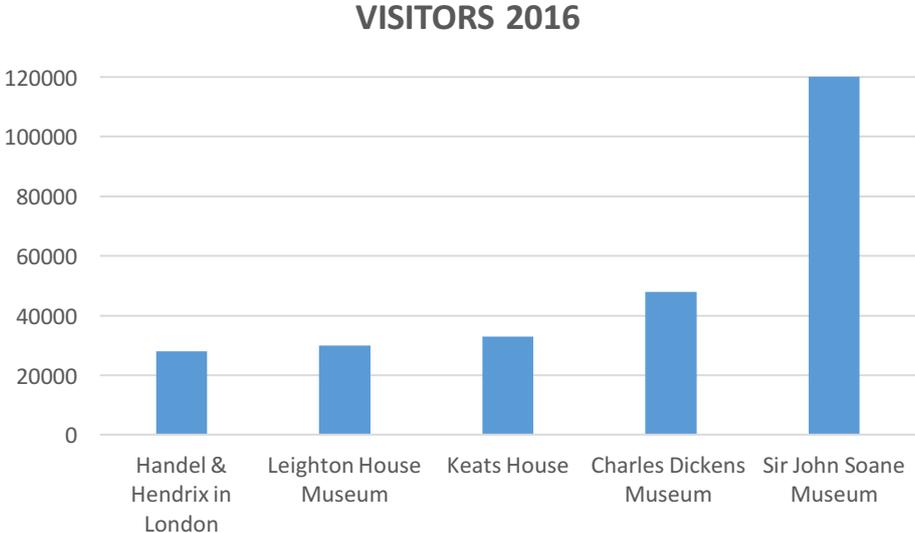
Attendance at Handel & Hendrix has dramatically increased in 2016, becoming almost twice as attendance in 2015. Going deeper, it is interesting to notice how this total attendance is distributed into the categories General Admission, Groups, Events and School Visitors.



As we can expect, the major percentage of visitors come as General Admission in both the years. Looking at the two previous graphs, what immediately catches the eye is that this percentage becomes much wider in 2016. However, data shows that the main cause of the other categories' loss of weight is not due to reductions within them: the opening of the Hendrix Flat brought to a great increase in the sales of General Admission tickets, which passed from 10.388 of 2015 to 25.961 in 2016. Nonetheless, Events are going well and had a considerable increase in attendance (attendees passed from 2708 to 3211). Despite a small reduction in the Groups category, Handel & Hendrix is doing really well with the School Visitors, bringing to the house more 2.000 of students in 2016.

Attendance to other Historic Houses

The following graph represents a comparison between Handel & Hendrix's Total Attendance and those of its "competitors": Sir John Soane Museum, Charles Dickens Museum, Leighton House Museum and Keats House. All these houses are located in central London (zone 1 or 2) and have been the residence of an artist.



As we can infer from the graph, Handel & Hendrix fall within the average of the most well known historic houses, which is a very positive indicator. The only one with a number of visitors significantly bigger than Handel & Hendrix is Sir John Soane Museum, which is probably the most famous historic house in London. However, we need to mention the fact that this museum is public, thus visitors do not pay a ticket to visit it.

4.2 Artistic Merit

Given the highly subjective character of evaluations in the Arts' world, Artistic Merit is always difficult to access. However, it is the most considered dimension in literature and it is often identified as the most important one.

Artistic Merit deals with the artistic recognition of the organization. Acknowledgements may come both from experts and non experts, so it is important to collect different opinions and points of view to understand if and to what extent Handel & Hendrix in London is successful in this category.

In order to define and measure Artistic Merit of Handel & Hendrix in London, I used different types of data. I interviewed the Communication Manager Sean Doherty and the three Volunteer Supervisors Angharad Howell, Elena Millis and Nicole Melotte. I was also given the responses to the visitors' survey, which is available at the exit of the museum for them to leave feedbacks and suggestions. Finally, I interviewed some of the Volunteers and Interns and prepared an online survey which was sent to them through the newsletter.

4.2.1 *Handel and Hendrix made the history of Music*

The first source of artistic recognition for Handel & Hendrix is obviously given by the greatness and fame of the two inhabitants of the building. The lucky coincidence that brought both the musicians to live in Brook Street is the central key of the museum's success.

Both Handel and Hendrix gave a huge contribution to the world of Music: fans from all over the world come to visit their house, the places where they lived and composed their music. Handel wrote his Messiah in the Composition Room, on the first floor of his House and died in his bedroom on the second floor. On the other hand, Hendrix was already a well-known musician when he moved to Brook Street and apparently he was a very hospitable person and often invited friends and fans in his flat.

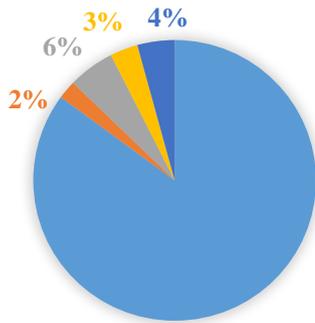
The association of this two great musicians is a key point of strength for Handel and Hendrix in London, which is thus able to attract a very differentiated audience. Visitors of very different ages, ethnicity, backgrounds and musical taste. The following graphs, with a sample of 188 people that filled the museum's survey, give an idea of the visitors' compositions and the motivations that brought them to the House.

“One key component of our USP (Unique Sale Proposition) is that we attract a variety of different visitors and groups and this creates a special environment inside the house.”

[Elena Millis, Front of House Supervisors]

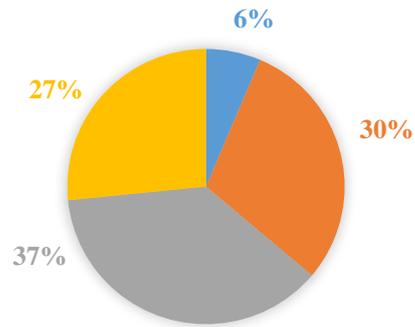
VISITORS' ETHNICITY

■ White ■ Black ■ Asian ■ Mixed ■ Other

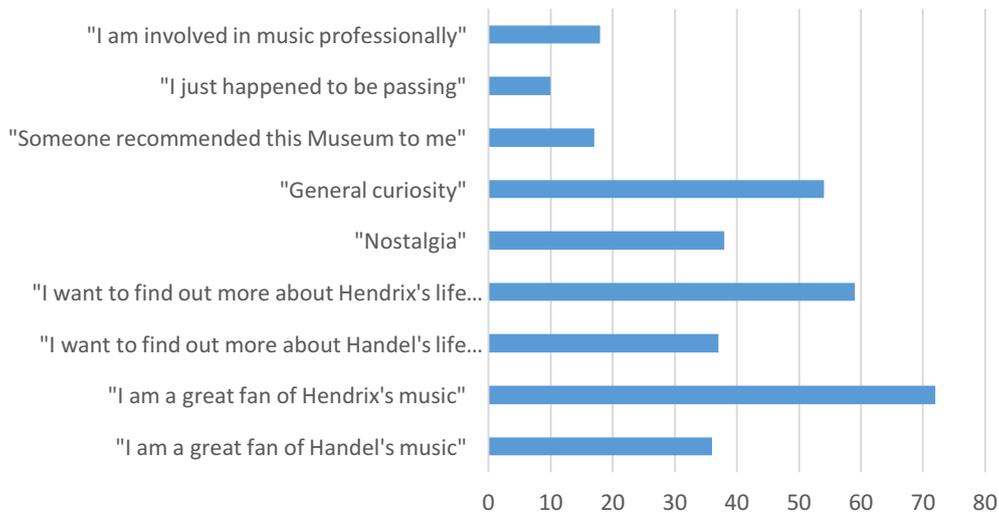


VISITORS' AGE

■ Under 18 ■ 19-34 ■ 35-54 ■ 55+



MOTIVATIONS FOR VISITING



4.2.2 Opinions of visitors

A core dimension of Artistic Merit is the opinion of Art Consumers. In Handel & Hendrix case, consumers are visitors and the audience of the events. Thus, their opinions on the experience delivered by the organization has to be considered as a fundamental performance indicator.

As many members of the staff told me, what really makes an historic house like Handel & Hendrix successful is not the number of visitors coming to the house, but their opinions on the experience, their perceptions of what is delivered and how it is delivered,

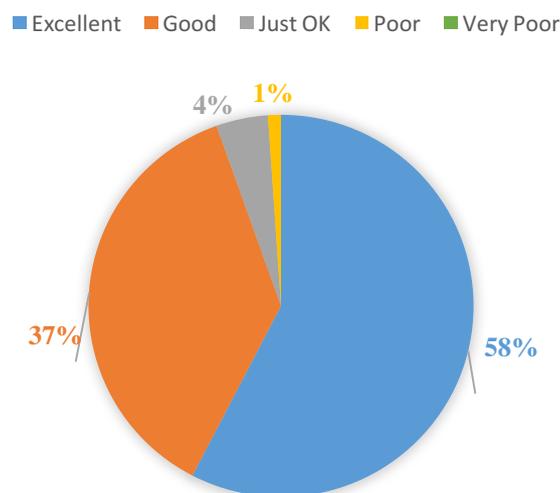
atmospheric attributes and service quality. Elena Millis, one of the Volunteer Supervisors, underlined during her interview that, although ticket sale is important, what really matters is reputation: *“I would rather have less people come and all leave with positive attitude towards us, than have lots and lots of people coming and only a small percentage of them being happy.”* The Communication Manager Sean Doherty underlined how much visitors’ opinions are important to the activity of Handel and Hendrix in London. The idea of Handel and Hendrix as an historic house is to give a complete experience to its visitors, to make them feel the atmosphere were the two musician lived. *“When visitors spend time inside the Hendrix’s bedroom, they feel he was exactly there, he reflected on that mirror, he slept there, they can feel that atmosphere. This is what we want as a cultural organization, the aim of our Historic House”*, he said. *“If you listen to a concert you might just enjoy the music, but if in the meanwhile you are inside the Handel’s House, where he composed his masterpieces like the Messiah, then the experience is completely different”*.

To understand if this emotion is conveyed, we need to analyse deeply reviews and try to see the museum through the eyes of its visitor. For this reason, I considered both the responses to the survey and reviews and comments available online.

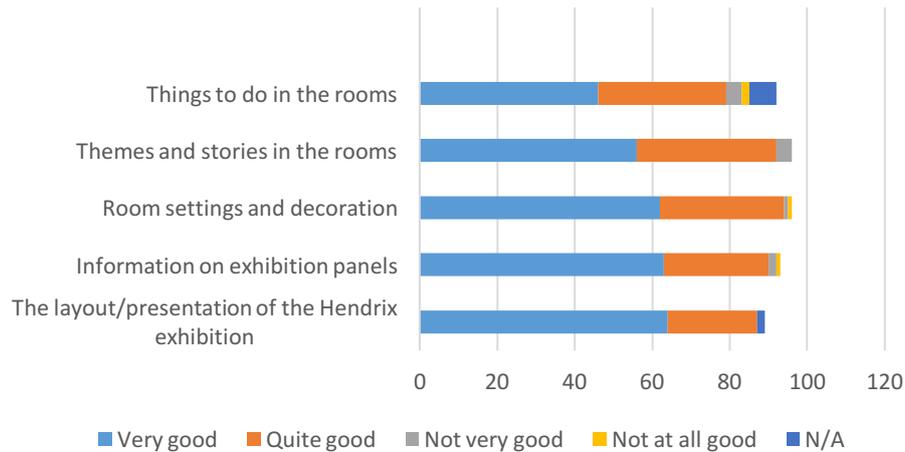
Responses to visitors’ survey

The following graphs summarise what emerged from the museum’s survey. Feedbacks are overwhelmingly positive, even if some aspects could certainly be improved.

OVERALL RATINGS



OTHER ASPECTS' RATINGS



As we can see, the great majority of visitors is satisfied with the offer of Handel & Hendrix in London. Critics are in general addressed to some aspects of the visit, like the lack of activities to do in the rooms or the poor information on the exhibition. For this reasons, new leaflets are now available at the entrance of the building, so people can have a more detailed overview of the House during their visit.

4.2.3 Reviews of visitors

In addition to the survey, hundreds of reviews are available online and are always monitored by managers. For the purpose of my dissertation, I considered comments on Google, Facebook and TripAdvisor.

In general, reviews are good and Handel & Hendrix in London has a good position also on the ranking “Things to do in London” on TripAdvisor (281 on 1644). People leave positive comments towards the staff and the volunteers, and seem to like the interesting but unusual association of Handel and Hendrix music.

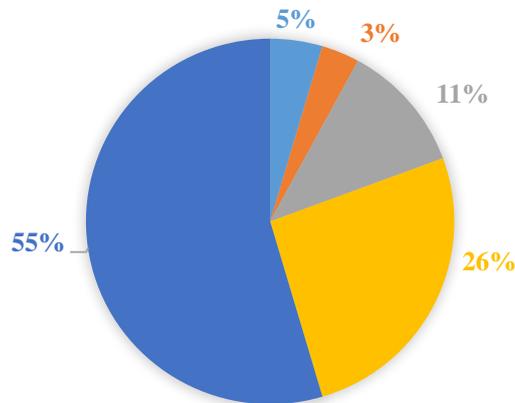
The following are the data on online reviews:

- 55 Google reviews 4.0/5
- 188 Facebook reviews 4.6/5
- 259 TripAdvisor reviews 3.99/5

Considering the whole sample of online reviews, Handel & Hendrix in London reach an average score of 4.23 out of 5. This graph shows the composition of this score.

AVERAGE SCORE ON ONLINE REVIEWS: 4.23/5

■ Terrible ■ Poor ■ Average ■ Very Good ■ Excellent



The following are few examples of positive visitors' reviews, available respectively on Google, Facebook and TripAdvisor.

★★★★★ Must see museum for any Rock & Roll / Classical music fans! Recently had a large refurbishment and due to the fact they are a client I got to see the before and after - amazing transformation with Hendrix getting centre stage.

ha recensito **Handel & Hendrix in London** — 5★
 18 ottobre 2016 · 🌐

I shall give you 10* for everything you do in order to keep the memory, style, legacy & music of #JimiHendrix alive. To stand in the room where Handel wrote Messiah and to sit in Jimi's chair & have photos were these geniuses wrote history ...I could never imagined since teenager when I first took piano&guitar lessons. I recommend it to everyone. Thank you for everything and I'll be back soon!
 #Musiciseverything

🟢🟢🟢🟢🟢 Recensito 1 settimana fa

Handel and Hendrix

We really enjoyed our day at Handel and Hendrix. Lots of interesting things to see and the guides in each room were fantastic. Knew a lot and very happy to answer all our questions.

🟢🟢🟢🟢🟢 Recensito 4 settimane fa

Two masters, one home, worlds apart.

🟢🟢🟢🟢🟢 Recensito 23 maggio 2017

Interesting and Informative

🟢🟢🟢🟢🟢 Recensito 1 settimana fa

really interesting too see both lives

🟢🟢🟢🟢🟢 Recensito 21 marzo 2017

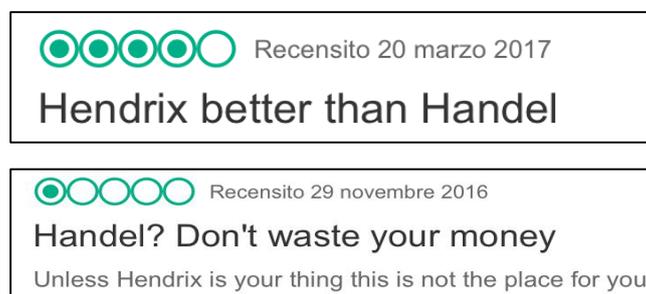
A day well spent with two of the most famous men in music

As a proof of this positive trend, Handel & Hendrix in London has won the TripAdvisor Certificate of Excellence in July 2017. This acknowledgment is given to establishments that have consistently achieved great traveller reviews on TripAdvisor over the past year.

To qualify for a Certificate of Excellence, a business must:

- Maintain an overall TripAdvisor rating of at least four out of five
- Have a minimum number of reviews
- Have been listed on TripAdvisor for at least twelve months³⁴

A part from this positive attitude, visitors express some negative feedbacks too. One of the main weaknesses of Handel & Hendrix in London is that the Handel House is less likely to convey the feeling that the great composer lived there.



If the Hendrix Flat has been recently restored and recreated exactly as it was, thanks to the pictures and the testimonies of his girlfriend Kathy Etchingham, the Handel House has been refurbished as it could have been, but there is obviously no evidence of it. Harpsichords, paintings and furniture are of the 18th century, but none of them really belonged to Handel.

We have to consider that all the money of the last project where invested on the Hendrix Flat, to recreate that kind of atmosphere. When visitors walk through his bedroom they can see his original mirror and pictures proving the Flat looked exactly like that in 1968. Obviously, it is more difficult to recreate this feeling in the Handel House.

Managers are trying to improve this situation and the idea is to create a permanent exhibition on Handel the Man in the Exhibition Space. To reach this objective, they are involving volunteers, which are those directly in contact with visitors and know their reactions and thoughts. Some of them are great Handel's fans and are very experts on him, so a series of meetings between them and managers has been organized to develop new ideas for this project.

³⁴ Source: TripAdvisor

4.2.4 Press

Assessments of artistic recognitions to Handel & Hendrix in London comes also from some experts. Being the House were two great musician lived, Handel & Hendrix in London is often able to catch the media's attention.

The Guardian published an article on the historic house on the occasion of the Opening of the Hendrix Flat. The communication Manager released an interview on Radio BBC on the first anniversary of the opening, during the Hendrix Flat Party.

Other articles were published when Jimi Hendrix's brother Leon Hendrix and Kathy Etchingham, his former girlfriend visited the Flat.

The House is reaching awareness, and some recognitions come also from royalties and video-makers. Sometimes the House becomes a photographic or film set for musicians' performance and musical videos. Even some museum bloggers visited the House and posted reviews, pictures and videos in their web pages.

4.2.5 Opinions of people within the organization

As the Communication Manager said during our interview, "*success of an organization like ours should be measured not merely on the number of visitors we have, but through the opinions of people involved in our activity*". Stakeholders of Handel and Hendrix in London are not visitors, but employees, volunteers and interns, musicians rehearsing in the historic house or having concerts: whoever gets in touch with the historic house.

Opinions of staff

Starting with the opinions of staff, interviews revealed that most of them think Handel & Hendrix in London is successful, but there is still space from improvement. As we have previously considered, probably the main change brought by the opening of the Hendrix Flat is the kind of people that visit the house, and therefor the kind of message to deliver, the right tone of voice to use to reach this new diverse target. Employees generally think the organization is still in very early stages, but it is on a curve that is going up, even if there is always a way to do better. Most of them also state that it is important to improve the experience of visitors in the House and work on marketing activities to increase the awareness and become more well known.

As we can expect, members of staff, with different roles within the organization, see success from different points of views. This emerged also from the interviews and it was interesting to consider all of them.

Elizabeth Nicholson, Director of Handel & Hendrix in London, underlined how the historic house is still in a half-finish project. When asked about their success, Elizabeth spoke about the fact they rely on the rent of the shop at the ground floor. The main challenge will be to make the activity work without this income. Finally, she quoted as part of success the community of volunteers, which is the core of Handel & Hendrix's activity. Without them manning the historic rooms, the museum could not be able to open.

Sean Doherty, Communication Manager, thinks that Handel & Hendrix is successful, but since the Flat opened only one year and a half ago, they can do better. To justify his answer, he considered visitors' opinions and reviews, the fact that Handel & Hendrix in London appeared many times on local news and also on The Guardian.

Angharad Howell, Elena Millis and Nicole Melotte, Volunteers' Supervisors, think that there is still space for improvement since managing the Hendrix Flat is still something new to them. However, they consider also the richness of their music program and that is important to create a community of people that enjoy the events and come to the House more than once.

I finally interviewed Claire Davies, Head of Learning and Curator, together with and Jamie Williams, Learning and Participation Officer. They think that success should be measured not only on the basis of positive feedbacks, but also on the way they are able to engage people. Linking workshops and activities inside the House to people's lives and establishing relationships with them is the key to become part of society and therefore to create a real community. Education is essential to the life of Handel & Hendrix and the main purpose of the program is to make people informed about subject of study, which is Art, History, Music by Handel and Hendrix. According to them, a pretty good measure of a certain type of success is that visitors come away from the historic house feeling that they have learnt a lot about what they came to see.

Opinions of volunteers and interns

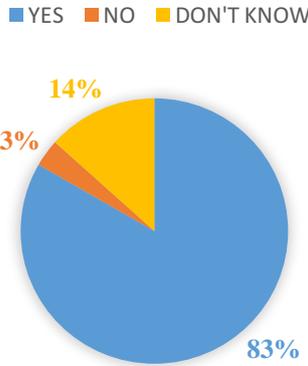
The activity of Handel & Hendrix in London rely extremely on the work of interns and volunteers. The Director Elizabeth Nicholson said *"volunteers are the core of our activity: we would not be able to open if people wants to be paid for manning the rooms. We are so*

grateful to our volunteers and interns for the passion they put in what they do". This activity is certainly not their job, nonetheless volunteers have great responsibility on the museum's activity. Being the ones in direct contact with visitors, they have an influence on their experience and thus represent the brand "Handel & Hendrix in London".

All these things considered, I tried to understand what volunteers and interns think of Handel & Hendrix's activity, through a questionnaire sent through their newsletter and some personal interviews.

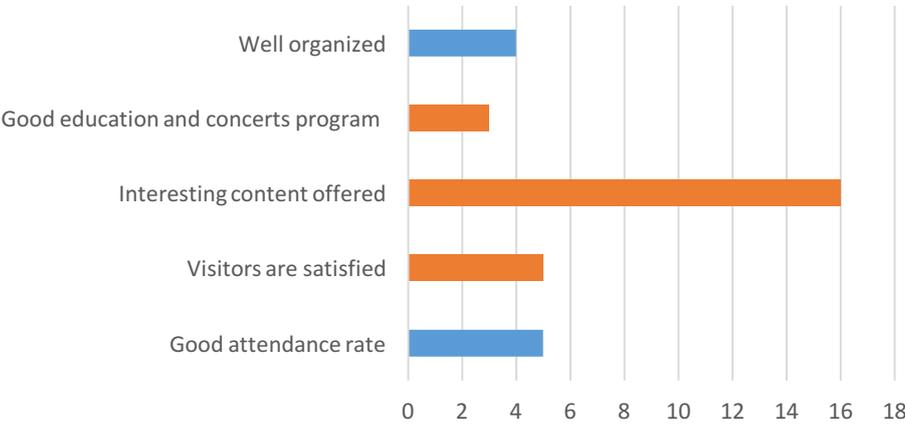
As the survey revealed, most of them think that the historic house is successful, but for very different reasons, many of them related to its Artistic Merit.

"Do you think Handel & Hendrix in London is successful?"



When asked to explain this answer in few lines, volunteers gave various responses. The following graph tries to synthetize those answers, cataloguing them in five main categories. The majority of volunteers, relates success to reasons which deals with the Artistic Merit (the orange bars in the graph).

Reasons why it is successful



In addition to these answers, some volunteers quoted as part of Handel & Hendrix's success the fact that it is in the heart of Mayfair and its uniqueness, since it is able to unify two epochs, two cultures and two different genres of music. As we have seen before, this represents certainly part of its strength: it attracts the attention of many diverse visitors. The following are few examples of their answers.

"I think the museum's success lies in the fact that it is in the heart of Mayfair. The uniqueness of the museum is that it unites two epochs, two cultures, two different genres of music. These attracts the attention of many of the visitors who are not even fans of both of the musicians. But I still believe that all visitors are big fans of Handel and Hendrix."

"There has been a constant and increasing effort from the staff once the Hendrix flat opened last year and I think it's now starting to pay off"

"Everyone that visits the museum leaves with a smile, so I think that is a success!"

Other volunteers are less confident on the museum's success, mostly because they think that visitors' number could be increased thanks to marketing activities aimed at increasing awareness.

"It is brilliant to revive the Handel House. I wonder its financial success; it does not look as we have many visitors but we might have external funds like the heritage lottery funds."

"I think that the biggest challenge of this cultural organization is to be more well known, receive more visitors and engage different audiences."

4.3 Societal Impact

Cultural organizations have a positive impact on the society to which they address, that has to be considered in the measurement of their overall performance. Hadida highlights how *"exposure to art has a civilising effect on society"*, but this is hard to be quantified and translated into variables.

4.3.1 Valorisation of London Mayfair area

First of all, Handel and Hendrix House is strictly related to London history. The lucky coincidence that brought both the Artists to choose to live in Brook Street is certainly the reason why the museum exists.

Although Mayfair is already a well-known London district for tourism and shopping, the House has a positive effect on the area. It attracts new visitors everyday and thus help in the local socio-economic development. Accordingly, part of Handel and Hendrix mission

is to “*promote the continuing and diverse musical and cultural heritage of 23-25 Brook Street*”. Both the musicians left their mark in Mayfair and thus this contributes to the valorisation of Mayfair area.

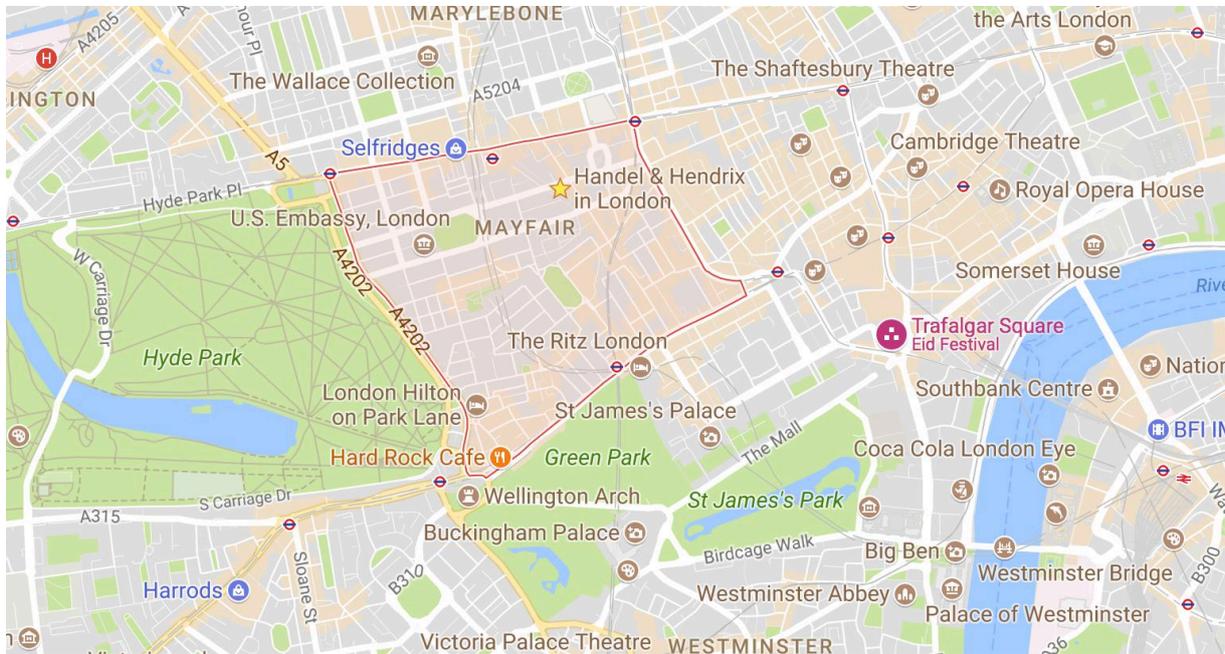


Figure 8: *Handel & Hendrix in London Mayfair area. Source: Google Maps*

A part from those activities that take place inside the historic house, like the concerts and the workshops for children, many events related to Handel or Hendrix occur in the neighbourhood.

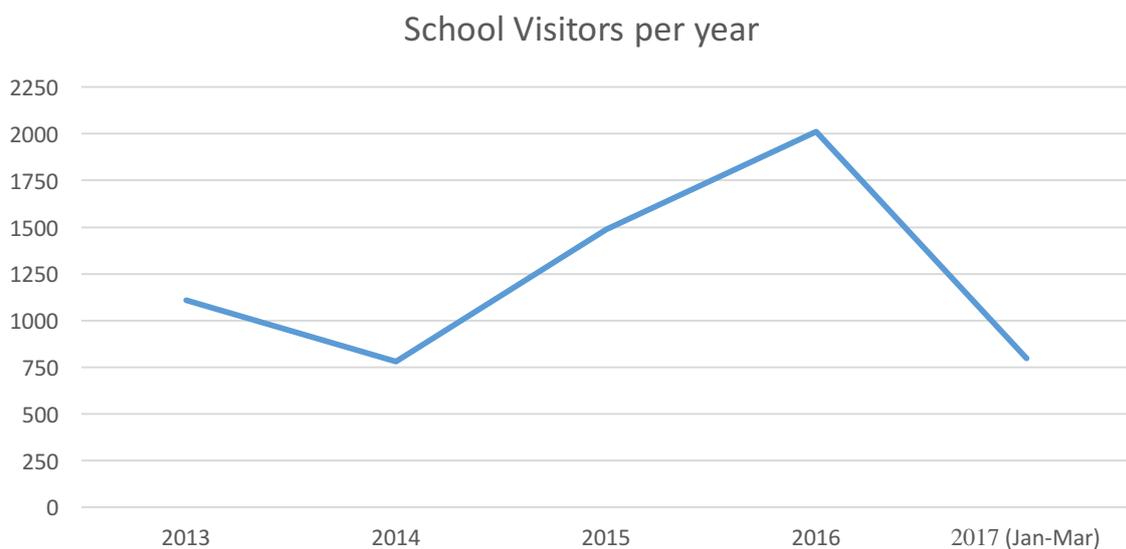
For instance, London Handel Festival takes place every year in memory of the great composer. Handel used to attend St George Church, in Hanover Square, which is now a regular venue for the concerts of the festival, with the support of the Handel House. Another example is the event held in July 2017 on the 300th anniversary of Handel’s masterpiece “The Water Music”. In collaboration with Handel and Hendrix in London, this gala evening rotates around the exhibition of a 13-piece ensemble of Handel players who will perform on a boat on the Thames.

On the other hand, Jimi Hendrix was already a well known artist when he moved in Brook Street. Apparently, he was a very open person and used to leave his telephone number and address to fans. The upper floor of 23 Brook Street became then a place to meet people, have parties and listen to good music. Even if the length of his stay was short, it is undeniable that Jimi Hendrix had an impact on the neighbourhood and on the history of

Mayfair, well deserving his blue plague on the building. To mark the link between the musician and his quarter, the museum organises some Hendrix themed tours around the area. “Hendrix Walking Tours” take visitors to different locations connected to his London life, like the studios where Foxy Lady was recorded, or the place where The Jimi Hendrix Experience had their debut performance.

4.3.2 Schools

Handel and Hendrix in London has a Learning Program which is currently on a really successful path. It includes activities and workshops addressed to school groups, which bring hundreds of children to the house. This success is well represented by the increase in the number of school visits, which passed from 60 to 100 school groups between 2014 and 2016.



As the graph shows, the efforts to promote the Program was well repaid between 2015 and 2016 and it is still on the track to the advancing, if we consider that on the first three months of 2017 almost 800 children had already visited the house (the same number as in the whole 2014).

The way the Learning Program is structured is a very creative way of teaching music and musical history to the children. They have not only a tour of the House, where they are given the history side of Handel and Hendrix’s lives, but they also have composition workshops - that they do both at the house and at schools - in which they can listen to musician and composers and interact with them. This is rare in music education world, but provides children with unique experiences. Some of them might really be inspired by

the performers that these activities give them the access to, and as Hadida highlights *“excellence in culture occurs when an experience affects and changes an individual”*.

“I think a pretty good measure of a certain type of success is that children come away from this historic house feeling that they have learnt a lot about what they came to see. Through our Learning Program, we are able to improve the access of children to Music, as a really important part of their education. Children might be provided with a key spot that inspires them to do something that they really love doing in the music world. In this sense, from an educational point of view, Handel & Hendrix in London is at least on the path of success.”

[Jamie Williams, Learning and Participation Officer]

Enriching children’s knowledge of musical history, giving them the chance to speak to musicians and composers and to visit the House might influence their future careers. This has certainly a positive impact on society: getting kids not just sitting and passively listening to music or listening to facts and history about music, but actively engaging them in music as part of this historical thing is something that could possibly make a big difference in children’s musical lives.

Another fundamental point of strength not only for the Learning Program, but for Handel & Hendrix in London in general, is the dynamicity of the House, which is not a mere museum.

“The characteristic of our Historic House is that it we have Music embedded in everything we do. We are so lucky because we can talk naturally about music and history: history of the architecture, social history, history of art and history of music. This make the House an easy place to sell education, because that “music element” just makes it that little bit more sensory and, therefore, educational.”

[Claire Davies, Head of Learning and Curatorship]

4.3.3 Volunteer

A third element that has a positive impact on society and can thus be included in this performance dimension, is the importance of volunteering.

Handel & Hendrix in London counts actually more than 90 volunteers, which enables the Historic House to be open everyday from Monday to Saturday. Their passion is the only way to keep the activity work. Keeping the house open means to spread knowledge and culture.

Volunteering in a cultural organization like Handel & Hendrix has certainly a positive impact on society, but it represents a benefit for volunteers themselves too. Studies demonstrate that being involved in a dynamic environment and speaking with people helps in maintaining the brain healthy and in fighting loneliness and depression. Undoubtedly, volunteering in an organization like Handel & Hendrix could be of great help in this sense, especially for the elderly.

4.4 Managerial Performance

Finally, Hadida takes into consideration a fourth potential dimension, Managerial Performance. This section is taken into account only in a small part of the existing literature and is defined as “*creative managers’ commitment to and effectiveness in the execution of their functions*”. According to Hadida, the reason why this dimension appears less in literature is that it is often not seen as a separate category, but as a prerequisite to the other three. The concept is thus that organizing effectively the activity of a cultural organization is fundamental for its functioning.

As we have seen in the first chapter, Professor Zan has developed a matrix which gives a frame of organizational aspects for cultural organization. The table is a framework that considers substantive and procedural aspects and evaluate them in terms of Effectiveness and Efficiency. Zan defines effectiveness as the “*degree of achievement of goals and purposes on the part of relevant actors*”, while efficiency is “*the relationship between input and output*”³⁵.

This matrix is definitely useful to understand which aspects of Handel & Hendrix’s activity should be taken into consideration as part of Managerial Performance. Nonetheless, it is not perfectly suitable to Hadida’s model, since some elements have already been considered in other performance dimensions. For instance, the second column is the market-related one and takes into consideration Customers’ Satisfaction, which is already counted as part of Handel & Hendrix’s Artistic Merit. Schools and scholarly communities have also been already mentioned in the organization’s Societal Impact.

However, we can take into consideration the first column, *Historical-Aesthetic Judgement*, which addresses properly collection-related effectiveness issues and the last which refers to efficiency problems on a supply-side.

³⁵ Luca Zan (2000) Management and the British Museum, Museum Management and Curatorship

	EFFECTIVENESS		EFFICIENCY
	Historical – Aesthetic judgement (Back office)	Customers' satisfaction (Demand-side)	Acquisition and use of resources (Supply-side)
Substantive aspects	<ul style="list-style-type: none"> - Value of collections - Development of collections - Maintenance etc. 	Satisfaction of different segments of public: <ul style="list-style-type: none"> - Visitors - Schools - Scholarly community 	Financial Resources: <ul style="list-style-type: none"> - Collected/self-generated - Costs and Overall productivity Human Resources: <ul style="list-style-type: none"> - Quali-quantitative dimensioning - Labour productivity - Personnel satisfaction
Procedural aspects	Activities and practices of: <ul style="list-style-type: none"> - Collecting - Documentation - Acquisition - Conservation 	Practices of: <ul style="list-style-type: none"> - Research - Services to the customer - Education - Loans - Marketing - Exhibitions and relative criteria 	Logic and practices in managing resources: <ul style="list-style-type: none"> - Financial - Human

4.4.1 Capital Projects

Starting from the maintenance and development, value of Handel & Hendrix's collection has been enhanced with the opening of the Hendrix's Flat. The capital project was possible thanks to the Heritage Lottery Funds, which financed the workings with almost 1 million pounds.

In order to obtain this funds, Handel & Hendrix in London had to present a detailed business plan of the project. Before the Flat was renovated, the Hendrix's bedroom was used as an office by the organization. The project that led to the opening included also more facilities to the House, with a lift on the back of the building and a new space for the gift shop. Thus, that project brought to huge changes also in terms of the House's physical elements.

However, this was only the first part of a half-finished project. The idea is in fact to include the space of the shop on the Ground Floor to the exhibition. This second phase would give visitors the chance to walk through Handel's kitchens and thus visit the whole building

that belonged to him. On the other hand, the rent of the space guarantees an income of more than 200.000£ per year. Therefore, the main challenge for Handel & Hendrix in London will be to make the activity work without this huge revenue. For this reason, the project has to be planned very carefully.

As for the first part of the project, this will be a capital project of which the main sponsor will be again the Heritage Lottery Fund. A consultant which is external to the staff is developing the plan to be presented to the Board in order to obtain this funds.

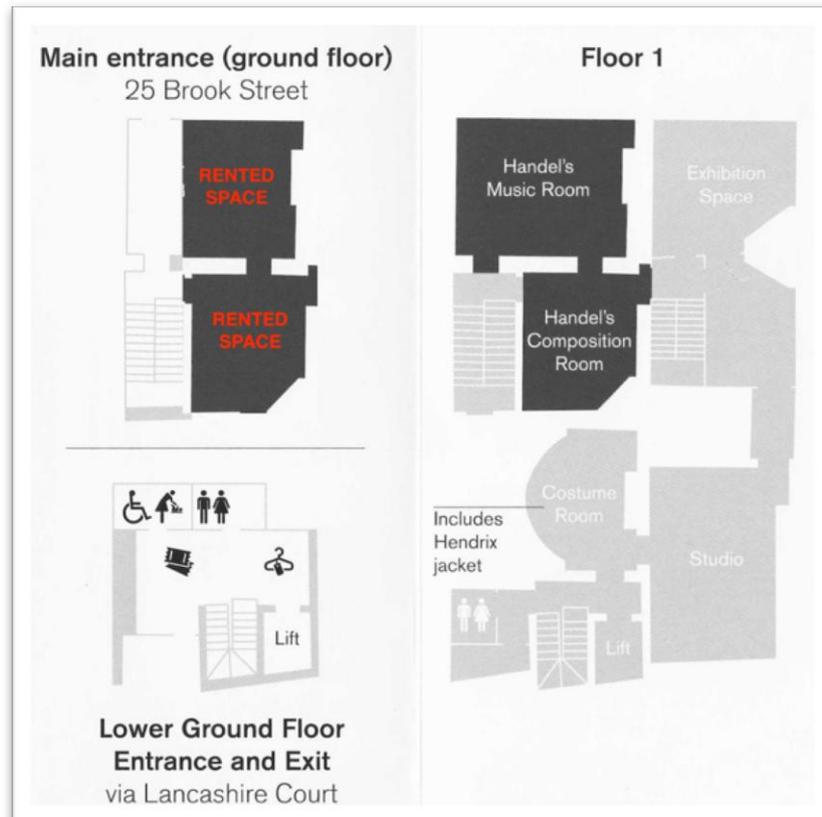


Figure 9: Map of the building. Source: Handel & Hendrix's leaflet for visitors

4.4.2 Handel The Man Exhibition

One short-term objective to reach for Handel & Hendrix is to improve visitors' experience within the Handel House. People sometimes complain the rooms are empty and do not give the feeling that Handel lived there.

Thus, the organization developed the idea to open an Exhibition on "Handel the Man" in the Exhibition Space on the first floor. The main objective will be to give visitors insights on the life of Handel, making them discover his habits and how the rooms of the house were used at the time he moved in.

At a process level, the staff is conscious of the important of volunteers in the development of this Exhibition. They are great Handel fans and know many interesting things about his private life. Moreover, being the ones in contact with visitors, their opinions and ideas are fundamental to improve this situation. Therefor, volunteers have been involved in brainstorming activities and meetings with the staff to collect their ideas and thoughts.

5. ANOTHER POSSIBLE DIMENSION: SOCIAL MEDIA MANAGEMENT FOR CULTURAL ORGANIZATIONS

The role of social media has a growing importance in modern businesses. They bridge the gap between brands and consumers, creating a dialogue.

There is not a definition of “social media” officially approved. However, I found the following as the most complete: social media are *“forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (such as videos)”*³⁶. Thus, social media are powerful communication channels which enables people to engage dialogues and share information.

This is exactly their main source of power: to make people connect. Humans are social creatures who need to be involved in social dynamics, in dialogues, to build relationships. Social networks’ purpose is not marketing nor promotion, they were born to allow human interactions and this is their strength.

Undoubtedly, social media have become part of nowadays businesses, as brands use them to interact with consumers and create communities. Management has to keep in mind that *“tapping into this need for group validation and social connections is the foundation upon which brand and customer loyalty are built”*³⁷. Moreover, a great advantage of social media lies in their almost zero cost. They allow organizations to reach million people with very low effort, while traditional channels would be much more expensive.

The purpose of this chapter is to investigate to what extent cultural organizations deal with social media and whether this kind of success might have an impact on their overall performance. After a general introduction on social media global usage, I will focus firstly on their applications in the cultural organizations’ world and finally on my case study Handel & Hendrix in London.

5.1 Social Media Usage

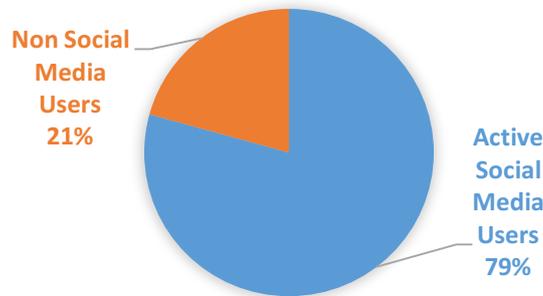
The latest Global Digital Snapshot published by We Are Social and Hootsuite reveals that on a world population of 7.524 billion people, 3.819 billion has access to the Internet. This

³⁶ Source: www.merriam-webster.com

³⁷ O. Blanchard, 2011 “Social Media ROI: Managing and Measuring Social Media Efforts in Your Organization”

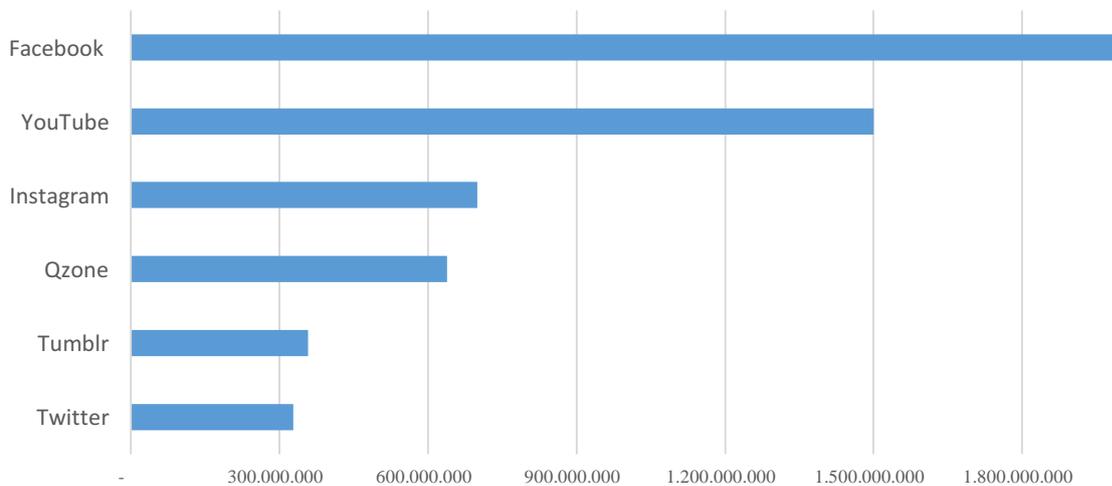
means that the 50,76% of the global population are Internet users, with 3.028 billion of them active on social media.³⁸

GLOBAL INTERNET USERS



The following chart shows a ranking of the most used social networks worldwide. The most famous is still Facebook, which reaches 2.047 billion active users.³⁹

Global ranking of social networks by number of active users



In Great Britain, Internet users are about 60 million on a total population of 65.51 million people. This means that the penetration rate overcomes 90%. In 2016, 82% of adults (41.8 million) in UK used the Internet every day or almost every day⁴⁰. As for the number

³⁸ Updated to August 2017, source: www.wearesocial.com

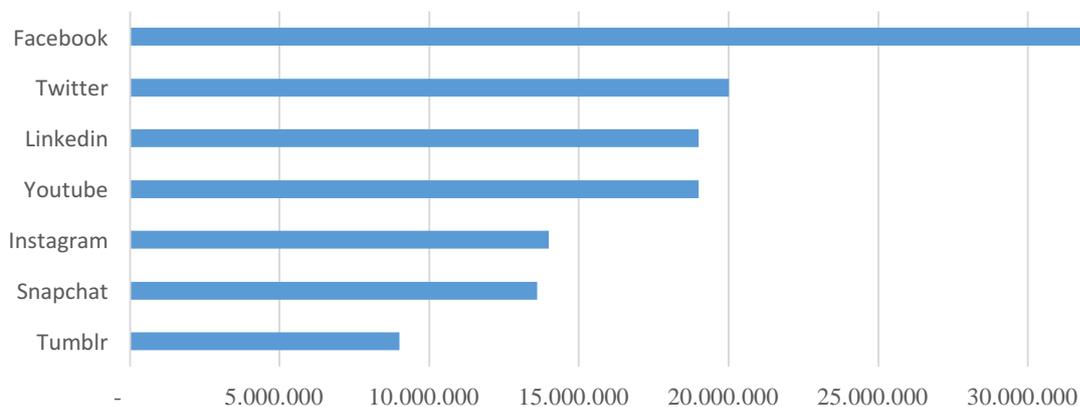
³⁹ Updated to 7 August 2017, source: wearesocial.com

⁴⁰ Source: Office for National Statistics, www.ons.gov.uk

of social media users, in the first months of 2017, it reached over 39 million users, meaning that 65% of Internet users are also social media users.

As for the ranking of social networking sites per users, UK shows to be almost in line with the global trend. Apart from Qzone, which is diffused only in China, all the most diffused social networks at a global level are present in the UK ranking as well, with a confirmed dominance of Facebook. However, UK ranking shows little differences in the other positions and includes also LinkedIn, which is a professional social network, and Snapchat, a platform to share short videos and pics.⁴¹

UK ranking of social network by number of active users



These impressive data clarify why businesses need to affirm their presence online. The question is whether this is true for Cultural Organizations which, as we have seen in the previous chapters, might have a very peculiar character.

5.2 Social Media and Cultural Organizations

As for any brand or businesses, social media might help cultural organizations in creating a community and engage public, but they could serve for more.

If we consider specifically the museums' world, we can notice how social media could potentially impact their activities. As we have seen in Chapter 2, the standard definition of ICOM states that *"a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches,*

⁴¹ Source: www.social-media.co.uk

communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment". Starting from this definition, we can see how social media might impact each museums' dimensions: acquisition, conservation, research, exhibition and communication. As for communication, social networks' power is clear, since they are able to involve a wide range of public with very low efforts. However, their utility goes beyond their strength as communication channels. A presence online could increase awareness and create networks, that might facilitate acquisition processes. As for conservation, reaching a vast audience, these platforms could activate diverse resources coming from the community. Concerning the research field, ordinary people could help the process by giving new perspectives, through comments or questions online. Finally, as for the exhibition side and curatorial practices, social media are extremely useful to collect visitors' feedbacks, comments and rankings. Moreover, they allow interactions between them and could be used to improve their experience during the visit.

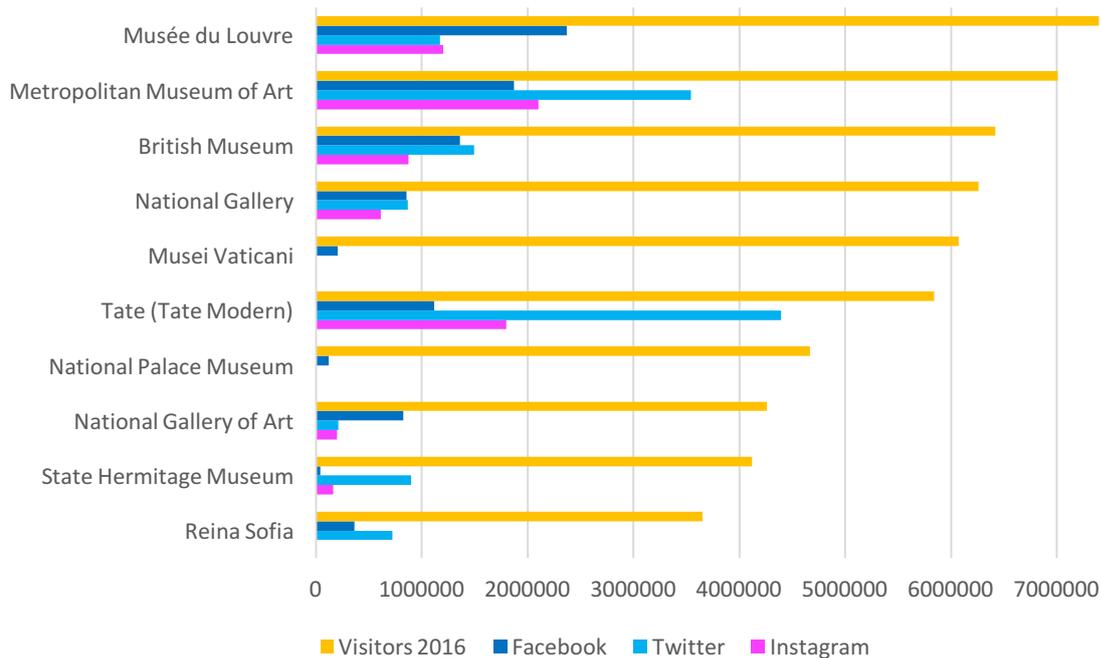
In order to understand if success for cultural organizations is related also to their presence on social networks, I tried to investigate whether there is a correlation between number of visitors and social media followers. To do that, I took into consideration the ten most visited museums in the world in 2016. The museums are ranked as follows⁴²:

- I. Musée du Louvre, Paris, France: 7.4 million visitors
- II. Metropolitan Museum of Art (MET), New York, USA: 7.01 million visitors
- III. British Museum, London, UK: 6.42 million visitors
- IV. National Gallery, London, UK: 6.26 million visitors
- V. Musei Vaticani, Città del Vaticano: 6.07 million visitors
- VI. Tate Modern, London, UK: 5.84 million visitors
- VII. National Palace Museum, Taipei, Taiwan: 4.67 million visitors
- VIII. National Gallery of Art, Washington, USA: 4.26 million visitors
- IX. State Hermitage Museum, St Petersburg, Russia: 4.12 million visitors
- X. Reina Sofia, Madrid, Spain: 3.65 million visitors

Looking at their social media pages, I collect the number of their followers and compared the data with their visitor number. The following chart summarizes these data.

⁴² Source: [statista.com](https://www.statista.com)

Most visited art museums worldwide in 2016



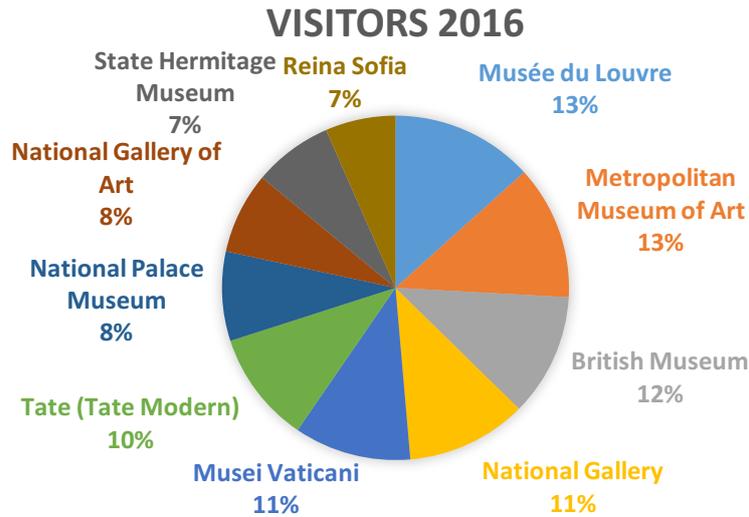
The ranking based on visitor number seem to be partly reflected on the number of Facebook followers. Musée du Louvre had more than 7 million visitors last year and is also the leader in terms of followers on Facebook, with more than 2 million Likes on its page. However, all the others own a Facebook page, even the ones that apparently are investing less on social networks: Musei Vaticani, National Palace Museum of Taipei and State Hermitage Museum.

A part from the Facebook case, whose data appears proportioned to the museum ranking, on the other social networks things are much different. What immediately comes to the eye is a leadership of the two museums of Modern Art on Twitter and Instagram. Tate Modern⁴³ wins on Twitter, with 4.3 million followers against the 3.5 million followers of MET. Nonetheless, MET is undoubtedly the leader on Instagram, overcoming 2 million followers.

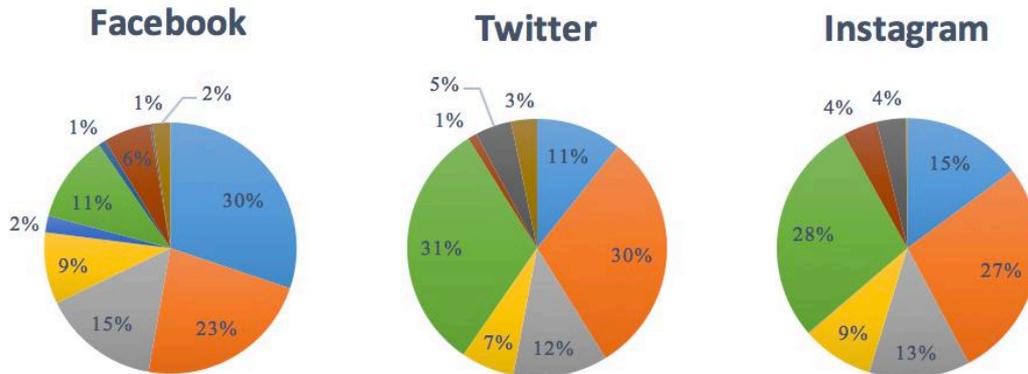
Thus, there is not a perfect proportion between followers on social networks and number of visitors. The same consideration emerges if we look at these data in normalized terms. The visitors of these museums in 2016 were divided as the following pie chart show.⁴⁴

⁴³ Notice: data on Tate Gallery's social accounts are overestimated, since it has a unique profile for all its museums. They include Tate Britain and Tate Modern located in London, plus Tate Liverpool and Tate St Ives.

⁴⁴ See *Appendix III* for the details on each museum



Normalizing data on social media followers, we consider the total number of followers on the three social networks in absolute terms, meaning that we are no longer considering the number of visitors in 2016. As these following charts show, the 10 most visited museums worldwide have different weight on social networks.⁴⁵ For instance, Musée du Louvre is the leader in terms of visitors' number and of followers on Facebook, but its share decrease in the other social networks.



This analysis demonstrates that social networks are dangerous performance indicators, since their statistics do not perfectly reflect on number of visitors. Having a user like a museum's social network page does not imply that he or she has visited it. However, as we have said in the previous chapters, visitors' number is not the only indicator of a museum's success. Moreover, data show incredibly vast range of followers, with peaks of 2 million people for the leaders. This demonstrates that museums cannot refrain to create a presence online, which give them the chance to have a strong point of touch with their online communities, with very low monetary efforts.

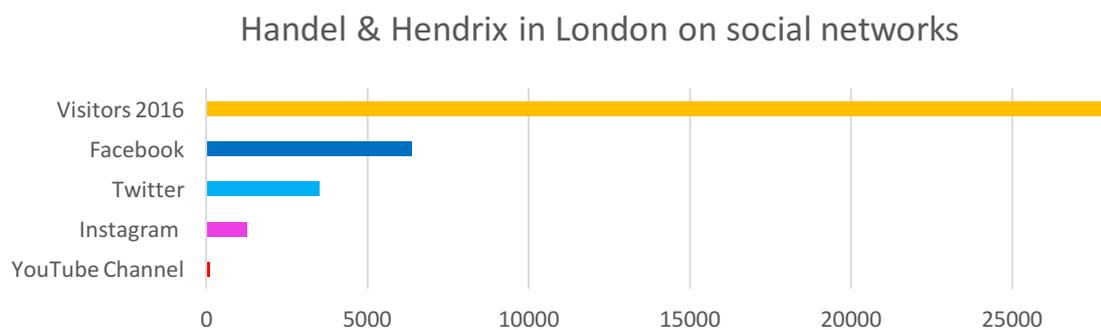
⁴⁵ See *Appendix IV* for detailed data

5.3 Handel & Hendrix in London online

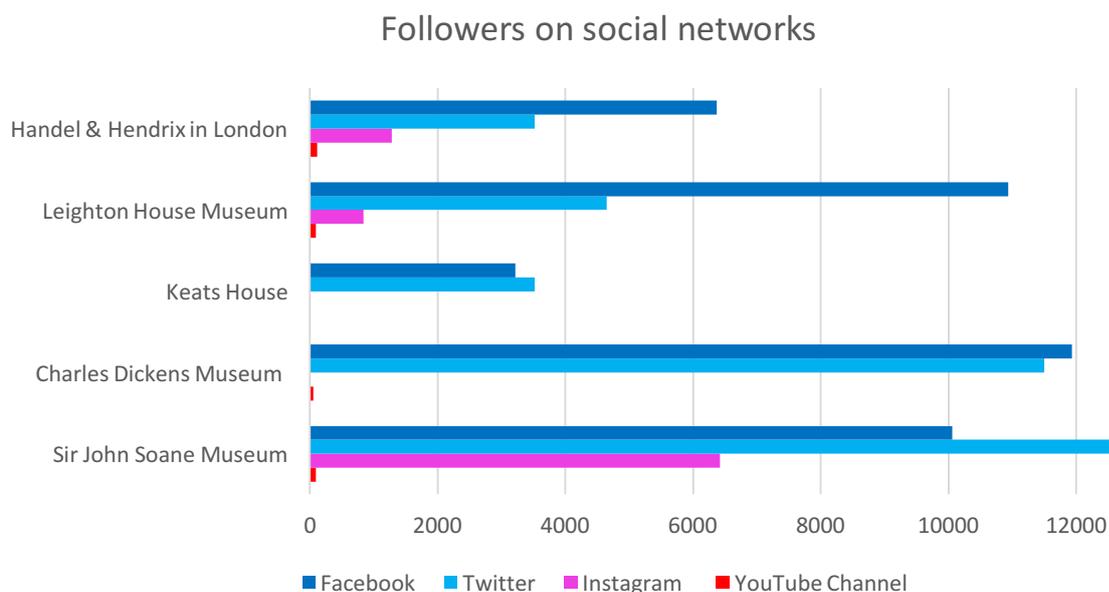
Following the final reasoning of the last paragraph, I conducted an analysis on Handel & Hendrix in London's presence on social media.

Handel & Hendrix in London possesses a website, through which visitors can book their tickets, see the program of the events, read articles and shop online. A part from this, the organization is very active on social networks. The organization has a Facebook page, plus a profile on Instagram and Twitter. It also has a YouTube channel through which they publish videos and interviews. Moreover, all members of the staff are active on Twitter, and Volunteers Supervisors have their own account, through which they try to attract new interns and volunteers.

The following graph compares the visitors of last year to the followers of Handel & Hendrix's social network profiles.



To understand how Handel & Hendrix's social media pages are going, I compared its number of followers to those of the other historic houses taken as a benchmark.



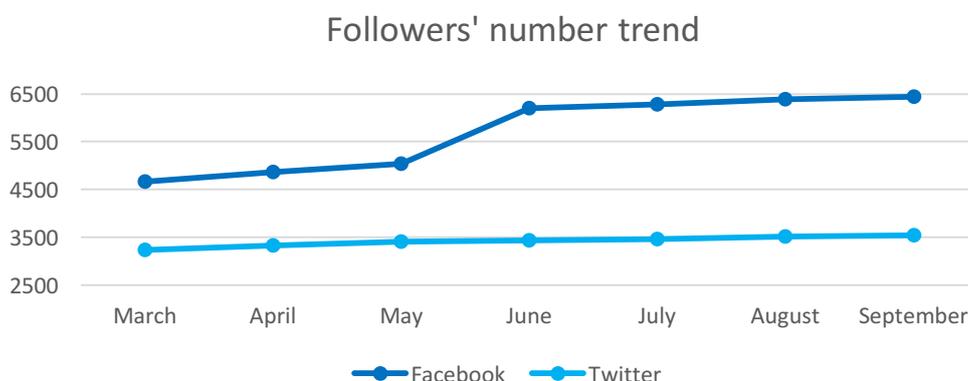
Even if Handel & Hendrix in London has less followers than the other houses on Facebook and Twitter, its accounts are going quite well. A part from Sir John Soane Museum, which as we have said before is probably the most famous historic house in London, Handel & Hendrix owns the most successful account on Instagram. This is positive, especially to reach the youngest, since almost the 90% of Instagram users are teenagers or adults under 35.⁴⁶

5.3.1 Social Media metrics: Facebook and Twitter

One way to measure success on social media platforms is to look at interaction metrics, aimed at understanding how *“the target market engages with the social media platform and activities”*. These measures are fundamental KPI in social media marketing, where interactions are defined as *“all the ways in which users can participate in a social media relationship with the brand”*⁴⁷.

In this section, I try to analyse these data taking into consideration Handel & Hendrix’s Facebook and Twitter pages, in the period of time that goes from March to September 2017. I selected them first of all since they are the two major social media accounts for the organizations, in terms of number of followers. Moreover, as we have seen in the previous paragraphs, they are the most common social media platforms for cultural organizations.

The first interaction metric deals with the social account itself. The most important indicator of success is the number of followers of the profile. The graph below shows the trend of this data on Fb and Twitter.



⁴⁶ Source: “Instagram behaviour for teens different than adults”, 2015, Pennsylvania State University, College of Information Sciences and Technology, “Science Daily” online magazine

⁴⁷ T.L. Tuten, M. R. Solomon, 2014, “Social Media Marketing”, Pearson, 2nd edition, page 300

As we can notice, both the profiles are on a growing path in terms of followers range. However, the number of followers of the Facebook page has a more dramatic increase. Other metrics deal with the specific contents published by the page. The first indicator to be considered is the impressions number, which is the number of users that visualize the post. The following rankings show the top 3 posts in Facebook and Twitter in the period that goes from March to September 2017.

Facebook	Impressions	Twitter	Impressions
<p>Handel & Hendrix in London 23 maggio · ©</p> <p>Sometimes the best moments aren't planned. Today at Handel House one of our guided tours burst spontaneously into song! Stetson University</p> 	25.491	<p>Handel & Hendrix @HandelHendrix · 1 ago</p> <p>A little snapshot of how we celebrated the 300-year anniversary of Handel's Water Music two weeks ago. #WM300</p> <p>Traduci dalla lingua originale: inglese</p> 	9.756
<p>Handel & Hendrix in London 16 agosto · ©</p> <p>48 years ago today the Woodstock festival was in full flow. That's The Who, Santana, Creedence, Jefferson Airplane, Joe Cocker, Janis Joplin and of course Hendrix. Will there ever be a better lineup? We're celebrating it all this Friday!</p> 	18.238	<p>Handel & Hendrix @HandelHendrix · 26 mag</p> <p>Sgt. Peppers turns 50 today. Unsurprisingly of @thebeatles albums in Jimi's collection it was the most worn. #SgtPepper50 #TheBeatles</p> <p>Traduci dalla lingua originale: inglese</p> 	8.231
<p>Handel & Hendrix in London 11 agosto · ©</p> <p>It's always a pleasure having musicians come and visit us here at Handel & Hendrix in London. Prince's childhood friend and original bass player, André Cymone, stopped by last month for a quick photo opp. He said he wasn't a big Hendrix fan until Prince played Bold As Love to him on the guitar!</p> 	15.432	<p>Handel & Hendrix @HandelHendrix · 23 mag</p> <p>Sometimes the best moments aren't planned. Today at Handel House one of our guided tours burst spontaneously into song! #Messiah @StetsonU - presso Handel House Museum</p> <p>Traduci dalla lingua originale: inglese</p> 	7.401

Impressions could be useful to understand the range of audience of a page's posts. However, they represent a weak indicator: having a user seeing a post does not imply that he really read or looked at it. Thus, it is important to consider another data: the

engagements. Number of engagements counts all the interactions of users to the posts: likes, comments, retweets, mentions, shares. As we can see on the following table, the ranking of the post with higher engagement number is quite different from the previous one.

Facebook	Engaged users	Twitter	Engaged users
<p>Handel & Hendrix in London 23 maggio · 🌐</p> <p>Sometimes the best moments aren't planned. Today at Handel House one of our guided tours burst spontaneously into song! Stetson University</p> 	920	<p>Handel & Hendrix @HandelHendrix · 24 lug</p> <p>Was a pleasure having @andrecymone over at the #Hendrix Flat last week! More fantastic photography from @SandraVjandi #Prince</p> <p>🌐 Traduci dalla lingua originale: inglese</p>  <p>👍 5 🔄 23 ❤️ 84 📧</p>	416
<p>Handel & Hendrix in London Ieri alle 15:17 · 🌐</p> <p>Today's 47 years since Jimi Hendrix died. In his own words "When I die, just keep on playing the records". Photo: Barrie Wentzell</p> 	656	<p>Handel & Hendrix @HandelHendrix · 26 mag</p> <p>Sgt. Peppers turns 50 today. Unsurprisingly of @thebeatles albums in Jimi's collection it was the most worn. #SgtPepper50 #TheBeatles</p> <p>🌐 Traduci dalla lingua originale: inglese</p>  <p>The Beatles, The Beatles Story, Music History e Paul McCartney</p> <p>👍 🔄 29 ❤️ 53 📧</p>	332
<p>Handel & Hendrix in London 12 maggio · 🌐</p> <p>It's 50 years since The Jimi Hendrix Experience's debut LP came out in the UK. We'll be turning it up loud today!</p> 	537	<p>Handel & Hendrix @HandelHendrix · 1 ago</p> <p>A little snapshot of how we celebrated the 300-year anniversary of Handel's Water Music two weeks ago. #WVM300</p> <p>🌐 Traduci dalla lingua originale: inglese</p>  <p>👍 🔄 25 ❤️ 44 📧</p>	285

Finally, another indicator of performance on social media is the engagement rate. This index is calculated dividing the number of engagements by the number of impressions. It shows the percentage of people interacting with the post, on the total viewers of that post. It is a very useful index, since it which allows performance comparison between posts, even with very different numbers of impressions. The following tables show the ranking of the top 3 posts in terms of engagement rate. As we can notice, this is different from the

previous ones. These posts reached a lower number of users, but were able to engage them proportionally much more. This demonstrate that in order to be successful, a post should not always reach the highest number of people, but be able to engage those users that saw it, having them like it, share it or comment it.

Facebook	Impressions	Engaged users	Engagement rate
<p data-bbox="229 504 687 539">Handel & Hendrix in London ha aggiunto 26 nuove foto. 29 agosto alle ore 12:19 · Londra, England, United Kingdom · 🌐</p> <p data-bbox="229 548 667 600">More photos from our Woodstock Friday Late that we hosted 2 weeks ago... be sure to keep an eye out for more of our upcoming Hendrix events!</p> 	3326	183	5,50%
<p data-bbox="229 871 687 907">Handel & Hendrix in London ha aggiunto 6 nuove foto. 23 agosto alle ore 17:10 · 🌐</p> <p data-bbox="229 916 671 952">A few photos from last Friday's Woodstock event.... keep an eye for the rest!</p> <p data-bbox="229 960 679 996">If you haven't already checked out our next Friday Late at The Scotch do so now:</p> <p data-bbox="229 1005 568 1019">https://www.facebook.com/events/114435789221677/</p> 	2965	157	5,30%
<p data-bbox="229 1281 687 1317">Handel & Hendrix in London ieri alle 15:17 · 🌐</p> <p data-bbox="229 1326 663 1361">Today's 47 years since Jimi Hendrix died. In his own words "When I die, just keep on playing the records".</p> <p data-bbox="229 1370 376 1384">Photo: Barrie Wentzell</p> 	13334	656	4,92%

As a proof of what we have said before, one can notice that the two most successful posts in Facebook, in terms of engagement rate, are the pictures of the event Woodstock Friday late, where people can tag themselves and like pics of their friends. Finally, since we could imagine that many of the page's followers are Jimi Hendrix's fans, it is not surprisingly that the post on the third position is the one referring to the anniversary of the tragic death of the great musician.

Finally, the following table represent the three Twitter posts showing the highest engagement rate.

Twitter	Impressions	Engaged users	Engagement rate
<p>Handel & Hendrix @HandelHendrix · 15 set</p> <p>Not long now before our night at the Scotch of St James celebrating the anniversary of Hendrix's arrival in London handelhendrix.org/whats-on/event...</p> <p>Traduci dalla lingua originale: inglese</p>  <p>Goldray, Hendrix Mysterience e John the Revelator</p> <p>1 6 14</p>	1087	74	6,81%
<p>Handel & Hendrix @HandelHendrix · 18 set</p> <p>Today's 47 years since Jimi Hendrix died. In his own words: "When I die, just keep on playing the records".</p> <p>Photo: Barrie Wentzell</p> <p>Traduci dalla lingua originale: inglese</p>  <p>4 55 78</p>	3253	214	6,58%
<p>Handel & Hendrix @HandelHendrix · 24 lug</p> <p>Was a pleasure having @andrecymone over at the #Hendrix Flat last week! More fantastic photography from @SandraVijandi #Prince</p> <p>Traduci dalla lingua originale: inglese</p>  <p>5 23 84</p>	7315	416	5,69%

As we have said for Facebook, even the Twitter ranking of posts per engagement rate shows that the success of a post is not necessary related to the number of views it reaches. On Twitter, the first two post that proportionally engaged more users are about

anniversary of Jimi Hendrix's life. The third one is about an event of the house, when Hendrix's Flat hosted the performance of the American bassist Andre Cymone.

In conclusion, Handel & Hendrix in London has a good performance on social media. The pages are able to reach a good range of users, and also to engage them through likes, shares, retweets and comments. We can notice that the most successful posts often deal with Jimi Hendrix: news, themed-events or facts of his life. However, there is also a very successful post related to Handel: the one on the event of the 17th July, which celebrated the 300-years anniversary of the premier of Handel's Water Music. Finally, other well performing posts are those related to the House's activities, like the video of a guided tour of the students of the Stetson University (Florida, US), that spontaneously ended with them performing a song.

5.3.2 Staff and volunteers on Social Media

Marketing researchers have always sustained that happiness of employees can positively affect brand's success. Recent studies reveal that is might be true also on social media.

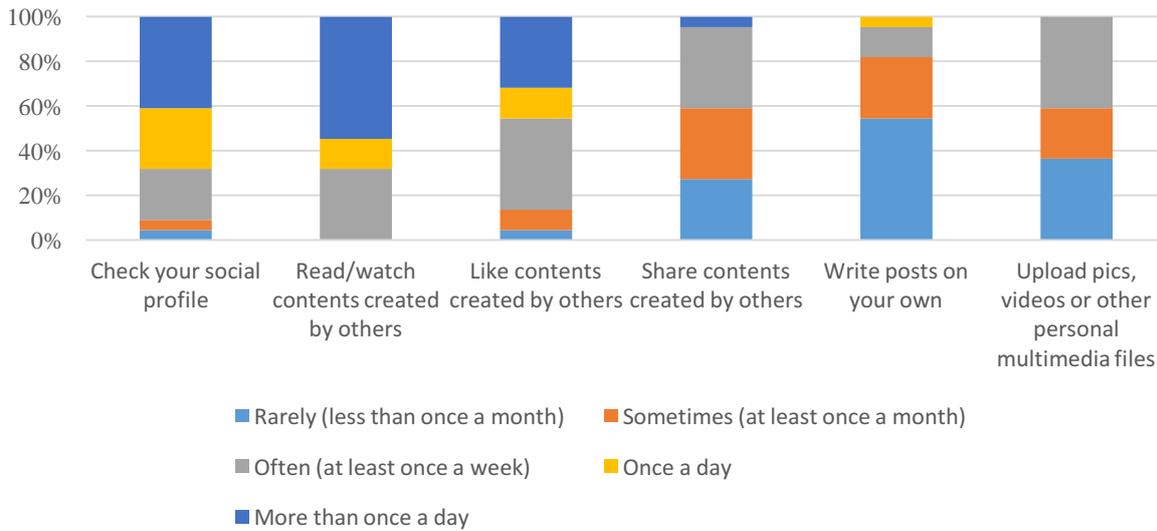
Having employees who are active on social media could possibly increase the reach of posted contents by at least 10%⁴⁸. As marketers say, word-of-mouth is still one of the most powerful means to create brand loyalty, even the electronic one (eWOM): comments and posts from friends or colleagues are seen as more relevant and trustworthy than those from corporate accounts. If this is true in social media marketing, also cultural organizations might exploit the influence of their staff online.

Staff members of Handel & Hendrix in London have their own Twitter accounts through which they share the official contents o create new ones. Through my questionnaire, I tried to understand from Handel & Hendrix's volunteers and interns if they do the same on their personal accounts.

All the respondents that declared to have at least one active account on social media are on Facebook, while half of them use Twitter and Instagram. Only one third of them use Snapchat. As for the frequency of social media usage, I asked them to declare how often they check their profile, read or share others' contents on social networks or create their own contents. The following bar chart synthetizes their responses.

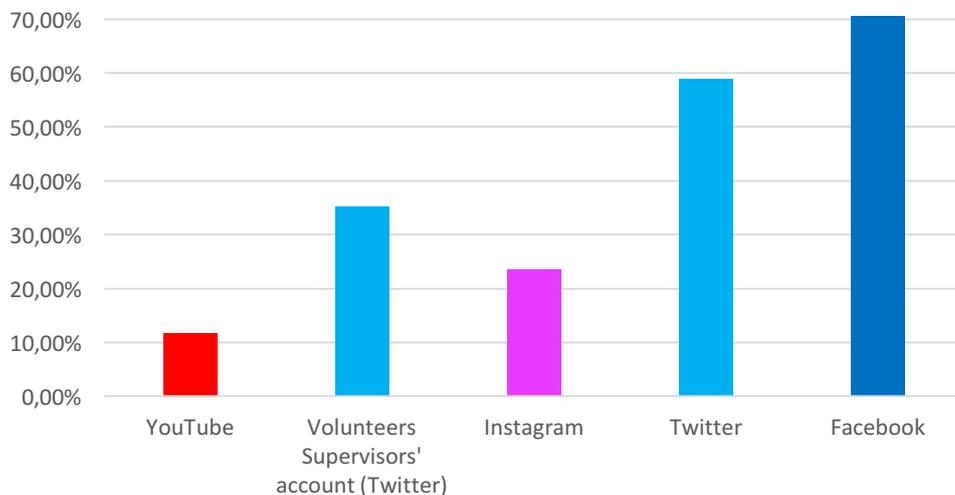
⁴⁸ I. Vermeren, 2015, "Marketing: Want Social Media Advocates? Start with Your Employees", BrandWatch Blog

Social media usage

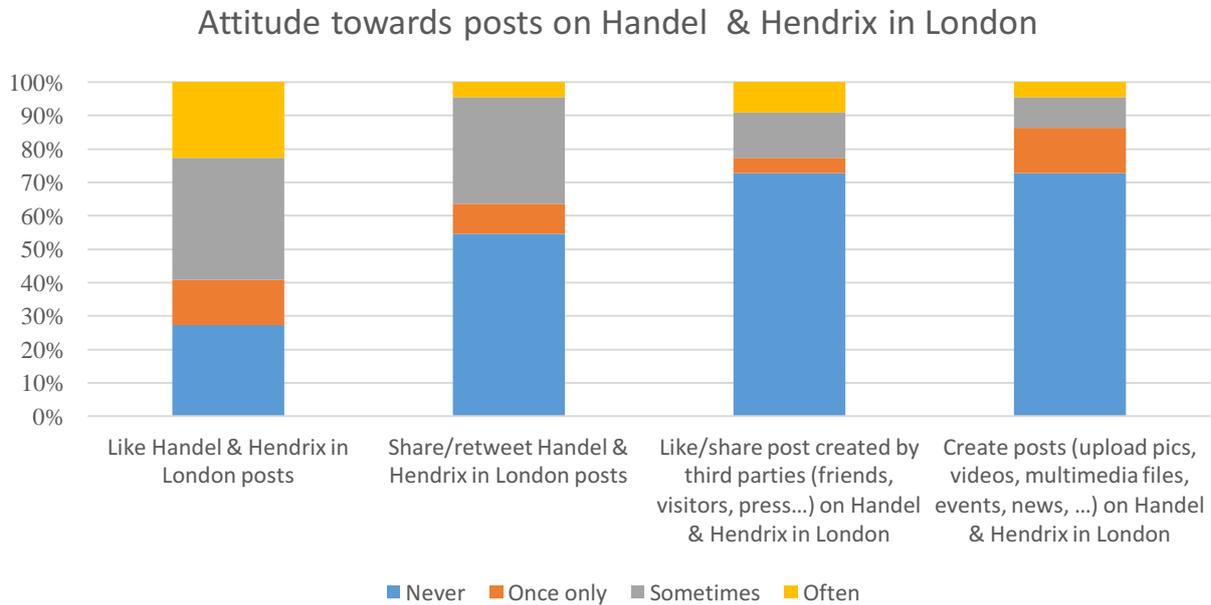


What emerges is that if the majority of them use social networks daily to check their profile (68%) and read contents created by others (69%), they are less likely to create their own posts. However, the 46% of them declares to personally write posts at least once in a month, while the 41% uploads multimedia files at least once a week. Thus, Handel & Hendrix’s interns and volunteers are quite active on social networks.

At these point, I tried to investigate their engagement through the official accounts of the historic house. Almost one out of four respondents follows Handel & Hendrix in London social pages. The following chart summarises the responses to the request to specify which pages they follow. As we can expect, most of them follow the Facebook page. However, also on Twitter both the official account and the one of Volunteer Supervisors have a good percentage of followers within interns and volunteers.



To deepen the engagement rate between volunteers and interns and the official accounts of Handel & Hendrix in London, I asked them how often they share news on the historic houses through their personal accounts.



If on the one hand more than half of them often likes official pages' posts, they are less likely to share them. Moreover, more than 70% of them never share nor create contents on the historic house. If we consider that eWOM is believed to be one of the best means to increase brand awareness, this data is definitely negative.

Finally, I asked them if they added to their personal information of the social account that they were volunteers or interns at Handel & Hendrix in London. Almost a third of them declared to have done so. Writing this information on a social network profile means to be very proud of one's volunteer activity or internship, and thus to be a brand ambassador of Handel & Hendrix in London.

All these things considered, I personally think that the organization could engage them more on social networks, inviting them to share news and multimedia files. However, Handel & Hendrix is already doing quite good on social networks.

5.4 Social media as performance indicators: pros and cons

Considering Handel & Hendrix in London online community, we could say that the organization is generally successful on social media: its posts are generally able to reach a good range of users and interact with them.

However, this indicator has to be taken into consideration very carefully. On the one hand, empirical analysis shows that there is not a perfect correspondence between visitors' number and followers on social media. This demonstrates that the fact that a user follows a museum's page or likes its post does not imply that he or she has ever visited it, or will. This could make one think that statistics on social media are merely related to that virtual world, and that they do not affect a museum's performance.

On the other hand, nowadays every organization which aspires to keep its activity working in the future needs to be present online. As we have seen in the previous paragraphs, social media users are continuously increasing and in the UK more than half population has at least one social network profile. The online channel certainly represents a fundamental point of touch with potential consumers (in our case, visitors and events' attendees) and it is important to engage communities in a dialogue. Social networks could potentially be a mean of advertising and eWOM is very helpful in increasing an organization's awareness. Moreover, their almost zero costs make their use very appealing, especially for organizations like the cultural ones, which most of the time are not profit oriented.

In conclusion, social media could be included between the multidimensional indicators of performance, with the right precautions. One could not think that every virtual data directly brings to concrete results. However, intangibility is a characteristic also of other performance indicators in Hadida's model, like the artistic merit or societal impact. If those dimensions are difficult to be measured, social media statistics are easily accessible. But in their case, the difficulties lie in their virtual dimension, which make difficult to distinguish their practical effects.

CONCLUSIONS

The peculiar characteristics of creative industries bring difficulties in their management. This is partly due to the intrinsic complexity of the artistic product, whose value is often difficult to be determined, due to intangible and highly subjective characteristics. However, cultural organizations are experiencing a process of economisation, which makes them increasingly subjected to the management discourse. Thus, the debate on performance definition and management for cultural organizations is far from being solved. The purpose of this dissertation is to give my contribution to this field of study, through the analysis of the case study Handel & Hendrix in London.

My research starts with a review of the existing literature on this topic, and focuses in particular on the model by Hadida. In my opinion, her framework is the most complete, since it is developed specifically for cultural organizations and use very diversified performance indicators. I tried to apply this model to my case study Handel & Hendrix in London, using data collected during my internship there.

Finally, I proposed another potential performance dimension: social media. Firstly, I conducted an analysis on the ten most visited museums worldwide and their use of these instruments. Secondly, I investigated the effectiveness of Handel & Hendrix in London on social networks.

Handel & Hendrix in London performance has to be investigated through diverse points of view since the organizations is itself multidimensional: the historic house hosts a museum but also a rich education program, concert and events. As for Commercial Performance, the analysis show that the opening of the Jimi Hendrix's Flat brought more and diverse visitors and thus more income.

Handel & Hendrix's Artistic Merit firstly lies in the greatness of the two musicians, whose fame remains untouched in years, as they still count millions of fans worldwide. Moreover, the historic house seems to offer a good experience to its visitors, which are in general very satisfied. Assessment of artistic recognitions to Handel & Hendrix in London also comes from experts, since this special House is often able to catch the media's attention. Finally, I included in the Artistic Merit the opinions of staff, volunteers and interns, which are overall very positive.

Societal Impact is the most difficult indicator to access: cultural organizations are believed to have a positive influence on society, but this effect is hardly translated into variables. In this section, I included the valorisation of Mayfair area, where both Handel and Hendrix choose to live. Moreover, the House hosts a rich education program, which is able to improve children's accessibility to Music. Finally, volunteers' work is fundamental to the House's activity, and has benefits on volunteers themselves too.

Managerial Performance is the less considered indicator in literature. However, managers' commitment to effectiveness is observable in the continuous improvements they actuate. The capital projects (the one that lead to the opening of the Hendrix's flat, and the one that will include the space of the shop to the museum) are, of course, the greatest ones. But other smaller projects are being implemented day by day, with new exhibitions and little improvements to visitors' experience.

As emerged from my analysis, performance indicators for Handel & Hendrix in London seem to be overall positive. The Handel House has opened more than fifteen years ago, but the opening of the Hendrix Flat has brought to a complete renovation of the organization. Thanks to the ability of the management and the staff, the historic house is kept alive through visits, concerts and events. This dynamism is what makes the environment unique, and gives Handel & Hendrix in London the potential to grow in the future.

Performance definition and measurement is a necessary tool for businesses, as its findings could give useful hints to develop plans. Every organization needs to be future-oriented, and in doing so it is necessary to learn from the past experience. This is why internal analysis is so important in modern businesses. The economisation process which cultural organizations are living makes them subjected to these managerial examinations. As the investigation on Handel & Hendrix in London shows, performance needs to be seen as multidimensional. Considering only the financial assets means to lose important aspects, especially in the case of cultural organizations. As a matter of fact, creative industries might lack the economic perspective, as they are not profit oriented. However, there is much more to be taken into consideration to define and measure performance. A proof of this emerges in my case study: Handel & Hendrix in London seem to be doing well in almost all performance indicators, even if it might not be able to survive without the volunteers' activity, donations and legacies.

Cultural organizations are very peculiar, and their entering in the managerial discourse does not have to change their nature. Even if it is undoubtedly necessary to analyse financial assets and to conduct studies of efficiency, there are many more aspects to be considered. Scholars cannot reduce cultural organizations to mere businesses, without considering their intangible dimensions. Artistic organizations deal with highly subjective matters, which are difficult to be translated into numbers and data. In this field, individuals are often driven by passion more than by economic objectives, because they are willing to contribute to the Art as a grater good. In my opinion, these characteristics represent the strength of cultural organizations. Even if Economics and the Arts need to interact for the functioning of creative industries, they still remain separated entities. Managing cultural organizations requires economic and financial analysis, but these logics should never overcome the other aspects. Thus, a framework representing the overall performance of a cultural organization must look at its activity from very different perspectives.

The model by Hadida is very complete in this sense, as it takes into account performance indicators of very diverse nature. However, new indicators could always be found in this dynamic sector. In my work, I decided to introduce social networks as performance indicators. These powerful communication channels are helping nowadays business, as they allow to reach billions of users at almost zero cost. This characteristic makes them very appealing for non profit organizations like the cultural ones. Using again the case of Handel & Hendrix in London, we have seen how the organization is able to keep its followers updated to news and events. Social networks are helpful in increasing brand awareness and create communities. However, they could be included in the analysis of performance with the right precautions, since some of their statistics might be limited to their virtual dimension and have not a considerable impact on concrete results. Nonetheless, considering the impact social networks have on modern businesses and the multidimensionality of performance, they could definitely be included in performance analysis.

In conclusion, this dissertation was aimed at contributing to the existing debate on performance definition and measurement for cultural organizations. The framework developed by Hadida directly addresses this objective, taking into account very diverse indicators. Thus, I applied the model to my case study, evaluating each performance

dimension through empirical data and observations. Given the multidimensional characteristic of performance, I believe that the model could potentially be integrated with other variables. Finally, I propose my addition to the model by including social media in the performance analysis, showing again the practical example of Handel & Hendrix in London.

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APPENDIX I

Income details (2016 and 2015)

DONATIONS	2016	2015
Heritage Lottery Fund	£518,864	£334,163
Handel House Foundation of America	£39,022	£22,789
Donations from individuals	£174,958	£460,099
Legacies	£644,648	£131,110
CHARITABLE ACTIVITIES	2016	2015
Admission fees	£175,839	£52,767
Education	£3,556	£2,952
Exhibition and events	£30,805	£22,258
Shop income	£65,819	£101,665
OTHER TRADING ACTIVITIES	2016	2015
Rental income	£209,816	£210,000
INVESTMENT INCOME	2016	2015
Bank interest receivable	£688	£1,483

APPENDIX II

Expenditures details (2016 and 2015)

RAISING FUNDS	2016	2015
Fundraising and marketing	£126.726	£98.777
Support costs	£40.056	£33.258
CHARITABLE ACTIVITIES	2016	2015
Museum running expenses	£395.276	£282.592
Education	£60.349	£28.334
Exhibitions and events	£149.084	£65.801
Shop costs	£65.124	£25.675
Capital project costs	£21.158	£6.928
Ex-gratia payment	£50.000	£-
Governance costs	£43.419	£30.331

Details governance costs	2016	2015
Legal and professional fees	£26.130	£13.560
Audit fees	£9.575	£10.050
Other costs	£2.097	£5.611
Trustees' indemnity insurance	£1.450	£1.110

Staff costs	2016	2015
Wages and salaries	£347.168	£240.817
Social security costs	£31.954	£24.255
Other staff costs	£26.695	£1.153

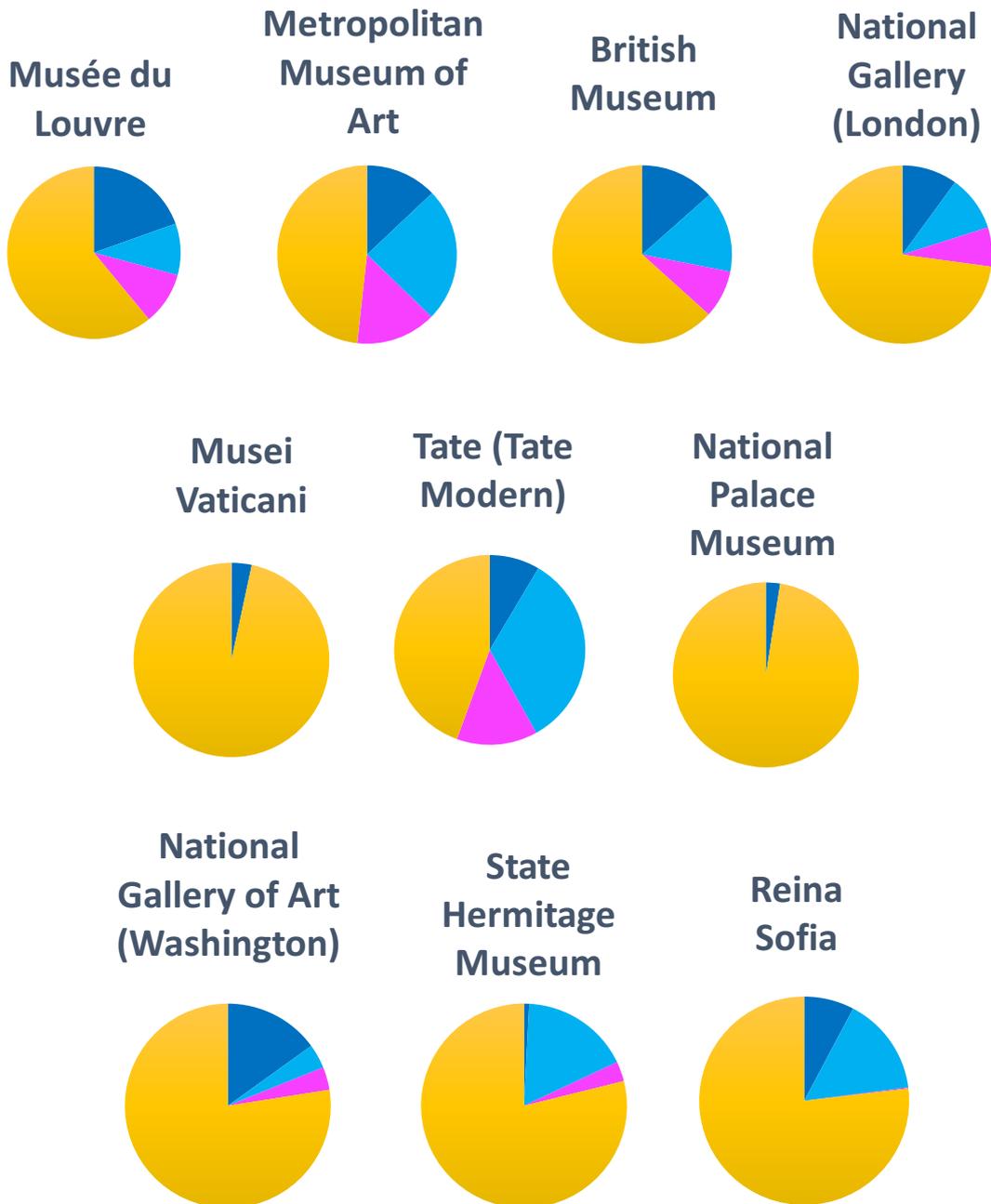
APPENDIX III

Data on museums' visitors and followers on social networks

Most visited museums (2016)	VISITORS 2016	Facebook Followers	Twitter Followers	Instagram Followers
Musée du Louvre	7.400.000	2.371.923	1.175.132	1.200.000
Metropolitan Museum of Art	7.010.000	1.873.684	3.542.139	2.100.000
British Museum	6.420.000	1.359.706	1.491.998	877.000
National Gallery	6.260.000	858.244	867.651	611.000
Musei Vaticani	6.070.000	205.573	-	3.800
Tate (Tate Modern)	5.840.000	1.118.501	4.391.712	1.800.000
National Palace Museum	4.670.000	117.783	-	-
National Gallery of Art	4.260.000	825.761	211.000	199.000
State Hermitage Museum	4.120.000	42.876	896.000	163.000
Reina Sofia	3.650.000	366.355	724.000	7.414
TOTAL	55.700.000			

The following pie charts show the detailed proportion between visitors and social media followers for each museum. As we can notice, some of the most visited museums worldwide do not exploit very much social networks. However, the top four museums have a good presence on the three social media.

Visitors 2016	Facebook	Twitter	Instagram
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APPENDIX IV

	VISITORS 2016	Single museum's visitors on total visitors	Facebook Followers (weighted)	Twitter Followers (weighted)	Instagram Followers (weighted)
Musée du Louvre	7.400.000	0,1329	315.121	156.122	9.032.432
Metropolitan Museum of Art	7.010.000	0,1259	235.808	445.788	16.686.163
British Museum	6.420.000	0,1153	156.720	171.968	7.608.863
National Gallery	6.260.000	0,1124	96.456	97.513	5.436.534
Musei Vaticani	6.070.000	0,1090	22.403	-	34.870
Tate (Tate Modern)	5.840.000	0,1048	117.272	460.460	17.167.808
National Palace Museum	4.670.000	0,0838	9.875	-	-
National Gallery of Art	4.260.000	0,0765	63.155	16.138	2.601.948
State Hermitage Museum	4.120.000	0,0740	3.171	66.275	2.203.665
Reina Sofia	3.650.000	0,0655	24.007	47.443	113.140
TOTAL	55.700.000	1,0000			

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