



Bachelor Thesis

SUCCESS FACTORS OF ART EXHIBITIONS - THE
EXAMPLE OF THE SPECIAL SHOW "ALL
POWER TO THE IMAGINATION" IN DRESDEN

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List of abbreviations

SKD... *Staatliche Kunstsammlungen Dresden (Dresden State Art Collections)*

UNWTO..... *World Tourism Organization*

1 Introduction

1.1 Thematic introduction

Visiting museums of any kind is a popular activity for almost all city breaks and frequently listed in travel guides. Even travellers who rarely or never visit museums or even show interest in cultural activities in their everyday life are not averse to including a visit in their trip. Art museums attract many of these tourists, especially when the museums have achieved a certain image, be it through special and famous paintings, artists or exhibitions that are shown. This can have a great impact on tourism in a city and even shape the image of a city, as seen for example in Paris. Visiting museums does not only attract tourists but changing exhibitions and a diverse selection can also be popular with local residents.

In a survey published in 2019, 32% of Germans, who went on city breaks, visited museums and exhibitions during their trip. However, by comparison, 91% visited cultural or historical sights, 44% tried typical foods and drinks, 25% went to events like concerts and sport events and 12% went to other leisure facilities such as amusement parks (Cf. Dreyer & Antz, 2020, p. 110). As such, there is an immense competition in the field of tourism and certain exhibitions can be overlooked, especially smaller, lesser known or special exhibitions.

1.2 Research aim

The focus of this thesis is to identify the success factors of art exhibitions concentrating on different examples from literature. These success factors will then be applied to the Dresden State Art collections, short SKD and one of their special exhibitions. The main question that the author will try to answer is: What factors are relevant for the success of art exhibitions and how can they be used to help art museums and galleries prevail against the competition in art and cultural tourism?

1.3 Structure and approach

To answer this question the author will firstly define the art and cultural tourism field whilst also going into detail about visitor motivations and the various forms of cultural tourism sites. There will secondly be an insight into the special characteristics of art tourism as well as of art museums and exhibitions which lays the foundation for the subsequent analysis. Thirdly, after establishing the theoretical basics, the author will undertake an analysis of literature regarding the success of museums and art exhibitions, namely, how to measure success in these environments and possible success factors. Three approaches will be presented and compared with each other before the author distils these into their own simplified, overarching set of success factors. To review their significance, these factors will then be applied to a practical example of an art exhibition which will first be explained in detail before being analysed according to the success factors from the previous chapter. Finally, the author will give an overview of the results and successes of this exhibition highlighting both the positive and negative aspects of it. This will then help to identify recommendations not only for the practical example but for art exhibitions and museums in general.

2 Theoretical basics

To understand how art exists in the world of tourism, who the competitors are and what the significance of art museums and exhibitions is, the following chapter will look at some background theory.

2.1 Cultural tourism

To get an understanding of what cultural tourism is, it is important to firstly define what culture means. Culture can be described as “the way of life, especially the general customs and beliefs, of a particular group of people at a particular time” (Cambridge Dictionary, n.d.). Other definitions concentrate more on the activities that make up culture, for example the Collins dictionary recognizes that “Culture consists of activities such as the arts and philosophy, which are considered to be important for the development of civilization and of people's minds” (Collins COBUILD, n.d.). Culture can have different dimensions and can apply to “a particular society [...] or an indefinite number of societies [...] or the cultures found in or characteristic of a topographic area [...]” (White, 2022).

Cultural tourism according to the UNWTO is “A type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural and culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions” (UNWTO, 2017).

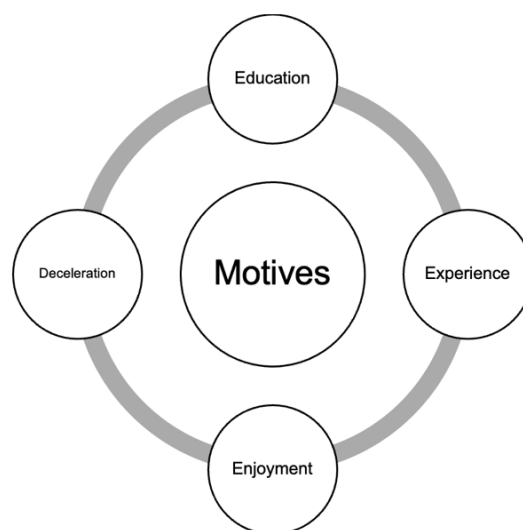
When we are travelling, it is practically impossible not to have any interaction with the culture of the travel destination. Since culture is such a broad concept even when we are simply enjoying some local food, we are engaging with the culture. This makes it especially hard to differentiate cultural tourism from other types of tourism and they are often overlapping. For example, when we look

at city or urban tourism, many of the typical activities and attractions that are advertised to those tourists can be categorized as cultural attractions therefore incorporating cultural tourism into the city break.

2.1.1 Motives of cultural travellers

By looking at the motives of cultural travellers which are visible in Figure 1, cultural tourism can be divided into different types. One such motivation would be education and learning something new and whilst this can be said to be a motivating factor for all types of cultural tourism, it is most significant in trips that can be classified as language travel, dark tourism, heritage tourism or literature tourism. It is also a motivating factor behind going on study trips and city breaks, but these also include a different motive which is experience. Other types of travel that concentrate on experiences are film tourism, thematic tourism and event tourism. A third motive, which also has a factor of experience but not as the focus of the holiday, is pleasure and enjoyment. Wine and culinary tourism are popular in this sector. Finally, including enjoyment but with a little more relaxing, is the motive of deceleration. This includes spiritual and garden tourism, but also to some extent literature and culinary tourism. (Cf. Dreyer & Antz, 2020, p. 48)

Figure 1: Motivations for cultural travel



Source: Own illustration after Dreyer & Antz (2020)

There are various intersections between the motives and cultural travel types detailed above and whilst the above details some motives, others would argue there may be more. As for art tourism, which is the focus of this paper, the motives can include education, experience and even deceleration. Education, because many exhibitions strive to educate their visitors about the paintings and their artists as well as certain art styles and epochs; experience, since there is a growing trend for art museums to try to be different and offer their visitors something new, which can include VR or AR experiences and possibilities to be creative themselves; deceleration, because art exhibitions often offer a peaceful environment and art can have a very calming and inspirational effect on its observers.

2.1.2 Cultural tourism sites

Due to the complexity of culture and heritage there is a magnitude of different forms of cultural tourism. First, the cultural activities that tourists engage in during their travels can be differentiated into material and immaterial aspects as becomes apparent in Figure 2.

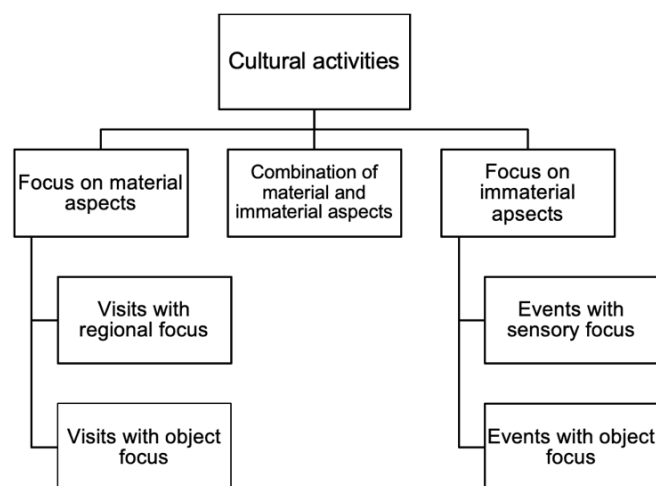
On the one hand, we have material aspects as the focus of the trip, which can include visits of varying places. There are visits which are mostly focused on the area or region for example cultural landscapes including wine regions, nature landscapes such as national parks, viewpoints, cities, garden and parks or touristic streets and routes for example the Romanesque Route in Saxony-Anhalt. Furthermore, there are other visits that are more focused on a specific object or place like fortresses and castles, churches, monuments and memorials, museums, architectural highlights, film locations, graveyards or industrial facilities. (Cf. Dreyer & Antz, 2020, p. 31)

On the other hand, we have trips that concentrate on the immaterial aspects, such as events, and these can be split into two further categories. The first are events that are sensory related, for example festivals, concerts, church services, cooking classes, culinary guided tours, wine festivals, lectures and lights

festivals. Secondly, there are events which are more focused on objects and tangible things like exhibitions, guided city tours or vernissages and finissages. (Cf. Dreyer & Antz, 2020, p. 31)

Moreover, there is a third category which combines visits and events and mostly encompasses visits of certain places that also stimulate the senses and therefore combine tangible and intangible aspects. These are for example film locations, wine regions, locations from literature, spiritual sites or places for pilgrimage. (Cf. Dreyer & Antz, 2020, p. 31)

Figure 2: Overview of cultural activities



Source: Own illustration after Dreyer & Antz (2020)

The tourism sites, which are the main focal point of this research, are museums and exhibitions and these are categorized as object focused places and events. Generally, this applies to most art exhibitions, since the pieces of art that are exhibited play a big role in the experience. Nevertheless, as museums get more and more experimental and try new things to attract visitors, exhibitions in museums start to include sensory related aspects. These include video and audio installations, VR and AR experiences, exhibits that are allowed to be touched as well as the inclusion of smell and taste into the exhibition. All of these sensory elements are used to emerge the visitor into the exhibition and

create a different reality for them to experience. Thus, as innovation progresses, museums and exhibitions start to combine tangible and intangible experiences which helps them to stay competitive in the abundance of cultural tourism offerings.

2.2 Art tourism

When we think about art tourism the first thing that probably comes to mind are art exhibitions and art museums. In many destinations they are amongst the most popular tourist attractions. For some destinations art has had an immense impact on their image, a famous example for this is Paris which is home to the most visited museum in the world; the art museum The Louvre with 2.83 million visitors in 2021 (Cf. TEA/AECOM, 2021, p. 74). In a survey about the perception of Paris where both visitors and non-visitors were included, the words art, culture, museum and Louvre all ranked in the top 20 associations with Paris (Cf. The Mori Memorial Foundation, 2020).

Nevertheless, art tourism does not only consist of art museums and exhibitions but can come in many other forms. To get an understanding of what art tourism entails, the term ‘art’ needs to be established. Art is a very complex concept but generally it can be said that it is “the reflection of the manifold relationships between humans and their environment through the creative shaping of things and processes of reality with the help of sensually perceptible means and the works created thereby” (DWDS, n.d.). This contains many different art forms like visual arts, literary arts, performing arts and even music.

Due to the many different forms of art, the way art can be incorporated into travel and tourism are varied. An example is guided tours that explore the locations depicted in famous paintings or that are important places from the life of an artist. Other forms of guided tours which have been emerging recently are street art city tours. With these tours, tourists have the possibility to see cities like Berlin or Hamburg in a different light by exploring the street art and graffiti scene. Tours, workshops or events that let the participants be creative

themselves include photography tours or graffiti and other art workshops. These provide the guests with background knowledge and professional mentoring so that they can explore new skills or improve their existing skills. Art tourism in a broader sense also connects with other forms of cultural tourism for example film and musical or literature tourism. (Cf. GetYourGuide, n.d.)

2.3 Art museums

This chapter will define what museums are and how they can be differentiated from one another. Furthermore, the different motivations for visitors to visit museums as well as the special features of art museums will be explored.

2.3.1 General information about museums

The International Council of Museums (2022) defines museums as follows. “A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage.” This definition, which is also recognized by the German Museum Association, states the main activities of museums and highlights their responsibilities to society. “Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.” (International Council of Museums, 2022).

According to the German Museum Association (2017) there are 5 core missions of museums which are to collect, preserve, research, exhibit and convey. Museums purposefully collect heritage of natural and cultural origin to merge them with their existing collection and to extend and add to it. The museums mission to preserve is to protect the collected items so that they can still be enjoyed and learned from in the future. Conservation and restoration activities are some of the main components of this. Another big part of a museums work is research. The provenience, which means the origin, of every object which has been obtained needs to be clarified. Further scientific research is

conducted before the information about the exhibit can be presented to the public in museum catalogues and exhibitions. Exhibiting the objects makes them available for the public to gain information about them in a thematic context either in permanent or short-term exhibitions. The last core mission of museums is conveying, which is closely linked to exhibiting and focuses on the information that the visitors gain from the descriptions at exhibitions, museum catalogues, guided tours as well as lectures. Depending on the museums classification they can put their focus on one or more than one of these core missions. (Cf. Deutscher Museumsbund, 2017)

Since museums vary strongly from one another, there are many ways to classify them. Museums can firstly be categorized by their collections. This specifies the type of exhibits and their general topic which differentiates them for example into general, archaeology, art, history, ethnography, natural history, science, geology, industrial, military and 'intangible heritage' museums. The second category distinguishes museums by who runs them which includes government, municipal, university, independent (charitable trust), army, commercial company and private museums. Museums are also separated by the area they serve, which can be connected to the second category as well. This includes national, regional, eco-, city and local museums. If the focus is on the audience the museum serves, they can be divided into public, educational and specialist museums. Lastly, museums can be divided by the way they exhibit their collections which includes traditional, historic house, open-air and interactive museums. (Cf. Ambrose & Paine, 2018, p. 34 f.)

2.3.2 The museum visitor

The typical museum audience has some general characteristics. Nevertheless, the types of visitors can be different depending on the kind of museum or exhibition, the season or competition. Firstly, it was found that slightly more women (52%) than men visit museums and this difference is even more prevalent in art museums (Cf. Wegner, 2015, p. 70). Visitors usually belong to older age groups above age 50, another characteristic that is more frequent in art

museums compared to other types of museums. The level of education in museum audiences is very high with many visitors of art museums having university degrees. Art museums also have a high percentage of returning visitors and people who come by themselves, while usually museum visitors will enjoy the museum with their partners, families or friends. There is another distinction between permanent and temporary exhibitions; the two types of exhibitions that will be discussed in chapter 2.4. While temporary exhibitions attract more local people from the region of the museum, permanent exhibitions are more frequently visited by national and international guests since these shows are often what the museum is known for. Nevertheless, depending on the subject of the special exhibition, for example when it has a connection to the immediate region, more local people will visit that exhibition. Temporary exhibitions also see more returning visitors than permanent exhibitions whose audience consists mostly of first-time visitors of the museum. This is connected to where they come from as well, since local people who often visit special exhibitions live closer and therefore have the chance to pay the museum a visit more regularly. (Cf. Wegner, 2015, p. 70 ff.)

The reasons and motivations for people to visit a museum or specific exhibition are manifold. In Falk's visitor identity model, he presents five major visitor identities with their own motivators. The first one is the Explorer. These people are curious about a topic or issue and want to learn more about it. They hope to gain new information and understandings which they expect to be portrayed well at the museum. The second identity is the Facilitator who is not so much visiting for themselves but more for their companions. Their motivations are of a social nature, so they mainly want to spend time with the people they are accompanying and make sure that they have a good time. The third type is the Professional or Hobbyist. They usually have a specific interest and want to gain more in-depth knowledge about it. They specifically seek out the museum to study the particular pieces or exhibits they're interested in. The fourth identity is the Experience seeker. These people are interested in visiting popular

places that are typical bucket-list or must-visit museums and highly recommended by other people. For them it is less about the content of the institution and exhibitions, but more about having the experience and to be able to say that they have been to this place. The last visitor identity is the Recharger. These people want to have a relaxing experience in a peaceful atmosphere. Their focus is to get inspired and have a chance to reflect on themselves by connecting with their environment. (Cf. Falk 2006, 2008)

Of course, these are only five options but there are many more motivators that can be very different according to everyone's specific situation. At times, some of the visitor identities can also overlap as people have more than one motivation which creates new identities. Moreover, the individual types can be split up into subcategories creating more identities as well. Nevertheless, Falk's model presents a comprehensive overview for visitor motivations.

2.3.3 The special characteristics of art museums

Half of the top 20 museums in the world are art museums and galleries (Cf. TEA/AECOM, 2021, p. 74 f.). Looking at the percentage of art museums in the entirety of museums, they are in fourth position with 10.8% behind folklore, local history and regional history museums in first position, specialized cultural history museums in second and natural science and technical museums in third position. Yet, when comparing visitor numbers, art museums are in the first place with 20.8% of overall visitors (Cf. Institut für Museumsforschung, 2022, p. 37). So, the question is: What makes art museums special and why are they so popular?

First, it must be mentioned that not every art museum is the same and that, similar to museums in general, art museums can be differentiated according to various factors as well. Usually, art museums will have a broad collection that includes many art mediums such as paintings, sculptures, graphic arts, photography and applied arts. Nevertheless, there are many art museums that are more specialized. For one there are some that concentrate on the life and

works of a specific artist like the Van Gogh Museum in Amsterdam or the Munch Museum in Oslo. Other art museums focus on a certain art style for example the Museum of Abstract Art in Brussels or the National Portrait Gallery in London. Another example is art museums that are dedicated to a specific period like the Museum Barberini in Potsdam which concentrates on Impressionist Art or the Alte Pinakothek in Munich which exhibits art from the fourteenth to the eighteenth century. Another specialization is museums that only or almost exclusively display one art medium for example the Porcelain Collection in Dresden. Finally, as another but definitely not the last example for specialized art museums, there are museums that have a cultural or regional focus like the Asian Art Museum in San Francisco.

Art is a very broad field and perceived by everyone differently. The type of art an individual is interested in varies depending on personal preferences and expectations about what art means. For some, art should be very aesthetically pleasing and “beautiful”, for others the deeper meanings and interpretations behind pieces of art are more significant. This is one explanation as to the popularity of art museums. Since there are often many different art styles and artists represented, especially with special and short-term exhibitions, everyone will find something that interests them. Furthermore, many art museums have gained national and international popularity due to certain exhibitions or famous art works and artists. One example of this is the Mona Lisa. Through the reproduction of the painting in popular media and culture it has gained a widespread reputation which draws many visitors to the Louvre Museum. This hype that is created around museums and their art works from their inclusion in different media like film and literature contributes highly to the popularity of art museums.

2.4 Art exhibitions

Generally, art exhibitions can be divided into permanent and temporary exhibitions. Permanent exhibitions are long-term installations that “show a representative cross section of the own collection” (Deutscher Museumsbund e. V.

gemeinsam mit ICOM-Deutschland, 2006, p. 20). They usually define a museum's position and individual profile. Planning permanent exhibitions is very time consuming and takes a lot of effort due to their complexity and larger scope. Traditionally there are two types of exhibitions; classifying and chronological exhibitions. Classifying exhibitions use exemplary exhibits that represent certain scientific groups, for example an art exhibition about impressionist art will feature works from this era that might be replaceable but generally gives an idea about impressionism. Chronological exhibitions usually try to convey particular events or biographies by following a timeline. An example would be art exhibitions that concentrate on the life of a specific artist. What makes permanent exhibitions successful is their reliability and continuity since visitors usually know what to expect and might visit to see famous art works that are known to be in the exhibition like the Mona Lisa in the Louvre in Paris. (Cf. Wegner, 2015, p. 28 ff.) There are some permanent exhibitions that rotate their exhibited art works and the special structure of the exhibition which makes the art exhibitions more interesting for returning visitors. This has been done for example in the Tate Modern in London which made this type of permanent exhibition popular in 2000 (Cf. Holzmann, 2016, p. 56 f.). Finally, the way permanent exhibitions are planned and structured is dependent on the type of museum since for example art museums choose the art works very selectively while other more scientific museums tend to prioritize their collections being complete (Cf. Wegner, 2015, p. 33).

Temporary or special exhibitions are changing installations that are less complex and smaller when compared to permanent exhibitions. They are “conceptually and creatively varied and experimental with regard to technical and media forms of conveyance” (Holzmann, 2016, p. 55). There can be different occasions or events that inspire permanent exhibitions. Firstly, temporary exhibitions can be a response to a political or societal event. One example for this is the war in Ukraine which currently motivates numerous art museums in Germany to dedicate exhibitions to Ukrainian art. Special art exhibitions can,

secondly, be used to bring together various art works, both from the own collection and as loans from other collections, to communicate a certain topic for example special exhibitions about an artist on the occasion of a birthday or other anniversary of that artist. Another reason for temporary exhibitions is the presentation of restored art works like the exhibition “Johannes Vermeer, On Reflection” in the Old Masters Picture Gallery in Dresden which was centred around the newly finished restoration of Vermeer’s famous painting “Girl Reading a Letter at an Open Window”. There can be many more motivations for temporary exhibitions but the last one that will be mentioned here is exhibitions that have a cultural-political or intercultural objective. The art exhibition which will be discussed in a later part of this thesis is an example for this motive. (Cf. Wegner, 2015, p. 36 f.)

Objectives that art museums might have for wanting to present temporary exhibitions can be diverse. For one, temporary exhibitions can help to attract new target groups and therefore grow the general audience. Moreover, special exhibitions are an incentive for returning visitors to remain loyal customers since they are able to have new experiences. Additionally, the attention of the media is greater for temporary exhibitions and this can have many positive effects such as an improved image of the art museum. Finally, since many special exhibitions rely on collaborations and loans from other institutions, they can develop and strengthen these connections. One of the reasons for the success of temporary exhibitions is that these types of installations seem more diverse and use more experimental ways of presentation compared to permanent exhibitions. Furthermore, the perceived exclusivity due to the reduced exhibition time is another success factor. Visitors feel like the exhibition is an event that should not be missed which draws a large audience to the museum especially in the last few weeks before the closing date. (Cf. Wegner, 2015, p. 37 f.)

Newer developments make it harder to distinguish between permanent and temporary exhibitions. Museums might decide to offer temporary digital guides

for permanent exhibitions to shine light on a current topic or present the exhibits in a different way or even open a special exhibition as an extension of a permanent one.

3 Success factors for art exhibitions and museums

There are many theoretical concepts on how to measure success and figure out the success factors to run a business effectively. However, in the cultural sector, in this case specifically in art museums and galleries, this can be a rather complicated endeavour. In the following chapter the author will analyse different approaches from literature and compare success factors to find a general method for all kinds of art exhibitions.

3.1 Measuring success

During the past 50 years the indicators for success in art museums have changed a lot. Whilst in the past museums were often measured by their size and the importance of their collections, nowadays there is an increased focus on the social outcomes of their work. ‘Making a difference’ has become one of the central objectives for many museums which influences everything from research work to events to exhibition planning. If museums fail to define how they measure their success effectively it “can lead trustees and the press to reward the most easily measurable features of a museum instead of its most important features, which are the hardest to measure” (Anderson, 2004, p. 5). But what exactly are those most important features?

There are different approaches to answer this question. Anderson (2004) for one has developed new criteria for metrics that can measure success and which should “be directly connected with the core values and mission of the art museum; be reliable indicators of long-term organizational and financial health; and be easily verified and reported” (Anderson, 2004, p. 9). According to these metrics he has established 11 success indicators. The first one is the quality of experience. This includes everything from the visitor’s impression of the collection to if they are willing to come back for a different exhibition in the future to how the visitors feel about the museum’s offerings compared to the competition of other culture and leisure institutions. The second which is the fulfilment of educational mandate contains the time and money spent on

research work, the existence of programs for school and university classes as well as lectures and informative sections on the museum's website. Institutional reputation is the third indicator for success which includes the local reputation in addition to national and international reputation. Local reputation means the number of volunteers and reviews by local visitors while national and international reputation includes how many out of state visitors the museum welcomes and the resonance in google searches and in the press. The fourth indicator Anderson (2004) names is management priorities and achievements. This can be measured by examining how many goals of the strategic plans the museum is able to fulfil and how they manage their budgets and funding. Calibre and diversity of staff can also give an impression about the success of a museum for example when looking at the number of qualified curators and educators and of employees in managerial position who belong to minority groups. The sixth one is the standards of governance which can generally be determined by considering the trustees and board of a museum. The seventh indicator is another very important one namely the scope and quality of collections. This includes the relevance of the collection in the eyes of experts and other museums which can be evaluated for example by how many works of art were lent to other institutions. The number of art works which are currently displayed and in the collection in general can also give an idea of the success. As the eighth indicator Anderson includes contributions to scholarships. This can be assessed by calculating the numbers of articles published in peer-reviewed journal and collection catalogues written by employees or the number of curators who lecture in universities and at conferences. Contribution to art conservation is the ninth indicator which can be determined by analysing the conservators on staff and their achievements. The tenth indicator for success is the quality of exhibitions and this is another significant indicator. It includes how many exhibitions had an impact on a specific topic, received recognition for example by also being displayed in other museums and had their own dedicated museum-published catalogues. The last indicator that Anderson defined is the contribution of the different facilities to the core mission of

the museum which means how much space of the museums buildings and spaces are devoted to permanent and special exhibitions. (Cf. Anderson, 2004, pp. 9-15)

The success of a museum in general is one thing and in many ways overlapping with the success of exhibitions which is even more relevant for this thesis. First, although attendance numbers still play a role, they do not imply financial success or success in general. Nevertheless, without any visitors a museum's work would be much less meaningful because no one would be appreciating the work. So, with visitor numbers that connect with ticket sales and profit representing quantitative indicators for success the focus lies on the qualitative aspects. These include awards and recognition a museum or exhibition organizer collects for the exhibition. Furthermore, the feedback that an exhibition receives not only from media and press in form of articles and analyses but also from the visitors who post on social media or in blogs, voice their opinions directly to the museum and organizers and leave reviews. The voices of experts are especially valuable to measure success as well. Concentrating on visitors, their physical and affective behaviour can also be an indicator for success. This includes for example how much time they spend inside the exhibition and how they interact and communicate with other visitors. Moreover, the visitor's satisfaction and loyalty play a part in measuring the success. Having visitors be impressed and entertained by the exhibition and turning them into loyal customers who will return for other exhibition in the future is very valuable and an indicator for a successful show. But not just the visitors should be satisfied, the contentment with the results of the exhibition of stakeholders is also essential. (Cf. Fritsche, 2020, p. 82 f.)

Another approach by Köpler (2004) measures success for art exhibition in four categories. The first one is cultural policy successes. This includes how an exhibition helps to secure the further existence of the cultural institution, for example by securing the continued funding and support of the arts and culture sector and how they help to reach the social and educational objectives that

have been set by the museum. Furthermore, exhibitions can help to contribute to art being an image and economic factor for a destination for example by establishing and maintaining the museum's role as an important cultural institution and tourist attraction. The second category which is ideal and artistic successes concentrates on if the exhibition is able to convey its specific contents effectively and can start or contribute to an art theory and historic conversation or societal discourse in general. Receiving recognition in the art scene can be relevant for both the art museum as well as the curator and organizers of the show and the exhibited artists. Success that is measured by the influence on target groups can be seen as the third category that Köppler (2004) defines. This includes if the exhibition can increase the general popularity and publicity of the museum, exhibition organizer and artist and if the image and visitor satisfaction can be increased. Lastly, the economic successes are another category for measuring success. This focuses more on the securing of material and financial resources for the museum for example through sales, profits and the acquisition of third-party funds. (Cf. Köppler, 2004, p. 138)

As set out above, the ways in which success for art museums and art exhibitions is measured are plentiful and overlap. Due to the amount of people and institutions involved in the process of producing and showing an exhibition, success is measured very relatively and can look different for every stakeholder. For example, for the organizer, success can mean a large audience and positive feedback from the audience and media as well as accomplishing and meeting earlier established objectives like successful budgeting. For artists it can be measured in the opinion and recognition by critics and the art scene and if the exhibition helped them to increase their fame which ultimately leads to new projects and sales. Even the audience measures success differently, for example they might see the show as successful if they enjoyed it, had a special experience and were able to interact and grapple with topics that are exciting, interesting and meaningful to them. And lastly politicians,

sponsors and gallerists define success for example by the positive influence an exhibition had on the destination management and politics, by how helpful it was for self-promotion and how it increased the value of an artist that is represented in the gallery. (Cf. Köpler, 2004, p. 134 f.)

3.2 Success factors for art exhibitions in literature

As varied as the indicators for success for art museums and exhibitions are, the same can be said for their success factors. The three different approaches that are discussed in this chapter all put a special focus on a different aspect which will become visible in the following literature review.

The first approach examines art exhibitions concentrating on their event factor. Manners, Borstlap and Saayman conducted research for their article “Is There More to A Visual Art Exhibition than just Art?” in 2016 to determine the critical success factors for art exhibitions. In this specific case they concentrated on an arts festival; the Aardklop National Arts Festival where they created and distributed a survey that resulted in five identified success factors.

The first one is venue and accessibility. This was established as the second most important success factor and it includes “effective signage, parking, regulated traffic flow, traffic control, ticket sales, adequate ATM facilities, security, adequate information at the venue, and communication about the parking and transport prior to their visit” (Manners, Borstlap, & Saayman, 2016, p. 443). This success factor is not exclusive to events but can be applied to usual art exhibitions as well, although in that case some aspects like traffic flow are less relevant.

The second factor which was ranked as the least important one is catering. This one is mostly significant for events because it contains the “variety of food and beverages, affordable food and beverages at the venue, and freebies from the sponsors” (Manners, Borstlap, & Saayman, 2016, p. 443), therefore some services that are not normally found at art exhibitions. Its low ranking as a

success factor in this particular research supports its insignificance for art related events and exhibitions.

Similarly low ranked was the third success factor marketing in the second to last spot. Some of the aspects that this factor includes are the variety of used media, adequate and effective marketing prior to the event and user-friendly and accessible information regarding the exhibitions.

The highest ranked factor on the other hand was exhibition and display aspects. This one is described with “good all-round visibility and layout, good layout of venue, comfortable seating, good-quality sound and lighting, and punctuality of exhibition starting time” (Manners, Borstlap, & Saayman, 2016, p. 444) and all these aspects are important not only for art festivals and events but also for general art exhibitions.

The last factor which was ranked in third position is safety. This is another one that is more specific to art events and festivals since it includes next to others visibility of security staff, communication about adequate safety measures, adequate, clean and hygienic ablution facilities and friendly and professionally trained staff who are easily noticeable. Nevertheless, these aspects can also have an impact on the success of art exhibitions, they just have an increased importance at events. (Cf. Manners, Borstlap, & Saayman, 2016, p. 443 ff.)

The second approach that will be analysed was developed for a master thesis with the title “Analysis of success factors of permanently installed immersive audiovisual projections in art museums” and the main research was conducted at an art installation at Kunstkraftwerk in Leipzig in 2021. Fritsche who is the author of the thesis firstly established success factors based on literature research and later developed a success factor model for immersive audio-visual art installations. The survey at Kunstkraftwerk was intended to define the importance of each success factor. As this is a very specific kind of exhibition, this analysis will not concentrate on the model for immersive audio-visual art

installations but on the by Fritsche defined general success factors for art exhibitions.

The first factor is visitor orientation. Visitors should be able to enjoy their visit and feel comfortable, also when using interactive systems which should be accessible. The venue should be convenient and planned out well to ensure easy orientation for the visitor. Furthermore, the staff should be friendly and competent and the museum should make sure that everything is communicated clearly. The communication should also be respectful to the visitor and not make them feel inferior while still teaching and expanding their knowledge. Lastly, there should be a clear target group orientation.

Attractiveness is the next factor that makes an art exhibition successful. Exhibition marketing is a big aspect of attractiveness, and an exhibition should be marketed in a way that creates attention. Also, originality of the exhibition concept and accompanying offers like workshops, guided tours and lectures influence the attractiveness. Furthermore, if an exhibition has a publicity effect for example when famous artists, paintings or curators are involved or when the museum and its past exhibitions have a good reputation it can lead to a more successful outcome. Finally, the admission fee influences the amount of visitors and their experience.

The third factor is how the contents of the exhibition are conveyed to the visitor. The presentation and structure should be understandable and appealing to the visitors. It should not be necessary that the audience has an extensive background knowledge about the contents of the exhibition and the learning should be combined with a mostly entertaining experience. It is most effective to make use of emotional learning which means that the exhibition should make the visitors feel something and motivate them to be interested and participate. A way in which this can be done is by using storytelling. Furthermore, if it adds value to the presentation, contemporary methods and media should be used in a way that is accessible for all types of visitors.

The next success factor is design and dramaturgy. Regarding the placement of objects, the routing, the lighting direction and the colour design can create different interaction between the presented objects which can improve the visitor understanding and emotional perception of the exhibition. When designing an exhibition, organizers should keep in mind the seven design approaches by Bitgood (1994). The information should be conveyed completely and accurately (Subject-Matter Approach), these information should be presented aesthetically (Aesthetic Approach), visitors should be offered an enjoyable and entertaining stay (Hedonistic Approach), the simulated experience should be realistic (Realistic Approach), visitors should be involved through interactive experiences (Hands-on Approach), social interaction should be encourages (Social facilitation Approach) and lastly the design should consider the personal differences of all visitors (Individual-Difference Approach) (Cf. Bitgood, 1994, p. 4). Additionally, the exhibition should build suspense by following the order of introduction, exposition, increase, turning point and resolution. The optimal use of lightning quality and acoustic can increase the quality of design. Finally, exhibition planners should consider the expectations of potential visitors and their former experiences since this plays a big role in the visitors' satisfaction.

The fifth factor is the venue and atmosphere. A lot of aspects from the design factor also play into this, since design enables the organizers to create a pleasant atmosphere. The placement and presentation of the works of art should be intentional for the concept of the exhibition and the venue should be chosen accordingly. The General Conditions are the last factor that produce a successful exhibition. There should be a focus on having a good exhibition and project management. Museums can influence this by hiring professional personnel, creating a positive working environment and making sure that the staff identify with the museum. All the resources like venue, budget, trained staff and so on should be managed effectively and cooperation with public and

private partners should be encouraged which can also increase the available resources. (Cf. Fritsche, 2020, pp. 74-82)

The third set of success factors has been produced by Köpler by analysing literature to determine the most frequently mentioned sources of success for art exhibitions. In his book “Marketing für Kunstausstellungen” from 2004 the first aspect that is mentioned is visitor orientation. Exhibitions should be designed by concentrating on the needs and wants of the audience which requires an extensive knowledge of the specific target groups. Furthermore, exhibitions should have an experience aspect and include visitor-oriented services and operations. The second success factor is Marketing. Exhibitions should be communicated effectively and early enough to the public by using diverse marketing tools and channels to get the information to potential visitors. The targeting and timing of the marketing measures especially have an influence on the success. Establishing an effective communication strategy goes hand in hand with investing in public relations work. Price policy is the next success factor. Prices have an influence on the success of exhibitions since higher prices result in decreased visitor numbers, a change in visitor structures and a decrease in complementary expenditure. Therefore, a price that is too high has a negative effect. Lastly, cooperation can be a source for success. Collaborating with private and public partners becomes more and more important with the decline of support from the political and societal environment. By receiving financial and material resources from cooperation partners, exhibition organizers have more opportunities to create the best possible show. (Cf. Köpler, 2004, pp. 127-131)

3.3 Comparison of success factors from literature

The first approach by Manners, Borstlap and Saayman (2016) is more specific to art events and festivals for example regarding the factors of catering and in parts venue and safety. The second set of success factors developed by Fritsche (2020) is very extensive and focuses on the exhibition itself including the conveying of information and most importantly the design. Köpler's (2004)

success factors as the third literature source puts the focus on marketing and communication strategies as well as public relations. Thus, all these approaches pay attention to different details. In the following section they will be compared and their differences and similarities will be defined in order to determine a more general list of success factors that applies to permanent as well as special and short-term exhibitions.

Table 1: Comparison of three approaches on success factors

Approach 1	Approach 2	Approach 3
Venue and Accessibility	Venue and atmosphere	/
Catering	/	/
Marketing	(Attractiveness)	Marketing
		Communication strategy
Exhibition and Display Aspects	Visitor orientation	Visitor orientation
	Attractiveness	
	Conveying	
	Design and Dramaturgy	
Safety	/	/
/	General conditions	Cooperation
/	(Attractiveness)	Price policy

Sources: Own illustration after Manners, Borstlap, & Saayman (2016), Fritsche (2020) and Köpler (2004)

Table 1 depicts the success factors described by each of the sources. Success factors that have a contextual connection can be found in the same row. Starting with venue, both the first and the second source mention the venue as a success factor but with a different focus. While in Approach 1 the discussion about the venue is connected to accessibility, signage and the most convenient location for potential visitors, Approach 2 is mainly concerned about the atmosphere that is created with the right decision for a venue and within the venue due to design choices. Catering was only mentioned in the first approach and since it is mostly relevant for events this success factor did not find any consideration in the other two sources.

The success factor marketing was mentioned in all the approaches, though each time regarded with a dissimilar importance. Approach 3 mentioned marketing in combination with a communication strategy and effective public relations management and showed an emphasis on this compared to the other success factors. Yet, the second approach only mentioned marketing briefly as a part of the success factor attractiveness and therefore didn't consider this to be very essential. Finally, in the first approach marketing was rated the second lowest of their five success factors according to the conducted survey.

The next success factor can be generally described as the exhibition aspects. As established before, Approach 2 specifically highlighted the design of exhibitions, as does Approach 1, combined with how effective the exhibition is at conveying its core messages and information. Furthermore, all approaches determine visitor orientation to be a crucial factor which goes hand in hand with the factor attractiveness mentioned in the second approach. Conclusively, all approaches agree on the importance of a well thought out exhibition concept and execution.

Safety as a success factor can similarly to catering only be found in Approach 1. Some parts of what safety entails is closely related to event management for example having emergency and security personnel. Nevertheless, even usual exhibitions have security staff present or need to make sure that there are hygienic restrooms available.

The second and third approach find the exhibition management in some ways responsible for the success of the exhibition. Although most success factors need a functional management to be planned thoroughly and effectively, Approach 2 takes into consideration the necessity of other details like professionalism of staff and a positive working environment. Mentioned by both the second and the third approach is the openness to cooperate with private and public partners.

Lastly, price policy was developed as a separate success factor by Approach 3 due to its importance for attracting visitors. This was also briefly mentioned in the second source as part of the success factor Attractiveness.

3.4 Reorganisation of success factors

Based on the theoretical basics and a thorough look at exemplary success factors from three literary sources, the author has identified the following success factors as most significant for this research:

1. Venue
2. Marketing
3. Concept
4. Exhibition Design
5. Management

The venue is the first factor which was mentioned by the first and second approach albeit with different focuses. While Approach 1 focused on accessibility, Approach 2 focused on the atmosphere of the venue, thus the author has decided to combine them into one success factor. The venue is considered to be a crucial factor for success since it influences how many visitors come to see the exhibition and because it frames the overall visitor experience.

Catering has been left out by the author since it is more applicable for exhibitions that are displayed as part of an event and in other cases would be more of a special feature of the exhibition but not significant for its success.

Marketing is one of the most important factors that should be focused on when planning exhibitions, especially special and short-term exhibitions. Therefore, similar to Approach 3 where marketing and the communication strategy of exhibitions were prioritized, the author decided to define it as its own success factor.

The concept is a new success factor that the author developed from various aspects of other success factors mentioned in the literature sources. This, is for example, inspired by and including parts of attractiveness and visitor orientation. The main point of this factor is the existence of a point of interest and unique selling proposition that makes the exhibition special and helps to differentiate it from others. This also includes the importance to define and acquire knowledge about a target group as well as incorporating its interests.

The author went on to combine the factors concerning the exhibition design into a new success factor including display aspects, atmosphere, visitor orientation, design and conveying. Exhibition design is seen as important since it influences the visitors experience and how the exhibition concept is realized the most. This strongly determines how the exhibition will be perceived by visitors, the media and in the professional scene.

Safety has been disregarded by the author for the same reasons as catering. Although friendly staff and hygienic facilities remain important, they are not defining for the success of an exhibition.

The last factor is management which combines the General conditions, cooperation and price policy in one factor since they are all determined by the exhibition management. The management influences all parts of the exhibition and has a direct effect on the satisfaction of the most involved parties like artists, cooperation parties as well as the location of the show becoming a destination which is why the author found it important to include.

The success factors of an art exhibition are dependent on how success is defined. As mentioned before, the definition of success can be very subjective and there is not one that generally applies to all art exhibitions and museums. Nevertheless, without any visitors or overall attention for the show either from the public, media or experts, all efforts in the planning, production and execution would be meaningless. Therefore, on the one hand, the visitor orientation which is in some ways part of all these success factors can be seen as the

overarching objective for organizing an exhibition. On the other hand, the marketing should receive special attention during the planning process because the exhibition could be well thought out and great in every aspect. Yet, if its existence has not been announced and no efforts have been made to attract visitors and attention, there can be no kind of success.

4 Practical example

This part of the thesis will explore a practical example and examine it according to the established success factors venue, marketing, concept, exhibition design and management. The success of this specific exhibition will consequently be analysed and recommendations for the future developed.

4.1 Tourism in Dresden

Dresden is located in the state of Saxony in East Germany, close to the Czech Republic border. It is the city with the fourth largest area and the easternmost major city in Germany. There are over 550,000 people living in the metropole that is divided by the river Elbe. 62% of the entire city area is made up of forest and green areas which makes Dresden one of the greenest cities in Europe. The nature parks and natural conservation areas in and surrounding Dresden, are one of the major aspects that draw hundreds of thousands of tourists to the region. The other important aspect is Dresden's image as an art and cultural capital. (Cf. Dresden Information GmbH, 2020)

Art and culture are a major focus of the tourism in Dresden and strongly influence the city's image nationally and internationally. Out of the most visited and significant tourist attractions in 2019 most of them were cultural tourism attractions. For example, the three main attractions were the Schlösserland Dresden; that is the castles in and around Dresden with 1.3 million visitors, the Dresden Frauenkirche; the famous church in the centre of Dresden with 2 million guests and in first place the Dresden State Art collections with 2.4 million visitors (Cf. Dresden Marketing GmbH, 2021, p. 22).

4.2 The Dresden State Art Collections

The SKD is a collective of 15 museums in Saxony. In Dresden there are "the Green Vault, the Cabinet of Prints, Drawings and Photographs, the Coin Cabinet and the Armoury in Dresden's Royal Palace; the Porcelain Collection, the Royal Cabinet of Mathematical and Physical Instruments and the Old Masters Picture Gallery in the Semper Building at the Zwinger; the Sculpture Collection

with exhibitions in the Semper Building at the Zwinger and at the Albertinum, as a part of the presentation of Romantic to contemporary art; the Saxon Folk Art Museum with Puppet Theatre Collection in the Jägerhof; the Museum of Decorative Arts in Pillnitz and last but not least the GRASSI Ethnological Museum in Leipzig, the Ethnological Museum Dresden and the Ethnological Museum in Herrnhut” (Staatliche Kunstsammlungen Dresden, n.d.-a). As is visible in the below map (Figure 3), all of the museums belonging to the collection in Dresden can either be found in the old town of Dresden or very close to the old town.

Figure 3: Map of the SKD museums in Dresden



Source: Staatliche Kunstsammlungen Dresden (2022)

Every year the SKD choose a theme for the upcoming year which determines the direction of projects, collaborations and special and short-term exhibitions. Thus, in addition to their permanent exhibitions, there is a large number of special exhibitions which are held in all of the SKD museums as well as in partnering institutions. For example, in the last four years there have been between 60 and 80 short-term exhibitions each year excluding other events and projects. Due to the size and variety of the SKD the kinds of special exhibitions

that are regularly offered range widely in their topics and concepts. In 2022 the topics of special shows varied from dedications to artists from numerous eras to art from different regions and countries to exhibitions devoted to certain art styles and eras. (Cf. Staatliche Kunstsammlungen Dresden, n.d.-d)

4.3 The special show “All Power to the Imagination”

As a practical example, the author chose a special short-term exhibition at SKD which revolves around contemporary art by artists from the Czech Republic.

4.3.1 Czech Season in Dresden

The special show “All Power to the Imagination” is part of the art project and festival “Czech Season in Dresden”. The project consisted of four parts and is a collaboration between German and Czech partnering institutions and was planned and realized by SKD. The idea for the project was the presidency of the Czech Republic in the Council of the European Union in 2022. This inspired Dresden’s newly appointed Head of International Affairs; Czech art historian and curator Jiří Fajt to come up with a festival-like program that would highlight the art and culture of Eastern and Central Eastern Europe, specifically in this case the Czech Republic. (Cf. Fajt, 2023b)

The first part of the Czech Season was called “Relocated - Sculptural installations in public space” and presented eleven art works from three generations of contemporary artists from the Czech Republic. The outdoor exhibition started on the 24th of June 2022 and was located in the touristic centre of Dresden, near the museums and many important sights on Brühlische Terasse (Figure 3). “Summer of the Arts - Caravan of the Imagination” was the second part of the Czech Season. This 4-day long festival that started on the 4th of August 2022 combined theatre with music performances, film and installations as well as street ateliers. It also took place very centrally in the old town of Dresden at Georg-Treu-Platz (Figure 3). The third part of the Czech Season was called “Oasis of Imaginations - German-Czech Cultural Chillout” and was located in the same place as the second part. On the weekend of the 20th to 21st of

August 2022 the SKD and their partners from the Czech Republic created a street festival including music acts, theatre and circus performances, cabaret and more shows from famous Czech groups and artists. (Cf. Fajt, 2023a, S. 18 f.) (Cf. Staatliche Kunstsammlungen Dresden, n.d.-b)

These first three parts, especially the first part, were already successful and very well visited. There were many positive reviews and feedback specifically on social media websites where users shared pictures and videos which created even more attention for the outdoor installations. (Cf. Fajt, 2023b)

Additionally to these events, there were further installations and projects that were part of the Czech Season. For example, the artist František Skála, who had already contributed some of his works to the outdoor exhibition, created a special art piece which presents an oversized dog that was custom-made for the festival. The arrival and unveiling of this statue in Dresden was celebrated with a weekend of performances and concerts from popular Czech groups and the artists himself. Furthermore, the famous Czech theatre group centred around the brothers Matěj and Petr Forman who had been a part of the “Summer of Arts” with their puppet theatre show, exhibited their large-scale installation “Imaginarium” at Japanisches Palais (Figure 3). This exhibition is full of colourful theatre decorations, various puppets and marionets made of wood and paper, moving room installations as well as hundreds of different figures from all kinds of fairy tales. What makes this installation special is that everything is meant to be touched and interacted with and that it invites all the visitors to take part. There were even more events of the Czech season, like movie premieres and theatre performances, but the last thing the author wants to highlight is a special guided tour through the permanent exhibitions of the Old Masters Picture Gallery, Green Vault and Armoury. The online guide highlighted art works in these exhibitions that have a special connection to Bohemia and gave the visitor further background information. This enabled interested visitors to see these permanent exhibitions in a different perspective. (Cf. Fajt, 2023a, p. 21) (Cf. Staatliche Kunstsammlungen Dresden, n.d.-b)

As the fourth and last part the contemporary art exhibition “All Power to the Imagination” creates the highlight and great climax of the Czech Season in Dresden. It was opened on the 25th of February 2023 and originally planned to close on the 9th of July but recently prolonged until the 3rd of September 2023. On the one hand, this exhibition highlights famous art works from some of the most influential Czech artists from the first decades of the 20th century which were for example inspired by the French surrealists. On the other hand, it also puts these pieces in contrast to contemporary positions from the Czech Republic creating a unique collection. The art works from 51 artists, the earliest created at the beginning of the 1910s and the latest just this year, include a variety of mediums like paintings, drawings and graphic art, but also sculptures, installations, textile and glass art and even video art and film projections. (Cf. Fajt, 2023b) (Cf. Staatliche Kunstsammlungen Dresden, n.d.-c)

4.3.2 Success factors

After introducing the project and the special exhibition “All Power to the Imagination” the author will now take a closer look at how and how successfully this special show was able to include the earlier developed success factors for art exhibitions. This will be done by using information from official sources like the website and exhibition catalogue, as well as an expert interview with the curator of the exhibition. Additionally, other information comes from own experiences and observations of the author during the planning process of the exhibition and a visit of the finalized and displayed show.

Venue

To host an art festival and exhibition with the topic of Czech Art in Dresden makes sense due to its proximity to the Czech Republic. For one the transport of loaned art works from partner institutions in Czech Republic to the exhibition venue as well the travel arrangements for artists and their teams could be handled easily. Furthermore, the presentation of Czech Art is interesting for many citizens from Czech Republic and since it is easy to travel to Dresden, for

example by car and train, the exhibition saw a lot of visitors from this neighbouring country. Nevertheless, Dresden is not the most obvious choice for a contemporary art exhibition, since the city is more known for the Old Masters Picture Gallery and the treasures in Dresden's Royal Palace, which will possibly change in the future with the production of more exhibitions in this style (Cf. Fajt, 2023b).

The venue Kunsthalle im Lipsiusbau (Figure 3) is known for experimental and contemporary exhibitions which is why it was a good fit. This might also have influenced visitors who have been to a contemporary art exhibition in this venue before to visit this new exhibition as well. The architecture of the building creates an atmosphere that corresponds with the exhibitions contents which will be discussed more detailed in the section Exhibition Design.

The location of the venue in Dresden is favourable for attracting many visitors. The building is situated just a short walk from other museums of the SKD such as the collections at the Albertinum and in the Royal Palace which simplifies the collaboration with the other museums and can be a nudge for visitors of the other exhibitions to visit this one as well. Furthermore, the exhibition venue is located in the heart of Dresden's old town which is the main tourist centre of the city with many famous attractions like the Frauenkirche, close by. The Brühlsche Terrasse which is a popular spot for tourists to take a stroll along the river is right in front of the building and therefore there is a lot of potential for casual and spontaneous visitors who happen to pass by the signs and decide to pay the exhibition a visit.

Marketing

As apparent in Figure 4, the marketing design was cohesive throughout the entire project and made every part of the Czech Season recognizable. The marketing campaign itself was a bit lacking. The main tools that were used were posters and banners located in outdoor spaces throughout the city of Dresden as well as in hotels and at the main train station. There was also a

campaign in Czech media with the Czech television as the main media partner. (Cf. Fajt, 2023b) Nevertheless, since the exhibition was located in Germany, more effort should have been made to do a similar media campaign here as well. Furthermore, since the target group was meant to be the younger generations, there should have been an increased focus on social media and online marketing. There were a few posts on the Instagram account of the SKD but this could have been intensified also on other social media platforms.

Figure 4: Examples of poster designs for the Czech Season in Dresden



Source: Fajt (2023a, p. 151)

Concept

The main organizer of the exhibition is Jiří Fajt who is an internationally renowned art historian, author and exhibition curator. The German-Czech curator is especially known for his role as the general director of the National Gallery in Prague from 2014 to 2019. His connections to the Czech art scene and good reputation helped him to acquire many works of art from high profile artists and art institutions and to secure important cooperation which supported the exhibition in many ways. Moreover, his engagement in the project created

a publicity factor and intensified the interest in the exhibition especially from visitors from the Czech Republic.

The exhibition features some of the most famous representatives of Czech avantgarde art for example František Kupka, Bohumil Kubišta, Jindřich Štyrský and Toyen as well as Josef Šíma. Together with Jan Švankmajer and some currently popular Czech contemporary artists like Magdaléna Jetelová, Krištof Kintera and Jakub Nepraš, whose work is also presented in the exhibition, these artists are a strong attraction factor for visitors. (Cf. Fajt, 2023b)

Combining the exhibition with the art festival Czech Season in Dresden and opening as the last part and grand finale of the festival provided a special event factor to the exhibition and made it stand out from the competition. The build-up with many different events during the period from the first event to the opening of the contemporary exhibition helped to set up suspense and keep interest high. The other parts of the festival, which were very open and free for the public, were able to gather a lot of attention for the Czech Season and ultimately the contemporary exhibition. The cohesive design of the entire festival made it recognizable for visitors.

Exhibition Design

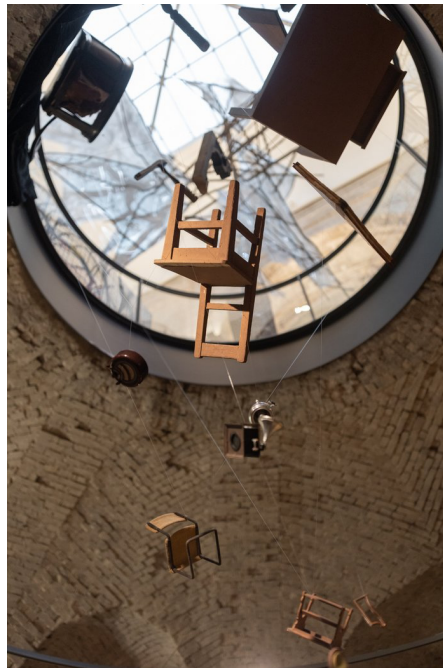
The design of the exhibition made use of the special architecture of the venue in various ways. The entrance foyer and main exhibition space have very high ceilings which were used for monumental art works by Jakub Nepraš (Figure 5) and Magdaléna Jetelová. An exhibition space underneath the entrance of the venue, which features the replica of an old café, was used to install authentic reproductions of art ateliers from the early 20th century. An opening in the entrance space that looks down to the exhibition space on the lower floor, as seen in Figure 6, was used to connect the two spaces and transport the visitor back to the time of the avantgarde artists in the Czech Republic. In the café, visitors also had the opportunity to enjoy a free cup of coffee and fully emerge in the experience which is an added special feature.

Figure 5: Exhibition view "All Power to the Imagination!" Jakub Nepraš, Drohne~Blatt, 2016



Source: Staatliche Kunstsammlungen Dresden (n.d.-c)

Figure 6: Exhibition view "All Power to the Imagination!" Detailed view of an installation by Martin & David Koutecký



Source: Staatliche Kunstsammlungen Dresden (n.d.-c)

There are many elements in the exhibition that fully engage the visitors in the experience. For one there is an abundance of different forms of media for example video installations and projections, VR elements and audio. In some parts the instructions were not clear and the necessity for these mediums should have been explained more to avoid frustration especially for age groups that are less comfortable with technical equipment. Nevertheless, the variety in exhibits and presentations appealed to the visitors' senses. Another example of this is an installation by Magdaléna Jetelová, visible in Figure 7. This installation takes the form of five large hanging mirrors which functioned as membranes that were swinging at the sound of organ music only audible for visitors through headphones. Although the music could not be perceived from other places in the exhibition, the sound of the swinging membranes and light reflections from the mirrors created a suspenseful but calming atmosphere throughout the exhibition venue.

Figure 7: Exhibition view "All Power to the Imagination!" Installation by Magdaléna Jetelová



Source: Own picture

The layout of the exhibition space made sense in parts but there was no clear flow through the exhibition which might be confusing for the visitor. Nevertheless, the information that is given for some works of arts connect them to others that are presented in the same space which helps to understand the relevance and context. The exhibits are displayed in different ways for example with varied lightings and coloured backgrounds as well as in various dimensions and constellations which keeps it interesting for the visitor. Furthermore, the descriptions of the background information of the art works were attached to the floor in front of the exhibits which let them stand and have an effect on their own. Yet, having to read on the ground might be problematic for some visitors and since people walk over the inscriptions, they were partly damaged which made it harder to read.

Management

First of all, the pricing of the admission fee is 8€ for adults and 6€ as the reduced fare including a group price of 7€ per person and free entrance for visitors under 17 years old. Giving students a reduced fee and school children free entry attracts this younger generation which is interested in contemporary art and was specifically targeted by the organizers (Cf. Fajt, 2023b).

The exhibition was supported by multiple cooperation and collaboration partners in different forms. Two of the main sponsors of the project were for example the Czech companies PRO-ZETA who contributed financially and Advanced ROAD who supported with some of the transportations. The main media partner of the exhibitions was Česká televize (Czech Television). Furthermore, the exhibition received many art loans from institutions all over Czech Republic for example the National Gallery Prague, the Moravian Gallery in Brno and Museum Kampa in Prague as well as many private collectors and artists.

As mentioned by Jiří Fajt (2023b) and experienced by the author, there are some restrictions regarding the successful planning of an exhibition at SKD.

Working teams, especially for special exhibitions, can be quite small and practices might be traditional and limited which is not ideal for effective managing. This had some negative effects for example on the marketing campaign.

4.3.3 Results

The exhibition was very well received in the media. There were numerous reviews in radio shows and newspapers in both Germany and the Czech Republic shining a positive light on the exhibition for example by the Central German broadcaster (Cf. MDR, 2023). Furthermore, published commentaries and reviews by art critics and other artists praised the exhibition and art project in both countries as well (Cf. Fajt, 2023b). As for the visitors, the show sees a strong visitor interest on the weekends but not so much on weekdays. The curator Jiří Fajt (2023b) would prefer more visitors, yet according to him, the audience in Dresden is not as ready for contemporary exhibitions as for example the audience in Berlin. He is hoping to change that during the coming years. Lastly, the sponsors and other cooperation partners were very satisfied with the outcome of the Czech Season and the contemporary exhibition and how they were represented which completes the successes that the curator was hoping to achieve (Cf. Fajt, 2023b).

In conclusion, the exhibition “All Power to the Imagination” and the art project “Czech Season in Dresden” were able to reach the objectives which were set by the organizers. All of the success factors, which were established earlier in this thesis, were relevant for the exhibition and were in one way or another implemented. Yet, some of these aspects should be improved in future exhibitions to ensure the continued success. For example, the marketing aspect should be ascribed with a much higher importance and a stronger orientation towards the target audience. Additionally, the exhibition design should consider all kinds of potential visitors and be more inclusive to older age groups. Lastly, there should be a focus on improving the management structures which will be necessary to avoid issues during the planning of future exhibitions. Conclusively, the visitor orientation has a potential for improvements like clear

definition of target groups and orientation towards their needs and wants. Some positive aspects were the location of the exhibition in Dresden and the venue in Lipsiusbau as well as the concept which had some points of interest that made the exhibition stand out from others and attract visitors. Furthermore, organising the art festival in addition to the exhibition and therefore creating an event and festival-like program highly contributed to this. Other well implemented factors were the exhibition design which captured the visitor's attention and interest as well as the many collaborations that helped to support the exhibition in many ways.

5 Conclusion

At the beginning of this thesis the author highlighted the high competition for art exhibitions as cultural attractions and therefore raised the question what factors are necessary and can increase the success of said exhibitions. To answer that question the competition in arts and cultural tourism had to be defined and art museums and exhibitions had to be analysed in order to understand their specific value.

Next the author explored that trying to define the success of art exhibitions and museums is complex and there is not one correct answer to what success means in these circumstances. Every involved party will define success differently and therefore also use different ways to achieve the success. Nevertheless, the author looked at literature sources to find different approaches on how to measure success which gave a broad overview on possible indicators of success.

Based on this analysis as well as on three literature sources and their research on success factors, the author was able to establish five success factors for art exhibitions. These five factors are venue, marketing, concept, exhibition design and management. They were defined by summarizing and simplifying the results from the three exemplary approaches by drawing upon the information gathered in the theoretical basics part of the thesis.

These five success factors were applied to the practical example of the special show “All Power to the Imagination” in Dresden which helped the author to define the positive and negative aspects of the planning and execution of this exhibition and give some recommendations for future exhibitions. The analysis also supported the earlier conclusion of the author about how these success factors help art exhibitions in general to prevail against the large competition in the arts and cultural sector. First of all, the visitor orientation is overall an essential aspect that should be considered since it is largely responsible for attracting visitors. The guests have an immense choice between different

offers and activities and it is crucial to inspire and convince them to visit the art exhibition instead of one of the other cultural attractions. This can be done by implementing the established success factors and putting a special focus on the concept and marketing of the exhibition. The importance of the success factors described by the author can vary depending on the objectives set for every exhibition. Yet, the analysis of success factors in this bachelor thesis has shown that, especially regarding its competitors, visitor orientation is the key for the success of an exhibition.

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Appendix

Transcription of the expert interview with Jiří Fajt on 12th of June 2023

Theresa Albrecht: So, first of all, thank you for agreeing to do this interview with me. I want to firstly ask about the Czech Season. What was the general idea behind it and how did you come up with that concept? And also, what is the significance of doing this Czech Season in the city of Dresden?

Jiří Fajt: Thank you very much for the invitation to take part in the interview. Regarding the first question, well, I took over actually in Dresden in mid-September 2021 and from the very beginning I started to think about a proper program that I would implement into the State Art collections in Dresden. And I realized that actually the Czech Republic will have the “Ratspräsidentschaft” and was in charge of the presidency at the European Union. Based on this I thought this might be a good occasion to come up with this kind of festival-like program. So from the very beginning we knew that we’re going to organize a very wide range of cultural activities and what I didn’t know is the institution of the State Art Collections isn’t well-established from the infrastructural side and well structured. So from the very beginning we were facing some serious problems as we were actually just a few people, just me and Michael Griff, who were responsible for it which was the first issue. Another issue was that we came up with an idea to open the whole Czech Season with the installations or sculptures or objects in the public space. And this is a very important format but not as obvious and not as common in Dresden. We were probably the first who asked the municipal authorities to give us a permission to install actually these works of art in the public space. So this was quite challenging because we were forced to persuade the monumental care institute, respectively the people who were sitting there, that we were not going to destroy the historical city of Dresden. They were telling us as arguments that you cannot actually install anything in the urban milieu of the city which would then basically destroy the historical substance of it which we did not really understand. So from

the very beginning a great challenge was actually to persuade the authorities that we would like to come up with a new, I would say, level of interpretation of the city having these contemporary works of art in public space and that the people would love it and that we do have some experiences as we have organized similar issues before and so on and so on. So I would say from my point of view we underestimated a little bit the challenges of this undertaking. On the other side we didn't know and underestimated as well the skills and possibilities that were given by the Dresden State Art Collections.

Theresa Albrecht: So I understand that it was mainly the administration of Dresden that was problematic for the project. What about the public interest in the project from the locals in Dresden?

Jiří Fajt: Well, I expected actually that the locals would be very much interested in this undertaking only I didn't have any experiences in this field cause I was still very much new to Dresden. So this was just based on my experiences which I gathered somewhere else that people love these kind of public spaces activities and installations which was true actually. So the reaction afterwards was very positive and people loved it and at the end of the day we were able to persuade the authorities and they had to admit that they did not expect such a great success of the whole Czech Season and specifically talking about the first part which was based on the sculptures and installations in the public space they were fascinated by the reaction of the locals, actually not only of the locals but of all the visitors of the city of Dresden. I think that I was told that actually in the social media there were literally explosions of different very positive reactions about what we've installed in the public space of Dresden which was very nice feedback we got.

Theresa Albrecht: Okay thank you for that. Now I want to talk more about the contemporary exhibition "All Power to the Imagination" in Lipsiusbau. There are a few aspects of exhibitions that I talk about in my thesis, so I want to go into more details about some of them. So, about the concept of the exhibition,

what do you think makes it special and what is unique about the concept of the exhibition?

Jiří Fajt: First of all I was actually thinking rather long about the concept of the exhibition which we were supposed to open in Lipsiusbau in the last year. One thing that came up in my mind is that when I was speaking to other colleagues, doesn't matter if from Dresden or from other institutions, all of them were mentioning that especially Czech contemporary art is somehow very individual and that one can actually recognize that this is really Czech contemporary art. And I was asking myself how is it then possible that when we were discussing this issue with my colleagues they were not actually able to specify this expression and they were just talking about a certain poetic of the whole contemporary art and so on which was a quite interesting reflection on the Czech art. So based on this I began to think about it in a different way and one issue that became clear to me is that all the differences that were mentioned, and I do agree that Czech contemporary art is quite specific and has some specific features, were perceived as Eastern European. So the basic difference is based on a different past. When I say past I mean the first decades of the 20th century so what had happened at the time in the former Czechoslovakian Republic after its foundation in 1918 and before even. And one has to say that this was a great difference between Germany, between Poland or Hungary, the Czechoslovakian art scene was most closely linked to Paris and France. And there were many artists who travelled between Prague and Paris and there were many personalities who settled down in Paris and stayed even for their whole lives. So when one wants to name some of them I would point out for instance František Kupka or Bohumil Kubišta from the early generations. Going farther one has to mention Jindřich Štyrský and Toyen and Josef Šíma and so on and so on. And based off of these very close relations and links to Paris as an artistic metropolis, I'm pretty sure that this makes actually even the current contemporary artistic scene in Czech Republic so different from others cause you don't have these kind of links or relations in such an intercity context in

Germany or in Poland. The artistic milieus in these countries are based on different traditions but in Czech Republic you can still feel the tradition of this surrealist movement of André Breton. It is no surprise that shortly after André Breton established the surrealist group, there were Czech colleagues who founded the Czech surrealist group which is still working until today which is not the case of the French group because they actually gave up in the seventies of the 20th century their gatherings and activities and so on. So the Czech group is actually the only one who is still alive lead by Jan Švankmajer who is one of the main protagonists of the show we have in the Lipsiusbau. There is a very strong aesthetic of this surrealist aesthetic and visuality and this really makes the Czech contemporary artistic scene so different from the others and from the region of East Central Europe.

Theresa Albrecht: For this exhibition did you have a specific target group in mind, so what kind of visitors did you want to reach?

Jiří Fajt: Well, this is quite a complicated question. I was trying to approach actually all visitor groups one could approach. Specifically, I was trying to make it attractive for the younger generations, but I would not exclude any of the other groups. But what was quite important to me is to present a certain dialogue between works of art of classical modernism as I mentioned before from the first decades of the 20th century in visual dialogue with the works of art by contemporary artists. And I think that the younger generation is very much attracted by contemporary art, so I put great value or importance on the selection of the contemporary artists, so we made a selection of 31 people, both female and male positions and I've spoken to everyone, and we were discussing very often for long hours in a very detailed way their inspirational sources and so on. And I realized during these talks and interviews how much they rely upon the classical modernism still. So, based on these discussion talks I established in the exhibition spaces these dialogues, so I compared or I installed next to each other every time a work from classical modernism and some works by the contemporary artists.

Theresa Albrecht: How did you choose the venue of the exhibition?

Jiří Fajt: Well, with this location in the Lipsiusbau it's a longer story cause when I took over here in Dresden I realized, and this was actually my criticism I made towards the dramaturgy in Lipsiusbau cause it was very different. And you heard maybe once of an exhibition in Dresden about Jan Švankmajer that I did in late 2019, then they organized in the same building the exhibition on totally different topics and all of a sudden there was an exhibition on German design and finally there was another exhibition focused on the figurative automats from the Mathematisch-Physikalischer Salon. So, this was from the dramaturgical point of view very wild and my goal was to come up with a sort of more homogenous program which would of course be based on certain synergically effects but on the other side which would be as I told you more homogenous. That's why I told to myself that I would like to base the main dramaturgy of the house of the Lipsiusbau on contemporary art, so this was one aspect of my thoughts. And the other one was that I would like to focus the attention to specifically or mainly to the artists who are living and working in the region of East Central or Eastern Europe which was agreed with Marion Ackermann that we should go this direction. And based on this I think we will be able to come up with a really more homogenous dramaturgy and program which would be more understandable to the wider public because my goal is that it doesn't matter when but if someone is passing the building, he or she can enter the building and every time there must be something attractive which will be interesting to see or to watch for the visitors. So I think that with having more homogenous dramaturgy in the Lipsiusbau you can approach specific target groups and this was what I thought or what was my thoughts or my thinking from the very beginning of the whole thing cause if one thinks about Dresden as an artistic center, one has to admit that Dresden is well known because of the old Masters galleries and the treasures in the castle but Dresden doesn't play any decisive role on the map of centers of contemporary art so I was somehow trying to

come up with a new function of Dresden as a new center for contemporary art. We are just at the very beginning so this would be too early to actually say if we succeeded or not, it needs more time definitely. But I think that we are on the right track and that we began in a great style by having this Czech Season here.

Theresa Albrecht: Alright, another aspect that I have read and heard a lot about is Marketing which is very significant for the success of an exhibition. So, I want to ask if there was a marketing strategy and what kind of measures you took to attract attention for the exhibition?

Jiří Fajt: First of all, I have to say that from my point of view marketing in the State Art Collections is very conservative. The tools they are using or means they are using are very restricted. So, what was done here in Dresden was outdoor posters or outdoor advertisement campaigns, having bigger posters differently located in the urban space. Then they were organizing two big banners at the main station of the city of Dresden and there were some printed brochures which were then disseminated in the hotels in the city of Dresden and that was all. And I was actually trying to invite this variety of marketing tools, saying that or asking the people here in the department whether they would find media partners. But apparently this was totally new to them, and they didn't have any experiences working with media partners. For me it's a very obvious way to gain some attractive partners in the media scene and to save money cause it is very costly if you want to have a very strong and impressive marketing campaign or advertising campaign. But apparently there was no experience on this field, so we gave it up here in Germany. What I did is that I invited the Czech television to become a media partner which was the case, so we then worked on a video spot which was sent out in the Czech TV and it has actually had a great impact on the Czech public cause one of the target groups was definitely Czech visitors to Dresden so not only locals and German visitors but people coming from neighboring countries like Czech

Republic or Poland. Specifically, in Czech Republic it had great recall with the whole project.

Theresa Albrecht: I would like to know how you would define success for this exhibition and if you had any objectives that you wanted to reach?

Jiří Fajt: It has different levels, how to measure the success if one can actually measure it somehow. First of all, one can really measure or such the interest from the side of the professionals. So, you know other art critics or artists for instance who are publishing commentaries and reviews on the events so on the exhibition, so this was very successful I have to say on both sides of the border, both in Czech Republic and in Germany there were very positive reviews and so this is one aspect. The other one is the interest which you have in the general public, and I think that one can be almost satisfied with the number of visitors, specifically during weekends. Under the working days it is not that persuasive so not so high but I think that this is quite normal in Dresden so you can see how many visitors are attending during the working days and how many visitors during the weekend, and on the weekends you have much higher attendance than the other part of the week. So, I think one can be somehow satisfied, I would imagine myself having more visitors but maybe the situation in Dresden cannot be compared to the situation in Berlin cause I'm pretty sure that if we would be having this show in Berlin this would attract totally more attention than here in Dresden but this is based on the mentality of the visitors of Dresden and Berlin. Because in Berlin you are actually expecting contemporary art exhibitions not so much here in Dresden. So, we are as I mentioned already before we are at the beginning of a longer track and at the end of it Dresden should become a somehow visible center for contemporary art but this is not the case now. But having and working on these projects you can achieve it, I'm pretty sure about that.

Theresa Albrecht: I was actually about to ask as my next question how the exhibition was received by media, visitors and colleagues but you kind of already answered this.

Jiří Fajt: Well, the aspect I forgot actually to mention is that you have your working team and your sponsors and so on, and it is again quite important to see or to learn their opinions and all of them were, sponsors specifically were totally happy with what we have achieved and how they could be represented during the exhibition and during the opening day and so on. So also from this perspective we have achieved what we could have.

Theresa Albrecht: So my last question is a little bit more general so you have already talked about that it is hard to measure success. But what would you say generally because you have a lot of experience with exhibitions what makes exhibitions successful, which factors need to be considered?

Jiří Fajt: I think that every exhibition must somehow wake the attention of the visitors and we have different tools which you can apply. And I think that the whole exhibition dramaturgy should be based on research and scholarly basis and so on. On the other side one shouldn't forget that you are working on an exhibition which is not only for your colleagues or scholars or professionals but for the general public and this must be somehow accepted and the whole design of the exhibition must be attractive enough actually. So, the whole dramaturgy, you can imagine it as an example on a publication. If you read a book, it starts somewhere, it starts explaining the whole context and so on, then every good book has its peaks and has its valleys I would say. So, you know this is a sort of line which goes up and down and you have to achieve very similar dramaturgy which goes up and goes down. Down means that you must offer to the visitor a sort of silent corner or silent space or not so dramatic installations so people must be interested in every moment of the visit to the exhibitions. They must be eager to know what will come up around the next corner of the exhibition. So, well the aspect of surprise is very much what

actually is very important for every exhibition, so the exhibition is not only an educational tool, you should play with the visual attractiveness of the works of art or the story you are telling and so on and so on. So, this is a very complex issue but I think that one shouldn't forget that the exhibition is a presentation which we're working on and the target group is the general public, not professionals.

Theresa Albrecht: Alright, so this was already my last question but is there anything you would like to add still?

Jiří Fajt: At the moment I don't think that I would add something but if you have any questions you know in the future please don't hesitate to contact me again.

Theresa Albrecht: Thank you very much!

Declaration of Originality

I hereby confirm that I have not submitted this thesis to any other examining authority, that I have written it independently, and that I have not used any sources or aids other than those indicated and that I included citations.

Köthen, 04.07.2023

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